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## Romanian Translations from English-Canadian Literature

### Abstract

The paper sets out to compile a short survey of Romanian translations from English-Canadian literature. The survey goes along chronological subdivisions: the period before 1948 (when Romania entered the network of Soviet satellite countries), with very few Romanian translations from Canadian literature, mainly animal stories by Ernest Thompson Seton, which points to the perception of Canada as wildlife territory; the period 1948-1989, when Romania was under a communist regime and the main criterion for translations was ideological; and since 1990 to the present, when what gets translated is mostly regulated by the market law of popular demand. If in the 1950s the ideological criterion was strictly and crudely applied, in the 1960s the books selected for translation displayed a certain variety: tales of adventurous exploration, humorous stories, books that criticised the Canadian government's policies, mystery and suspense books, fictional romances, books illustrating conservationist preoccupations, classics by Hugh MacLennan, Morley Callaghan, Margaret Atwood. After 1990, translations mostly featured sci-fi authors (A.E. van Vogt, William Gibson), thrillers and suspenseful mystery stories, David Morell's Rambo action series, popular romances, fantasy zone books about vampires and werewolves (Tanya Huff and Kelly Armstrong) but also internationally acclaimed literary fiction authors such as Margaret Atwood, Michael Ondaatje, Leonard Cohen, Yann Martel and Rawi Hage as well as famous critics and theorists such as Marshall McLuhan, Northrop Frye and Linda Hutcheon.

### Résumé

Cet ouvrage se propose de présenter un aperçu des traductions roumaines de la littérature canadienne d'expression anglaise. L'aperçu, organisé selon un critère chronologique, présente les subdivisions suivantes : la période d'avant 1948 (année où la Roumanie rejoint le réseau des pays satellites de l'Union Soviétique) avec peu de traductions de la littérature canadienne, surtout des histoires d'animaux de Ernest Thompson Seton, qui montre une perception du Canada comme un territoire sauvage ; la période 1948-1989 où la Roumanie s'est trouvée sous le régime communiste le critère principal pour une traduction étant alors celui idéologique ; et de 1990 à présent, quand ce qui est traduit est déterminé par les lois du marché. Si dans les années '50 c'était le critère idéologique qui était strictement et sans discernement appliqué, dans les années '60 les livres sélectionnés pour la traduction affichaient une certaine variété : récits d'expéditions aventureuses, histoires comiques, livres critiquant la politique du gouvernement canadien, livres de mystère et de suspense, roman de fiction, livres illustrant les préoccupations pour la protection de la nature, des classiques comme Hugh MacLennan, Morley Callaghan, Margaret Atwood. Après 1990, les traductions présentent surtout des auteurs de science-fiction (Alfred Elton van Vogt, William Gibson), des thrillers et des histoires fantastiques, les séries Rambo de David Morell, des romans populaires, des livres de la zone du fantastique sur les vampires et les loups-garous (Tanya Huff et Kelly Armstrong) mais aussi des auteurs de littérature de fiction appréciés sur le plan international comme Margaret Atwood, Michael Ondaatje, Leonard Cohen, Yann Martel et Rawi Hage, tout comme les célèbres critiques et théoriciens Marshall McLuhan, Northrop Frye et Linda Hutcheon.

### Le Canada en huit langues

Traduire le Canada en Europe centrale



## A short survey

Before 1948, when Romania entered the network of Soviet satellite countries, Romanian translations from Canadian Literature were very few, and were mainly animal stories from the short story collection *Wild Animals I Have Known* by Ernest Thompson Seton (1929, 1946), which points to the perception of Canada as wildlife territory, and one novel of the *Jalna* series, *Finch's Fortune*, by Mazo de la Roche, one of the few Canadian authors between the wars who managed to have a wide international reputation.

Immediately after the Second World War, Romania became a communist country and, in order to make the process of transition from a democratic constitutional monarchy to a communist state as easy as possible, the government of that time decided to keep the literature published under very close scrutiny and use it as a means of propaganda. This explains why the first translations of this period were two novels by a communist Canadian writer, Dyson Carter: *Tomorrow is With Us* (1954) and *Fatherless Sons* (1958), both with anti-American forewords (by Horia Liman and A. Cernea) which tried hard and in virulent language to convince the Romanian reader that in the ongoing war between communism and capitalism, the good guys, that is the communists, would undoubtedly win.

