

Excerpted from Emron Esplin and Margarida Vale de Gato, eds., *Translated Poe* (Bethlehem, PA: Lehigh University Press, 2014).

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LITERARY STUDIES | TRANSLATION STUDIES | NINETEENTH-CENTURY STUDIES

Perspectives on Edgar Allan Poe
Series Editor: Barbara Cantalupo

Few, if any, U.S. writers are as important to the history of world literature as Edgar Allan Poe; and few, if any, U.S. authors owe so much of their current reputations to the process of translation. *Translated Poe* brings together thirty-one essays from nineteen different national/literary traditions to demonstrate Poe's extensive influence on world literature and thought while revealing the importance of the vehicle that delivers Poe to the world—translation.

Translated Poe is not preoccupied with judging the “quality” of any given Poe translation or with assessing what a specific translation of Poe must or should have done. Rather, this volume demonstrates how Poe's translations constitute multiple contextual interpretations, testifying to how this prolific author continues to help us read ourselves and the world(s) we live in. The examples of how Poe's works were spread abroad remind us that literature depends as much on authorial creation and timely readership as on the languages and worlds through which a piece of literature circulates after its initial publication in its first language. This recasting of signs and symbols that intervene in other cultures when a text is translated is one of the principal subjects of the humanistic discipline of translation studies, dealing with the products, functions, and processes of translation as both a cognitive and socially regulated activity. Both literary history and the history of translation benefit from this book's focus on Poe, whose translated fortune has helped to shape literary modernity while, in many cases, importantly redefining the target literary systems. This book is a fountain of resources for future Poe scholars from various global sites, including the United States, since the cases of Poe's translations—both exceptional and paradigmatic—prove that they are also levers that force the reassessment of the source text in its native literature.

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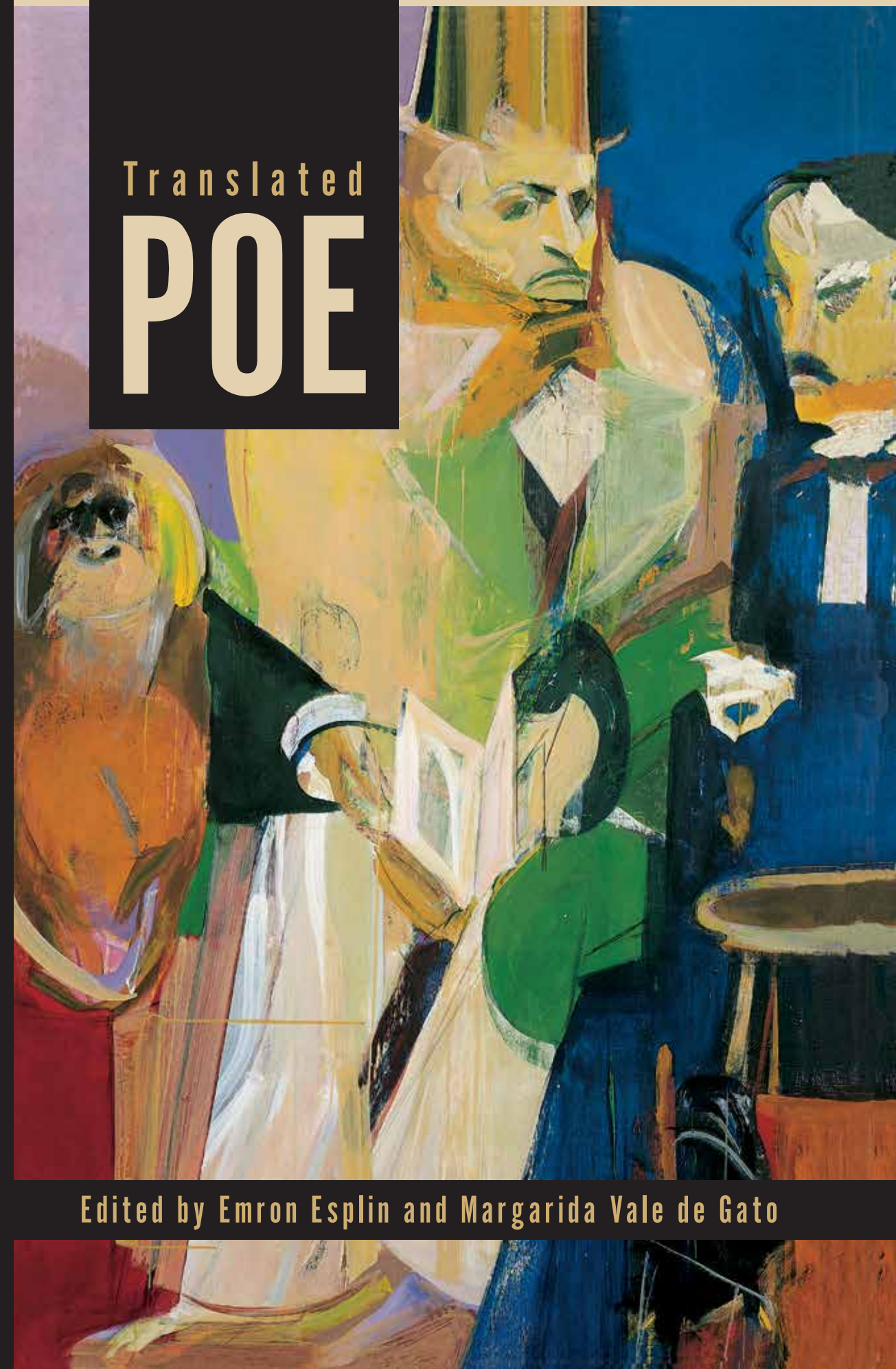