The next translation was a biography of Dr. Norman Bethune: *The Scalpel – The Sword* (1959) written by Ted Allan and Sydney Gordon. The foreword, signed by the Romanian publishing house, underlines the multilateral activity of Dr. Bethune, using the book as a pretext to show that communism is the only way of life, that people should always fight for their freedom and against the American way, which is associated with atomic war and exploitation. The translation has a clear formative educational intention as it was published by “Editura Tineretului”/The Publishing House for Youth.

In the 1960s, the ideological criterion was less crudely applied and the books selected for translation display a certain variety: Brian Fawcett's best-selling *Lost Trails, Lost Cities* (1963) catered to the readers' taste for adventurous exploration (of Mato Grosso, South America, in search of the ruins of an ancient lost city between 1906 and 1925); a volume of selected short stories from the work of Stephen Leacock (*Povestiri Umorestice*, 1965) indulged the readers' sense of humour; and Farley Mowat's *People of the Deer* (1969) gratified the readers' curiosity about the distant arctic regions while it also criticised the Canadian government's policy in those territories.

The 1970s enriched the scope of translation activity with new authors and with new genres alike. An anthology of representative Canadian short stories was published [*Macnair cel Orb (Povestiri Canadiene)*, 1970], including both Anglophone and Francophone writers, namely E. W. Thompson, Stephen Leacock, Thomas H. Randall, Ringuet, Morley Callaghan, Leo Kennedy, Sinclair Ross, Hugh Garner, Anne Hébert, Roger Lemelin, Alice Munro and Mordechai Richler.

Mystery and suspense books were added when one of Margaret Millar's books, *Vanish in an Instant*, was translated in 1970 and four of Arthur Hailey's bestselling novels provided suspense, taking the reader among multiple related plot lines with an apparent documentary value about different industrial or commercial settings based on carefully researched information about that particular environment and system: *Airport* (1972), *Wheels* (1975), about the automobile industry, *Flight into Danger* (1978), about an in-flight medical emergency caused

by food poisoning, and *The Moneychangers* (1982), a story about the world of finance and banks.

The taste for romance was indulged by new translations of novels from Mazo de la Roche's saga – *Mary Wakefield* (1970), *Jalna* (1973) and *Whiteoaks* (1977) – while the translation of *Pilgrims of the Wild* (1974) introduced to the Romanian public to the fascinating character of Grey Owl and his conservationist preoccupations. Grey Owl/Archibald Belaney, an Englishman gone Indian out of a wish to know nature like a Native, wrote his books in order to induce others to respect and protect nature.

Translations from Canadian science-fiction also started in these years, with A.E. van Vogt's *Voyage of the Space Beagle* (1978), followed by *The War against the Rull* (1988).

In 1971, a landmark in the history of Canadian literature was translated, Hugh MacLennan's *Barometer Rising*, the back cover telling the reader that this novel marks a turning point in the cultural history of Canada, the beginning of a modern and national literature, free from the English and American models. In 1978 another well-known literary work was made accessible to the Romanian readers, Malcolm Lowry's *Under the Volcano* (with a foreword by Sorin Titel that tries to provide an answer to the question, "Who is Malcolm Lowry?").

It was also in that period that Romanian readers were given an opportunity to get a significant picture of Canadian poetry, as three anthologies were translated and published: *Înțelegând Zăpada/Understanding Snow* (1977), a rich selection from the works of over 50 representative Canadian poets; *Poeți Canadieni Contemporani (de limbă engleză)/Contemporary (English) Canadian Poets* (1978), containing poems from the works of 20 English-Canadian poets; and *Poeme/Poems* (1983), a collection from the work of a single poet, John Robert Colombo.

The 1970s witnessed the translation of non-literary works as well, namely two epoch-making books: Northrop Frye's *Anatomy of Criticism* (1972) and Marshall McLuhan's *The Gutenberg Galaxy: the Making of Typographic Man* (1975), published in Romanian by "Editura Politică"/The Political Publishing House.

The 1980s introduced two more major English-Canadian novels: *They Shall Inherit the Earth* (1986) by Morley Callaghan (the Torontonian who gave up law and started writing on the advice of Ernest Hemingway and Scott Fitzgerald) and *The Edible Woman* (1989), Margaret Atwood's first novel. An amusing detail that reveals the narrow-mindedness of communist censorship is that the translator had to change the original title into *O Femeie Obişnuită (An Ordinary Woman)*.

We may state about translations during the communist regime that they were thematically and ideologically selected, that they were done at a high professional level, and that the "message" of the books was explained in Prefaces or Afterwords that offered information on the authors' activities and interpretations of their creations.

In December 1989 the communist regime was toppled in Romania, giving way to a difficult period of transition to a new democratic political system and to a market economy. Privately-owned publishing houses now proliferate and consequently the English-Canadian works that are mostly translated are those in popular demand. Thus between 1990-1993 the integral translation of the *Jalna* series was achieved (16 novels) and Lucy Maud Montgomery, the first Canadian woman to join the Royal Society of Arts in Britain (1923), internationally well-known for her best-selling series of novels that began with *Anne of Green Gables* (1908),



was now introduced to the Romanian public (2000) with the translation of this first, and most famous, novel of the cycle. Unlike in the case of the reception of Mazo de la Roche's saga, the Romanian publishing house has not translated her entire oeuvre, but only this first novel so far. An explanation for this could be that the idealism of her books for teenagers seems rather old-fashioned at the beginning of the 21st century.

The most translated literary genre in this period proved to be science fiction, and the most translated author was the one who was considered a sci-fi classic, maybe the most published sci-fi author of our times, A.E. van Vogt: *Star Cluster* (1992; *The World of Null-A*, *Indian Summer of a Pair of Spectacles*, *The House that Stood Still* (1993; *Masters of Time*, *Rogue Ship*, *The Book of Van Vogt*, *Destination: Universe*, *The Mind Cage*, *The Empire of the Atom*, *The Far Out Worlds of A. E. van Vogt* (1994); *The Battle of Forever*, *The Changeling*, *Computer World* (1995); *Voyage of the Space Beagle*, *The Man With a Thousand Names* (1996); *Darkness on Diamondia*, *The Silkie* (1997); *Slan*, *The Wizard of Linn*, *To Conquer Kiber*, *Planets for Sale* (1998); *Cosmic Encounter* (1999); *Supermind*, *The Weapons of Isher and the Weapon Makers*, *Future Glitter*, *Winged Man* (2000); *The Universe Maker* (2001 ); *The Book of Ptath* (2002).

Gordon R. Dickson is another English-Canadian author of science fiction, two of whose novels were translated in Romanian (*Time Storm*, winner of the 1977 Jupiter Award, and *Wolf and Iron*, both in 1997).

But the most significant English-Canadian sci-fi author whose work was translated into Romanian in the late 1990s was William Gibson, "the father of cyberpunk", who is known for having invented this genre as well as the term "cyberspace". Gibson's first novel, *Neuromancer* (the first Cyberpunk novel, which won the Nebula Award, the Philip K. Dick Memorial Award and the Hugo Award), was translated in 1994, then *Virtual Light* (1995), the short story collection *Burning Chrome* (1998) and *The Difference Engine* (1998). The translation of *Count Zero* (1999) deserves a comment. The English title is a word play: "Count Zero" is the hero's pseudonym and at the same time a programming term (in a loop, a counter typically reaches a zero value therefore exiting it). The Romanian language could not reproduce this word play, so the translator chose to put just the pseudonym as the title: *Contele Zero*.

The genre next in demand was novels of action and suspense. Thus several of Arthur Hailey's blockbusters were reprinted or translated again and quite a number of new books added: *Overload*, *Hotel*, *Strong Medicine*, *The Final Diagnosis* (1994); *The Evening News*, *In High Places* (1995). Laurence Gough's international thriller *Sandstorm* (1993) is a well-written story about a CIA plot to assassinate Quadrafi, which won an Author Award for fiction from the Foundation for the Advancement of Canadian Letters. Dictators touch a sensitive chord in Romanian readers' memories.

The success of the Rambo action movies, starring Sylvester Stallone, brought David Morell's books to Romanian readers in 1994: in the Rambo trilogy (*First Blood*; *First Blood. Part II*; *Rambo III*) the young Vietnam veteran John Rambo is pitted against a small-town cop who doesn't know whom he's dealing with, in an exciting life-and-death struggle through the woods, hills and caves of rural Kentucky. The Rambo trilogy was followed by many other books by Morell: *Testament* (1994); *The Fifth Profession*, *Assumed Identity*, *The Brotherhood of the Rose* (all in 1995); and *The Fraternity of the Stone* (1996).