Esplin and Vale de Gato

Translated
POE

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Edited by Emron Esplin and Margarida Vale de Gato



Translated Poe

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We would like to thank our thirty-one contributors (thirty essay writers and one essay translator) whose work demonstrates, even more convincingly than we had originally hoped, the ubiquity of Poe's global presence and the importance of translation on his contemporary image. And finally, we would like to thank our families for their support. Margarida thanks Alice, and Emron thanks Marlene, Moses, Anya, Ansel, and Edith for their love and their patience.

Introduction

Poe in/and Translation

Emron Esplin and Margarida Vale de Gato

In reading some books we occupy ourselves chiefly with the thoughts of the author; in perusing others, exclusively with our own. And this is one of the “others”—a suggestive book. But, there are two classes of suggestive books—the positively and the negatively suggestive. The former suggest by what they say; the latter by what they might and should have said. It makes little difference, after all. In either case, the true book-purpose is answered.

—Edgar Allan Poe¹

This volume is fueled by the belief that textual exchanges across cultures and languages are profoundly human ways of encountering the other, where availability, resistance, ravage, and restitution interact in the complex act of reading and rewriting that delivers a translation. It is also driven by the belief that in this respect Edgar Allan Poe is an exceptional case. Few, if any, U.S. writers are as important to the history of world literature as Poe, and few, if any, U.S. authors owe so much of their current reputations to translation. Poe is not merely a writer whose translated works provide his thoughts and his texts with an afterlife. He is, instead, a writer whose texts in translation rescue, redeem, and redefine him.

Lois Davis Vines’s landmark collection, *Poe Abroad: Influence, Reputation, Affinities*, demonstrated how Poe’s influence stretches far beyond the most well-known case of France.² More recently, monographs such as Scott Peeples’s *The Afterlife of Edgar Allan Poe* and Barbara Cantalupo’s edited collection, *Poe’s Pervasive Influence*, have endeavored to identify the inscription “Poe was Here” in diverse masterpieces from the late nineteenth century onward, demonstrating Poe’s continued impact on various artistic trends and movements in the evermore entangled world of print and digital

culture(s).³ With *Translated Poe*, we set out to examine the specific vehicle that delivers Poe to the world—translation.