We have already talked about Margaret Millar and her psychological mystery books. The selection of her books translated into Romanian was enriched with two more items: *It's All in the Family* (Romanian title: *Ultimul As*, that is *Ace in the Sleeve*; 1997), and *The Iron Gates* (Romanian title: *Un Dram de Nebunie*, that is *A Grain of Madness*; 2002). The Romanian titles illustrate the widespread practice of replacing the original title with a more exciting one.

The popular writer Douglas Coupland, who seems to have captured in his fiction the problems facing his generation, was also rendered to Romanian readers by the translation of four of his novels: *Generation X: Tales for an Accelerated Culture*; *All Families Are Psychotic* (2008), *Miss Wyoming* (2009), *Girlfriend in a Coma* (2011).

However, the literary sub-genre that became most (and immensely) popular in Romania shortly after the 1989 revolution was the “romance”, which, with its predictable intrigue and guaranteed happy-ending, was bought in larger numbers and at a faster rate than any other type of book. Among the significant Canadian romance authors who had their novels translated into Romanian were Elizabeth Thornton, Judy Gill, Victoria Gordon, Catherine Spencer and Moyra Tarlinghad, to whom we can add Pauline Gedge with her historical romance about the pharaoh Hatsepsut (*Child of the Morning*).

The most translated English-Canadian romance author has been, so far, Elizabeth Thornton with *Dangerous to Kiss* (1995), *Dangerous to Hold* (2000), *The Perfect Princess* (2003), *Almost a Princess*, *Strangers at Dawn*, *Shady Lady* (the last three in 2004). Judy Gill has had four books translated (*Golden Warrior*, *Sheer Delight*, *Stargazer* and *Kiss and Make Up*), Victoria Gordon three (*Dream House* and *Blind Man's Bluff* in 1998; *Arafura Pirate* in 1999) and Catherine Spencer and Moyra Tarlinghad one romance each, respectively *A Little Corner of Paradise* (1997) and *The Baby Arrangement* (1999).

Other publishers catered to readers with less light reading tastes. Thus Peter Such's *Riverrun* was published in 1993: it is a fictional work based on the true story of the Beothuk tribe in Newfoundland and the way they were exterminated at the beginning of the 19<sup>th</sup> century. The narrative perspective is that of the last Beothuks, which makes the reader wonder about current assumptions concerning what we call savage and what we call civilized behavior.

The translation of Trevor Ferguson's *Onyx John* came out the same year, a novel that in the year of its publication (1985) was acclaimed by Leon Rooke as one of the five best novels of the 20<sup>th</sup> century and later became a bestseller in France, where its author is often cited as one of the world's pre-eminent writers. Trevor Ferguson has likewise been called Canada's best novelist both in *Books in Canada* and the *Toronto Star*.

For the more politically-minded readers, two of John Ralston Saul's novels were translated: *The Birds of Prey*, a political novel laid in Gaullist France, and *The Next Best Thing* (1995). The latter is part of *The Field Trilogy* (including *Baraka or The Lives, Fortunes and Sacred Honor of Anthony Smith* and *The Paradise Eater*), which deals with the crisis of modern power and its clash with the individual and won the *Premio Letterario Internazionale* in Italy.

For those interested in history, two of Richard Rohmer's books were translated into Romanian in 1996: *Rommel and Patton* (the edition contains a foreword written by His Majesty King Mihai I, in addition to the original foreword written by Sir William Stephenson, both prefaces underlining the historical truth of the novel) and *Massacre 747*, another novel based





on actual events, this time evoking the tragic day of August 31, 1983, when a civilian Korean Air plane was shot down by the Soviets.

There also was a singular attempt at developing children's interest in history by the translation of one historical children's book: Sharon E. McKay's *Charlie Wilcox* (2003), a story that mixed truth with fiction. The protagonist, Charlie Wilcox, was a historical character and the author's grandfather, but he never participated in the Second World War. It is none the less a beautiful story about the courage of a boy and the atrocities of war, a story that received the Geoffrey Bilson Award for historical fiction addressed to children in 2001 and the Hackmataack Award in 2002, for being the young readers' favourite.

In the last two decades there has been a steady effort at making the best Canadian literary fiction writers known to the Romanian reading public. These translations usually attract laudatory reviews in the most important literary and cultural periodicals and magazines.

Thus the Romanian public's knowledge of Margaret Atwood was enriched with *The Handmaid's Tale* (1995) and *The Robber Bride* (2000). The Romanian title of *The Handmaid's Tale* was *Galaad 2195. Povestirea Cameristei*, a title chosen by the publisher (not the translator) in order to make the book more appealing to young readers by foregrounding the science-fiction vein in the book, which is a dystopia set in the United States of the near future. An Atwoodian sci-fi utopian short story (from the volume *Good Bones*) was published in the literary magazine *Convorbiri Literare* (2002), and a selection of her poetry in the review *Nord literar* no34 (Baia Mare, 2006). Then quite a number of her novels came out in quick succession: *Cat's Eye*, *The Blind Assassin* (2007); *Oryx and Crake*, *The Penelopiad* (2008); *The Oracle Woman* (2009); *Alias Grace* (2011).

Shortly after the release of the film *The English Patient* in 1997, Michael Ondaatje's novel was also translated into Romanian (among another thirty odd languages). The book won the Governor General's Award in 1992 and the Booker Prize for fiction in 1993, yet most of its fame was due to the popularity of the movie directed by Anthony Minghella, which was a huge box office success and won nine Academy Awards, including the one for best picture, two BAFTA Awards and two Golden Globe Awards. The success of the translation of the book demanded a reprint, in 2005. This novel was followed by two others: *Anil's Ghost* (2002), with an afterword written by Maria-Sabina Draga, and *In the Skin of a Lion* (2004), considered to be a first part of *The English Patient*.

Likewise, Leonard Cohen's popularity as a musician triggered the translation of his two novels, *Beautiful Losers* and *The Favorite Game* (2000), both accompanied by an afterword written by a highly reputed critic, Mircea Mihaes.

In 1999 Malcolm Lowry's poetic novel *Under the Volcano* was brought again to the Romanian readers' attention (it had first appeared in 1978) in a new translation by Florin Șlapac, who added a foreword to the second edition (2003).

In the 21st century, writers belonging to the younger generation of Canadian authors started being translated into Romanian: Yann Martel with his novel *Life of Pi* and James R. Wallen with the novel *Boys' Night Out* (both in 2003).

In the post-communist period no volume of English-Canadian poetry was published in Romania. The public could only read some selected poems published in literary magazines. The author that had the largest coverage was Leonard Cohen, with 34 poems translated. In 1992 three of his poems were published by a Satu-Mare magazine, *Poesis*, in the September-November issue.

In 2003 *Romania Literara* (the 16-22 of July issue) published another three poems, translated by Mircea Cărtărescu. The same year, another literary magazine, *Orizont* (the August issue), published eight of Cohen's poems from the volume *Let Us Compare Mythologies* and twenty poems from the volume *The Spice-box of Earth*, translated by the same well-known writer.

Michael Ondaatje is also known for his poetry, but his poems have not been translated into Romanian, with only one exception, in 2002, when the the spring-summer issue of the Romanian edition of the literary magazine *Lettre Internationale* published one poem ("Buried"/"Îngropați", translated by Alexandru Al. Saghiran).

The only other Canadian poet that was translated into Romanian was Winona Baker, with two poems that appeared in the literary magazine *Amurg Sentimental* (February 2004 issue).

The field of specialised theory in the humanities and social sciences was enriched with new translations from the works of Marshall McLuhan and Northrop Frye. Thus 1997 saw the translation of *The Essential McLuhan*, a selection from the famous Canadian literary critic and communication theorist's work, put together by Eric McLuhan and Frank Zigrone.

Also, two more of Northrop Frye's works were translated into Romanian: *The Double Vision* (1993) and *The Great Code* (1999). Following these, some more recent books of literary theory and criticism were translated. These included works by the well-known Canadian critic Linda Hutcheon on postmodernism: *The Politics of Postmodernism* (1997, with an afterword written by Calin-Andrei Mihailescu), *The Poetics of Postmodernism* (2002) and the article "Irony's Edge – The Theory and Politics of Irony" (in the literary magazine *Convorbiri Literare*, June 2002 issue). Likewise, Charles Taylor's *The Ethics of Authenticity* was translated and quickly sold out in 2005.

On the whole we may conclude that in postcommunist Romania the book market has expanded considerably, mostly in the popular books area, and therefore the number of Canadian authors that have been translated into Romanian has hugely increased. But the quality of the translations is not as professional as before, this remark embracing particularly the books belonging to the genres mentioned above.

## Translating Canadian literature into Romanian: Editorial policies at Leda Publishing House

I will begin by mentioning that the following data and comments are based on the interview I had on October 11, 2011 with Livia Szasz, Editorial Director of the Leda Publishing House, an imprint of Corint Publishing Group.

Leda Publishing House (established in 1994) specialises in the publication of contemporary and classical fiction, with an annual front list of approximately 60 titles, to which a comprehensive backlist is added. This publishing house is well-known in Romania as the publisher of notable literary authors such as Don DeLillo, E.L. Doctorow, Zadie Smith, Rose Tremain, Roberto Bolaño, Annie Proulx, Carson McCullers, Bernard Malamud, Günter Grass, Evelyn Waugh, Peter Ackroyd, Paul Theroux, Donald Barthelme and many others. Canadian literature is well-represented in the Leda catalogues by a number of highly acclaimed authors such as Margaret Atwood, Ravi Hage, Nancy Huston, Anne Hébert, Anne Michaels, Heather O'Neill





and Linwood Barclay, thus covering both English and French Canadian writers. Some of their books were translated very soon after their successful publication in Canada.

The Leda list covers both literary and upmarket commercial fiction published in several successful series: Leda Contemporary Writers, Leda Literary Masters, Leda Love & Life, Thriller Leda, Leda Classic, etc. Under the heading Leda Contemporary Writers we can find the following Canadian authors: Margaret Atwood (all the novels already mentioned), Rivka Galchen (*Atmospheric Disturbances*), Nancy Huston (*Fault Lines*), Anne Hébert (*Kamouraska*), Ravi Hage (*Cockroach, De Niro's Game*), Anne Michaels (*Fugitive Pieces*). Atwood is obviously leading the list with nine novels, as Leda Publishing House has the exclusive translation copyright of this author.

The number of Canadian authors that appear on an all-embracing list has greatly increased: the list in the Crime series novels includes the name of the Canadian author Tara Moss (*Fetish, Split*), under the heading Thriller we find that of Linwood Barclay (*No Time for Goodbye*), under Up-Coming Romance that of Allison Winn Scotch (*Time of My Life*). The list becomes even richer when we reach the Science Fiction section – A. E. Van Vogt (*The Book of Ptath*), Robert Sawyer (*Calculating God*) – and that of Fantasy Zone: Vampires, Werewolves, which includes Tanya Huff (*The Blood Books*) and Kelly Armstrong with a shatteringly large number of books (*Darkest Powers Series, Darkness Rising Series, Women of the Other World Series*).

In their selection criteria, Leda Publishers try to strike a balance between commercial books and established authors of literary fiction. In this respect, Ms Szasz mentioned the significant fact that the sales of Kelly Armstrong's books equal that of the income for *all* the other titles mentioned. Her books have reached the kiosk distribution level, being sold with *BRAVO*, a youth magazine, at a very inviting price. The managing director of LPH remarked that the Fantasy Zone blog is extremely active, young people expressing their impressions and opinions and often making suggestions as to books to be translated. Unfortunately the books in the Fantasy Zone series often propound deviant sex, aggressiveness, simplistic schemes and crude formulas.

We also tackled the question of the quality of translations and she underlined that this quality has, proportionally speaking, become poorer or more superficial, particularly in the case of translators under 30, when some of the books had more or less to be retranslated by the editor.

The impact of the general economic crisis context was also mentioned: sometimes translated authors/books had to be dropped from the publication list on account of the predictable poor sales when the recession set in (e.g. Heather O'Neil).

I asked Ms Szasz why Leda Publishing House seems to have grown out of the practice of adding prefaces or afterwords that include critical comments on the respective translated works. Her reply was that they are apparently no longer read, so they have been replaced with a mere short profile of the author and a few international quotes about the book on the first page or the back cover.

In conclusion, we can say that the Canadian books translated into Romanian in the 21<sup>st</sup> century are a motley lot, which seems only natural as it is the principle of demand that regulates the book market. But from my brief survey we can see that quite a lot of representative Canadian books have been introduced to the Romanian reading public in recent years, and have enjoyed a great success.