If we interpret the epigraph above in keeping with the overstatement of “suggestiveness” at the heart of Poe’s literary criticism, it makes sense to place him as a visionary of reader-response theory, and to surmise that in his work he really wanted “not a quality . . . but an effect,” provoking readers’ (re)actions.⁴ Poe was a master of effect, and he would have exulted to hear Charles Baudelaire’s well-known account of his first encounter with his work: “Do you know why I so patiently translated Poe? Because he resembled me. The first time I opened one of his books I saw, to my amazement and delight, not only certain subjects that I had dreamed about but *sentences* that I had thought of and that he had written down twenty years before.”⁵

Baudelaire’s emphasis leaves no doubt that, for him, Poe’s *sentences* were striking, but a number of scholars have since explored how Baudelaire’s preference for particular words, phrases, or entire works over others, including his biased rendering of key concepts such as the Catholic, guilt-ridden undertones of the expression “le démon de la perversité,” led to deviations and refractions of his transatlantic doppelgänger.⁶ Whether we accept these appropriations as “misreadings,” in the sense of Harold Bloom’s influence theory, or as “manipulations,” in the Translation Studies grain that focuses almost exclusively on target-culture norms, Baudelaire’s selected versions shaped Poe’s reputation in most of Europe, Latin America, and other parts of the world where culture was, in the late nineteenth century, mediated by *la république des lettres*.⁷

The international effect of Baudelaire’s translations challenges any claims that seek to identify Baudelaire solely with the tradition of French literature or Poe as a purely “North American” writer. We are aware that the transdisciplinary activity of translation is as important a destabilizer of mono-national conceptions of the history of literature as the all but immediate pace of global dissemination, suggesting an organization of literary overviews in spatial rather than in chronological or discrete linguistic terms. Moreover, Poe’s avant-garde modernist reputation, his peculiar otherworldliness, and the successive refractions of readings and counter-readings of his works through interpreters that crossed the boundaries of the globe’s continents challenge the confines of languages and literatures. (Ramón Gómez de la Serna, a Spanish exile who published in Argentina a romanced biography of Poe, or Fernando Pessoa, who picked up Poe as part of a book-prize for an essay produced in his South African school years, serve as two well-known cases apart from the obvious trade of the Baudelairian translations between the Americas and Europe.) Therefore, it could be enlightening to frame a book like ours on geoliterary spaces, where literary regimes are in operation and friction,

rather than framing the book within or between specific national linguistic/literary traditions as we have done. Indeed, literary regimes, networks, and individuals might well share more than one language, and the shift toward the geoliterary/political is in some cases more appropriate to deal with processes of literary-making in relation to Poe's renewable popularity at key moments, his critical assessment, and the politics of his appropriation—localized and “invested,” so to speak, in the specificity of contexts.

However, to deal with Poe *in translation* we have generally favored the safest methodological approach—interlingual translation that focuses on language pairs. Thus, we have preferred a division according to single foreign languages (e.g., Poe's native English paired with Romanian, English paired with Icelandic, English paired with Japanese), which in many cases creates essays focusing on Poe translations within particular national traditions. (Two exceptions in the volume are the essays on Egypt and Morocco, which both approach Arabic translations of Poe in these two nations from a more transnational angle.) We feel confident, nonetheless, that the individual essays sufficiently address transnational dimensions, especially in the cases where one language is informed by regional varieties and/or contributes to overlapping but diverse literary traditions (e.g., Portuguese and Spanish in the Americas, or French throughout Europe and into Northern Africa). Furthermore, our two-tiered breakdown of this book's contents—more or less as histories and as stories of translation (see below)—partially addresses the concern about cultural areas versus nations by following discrete nations within the essays themselves while mapping them according to regional areas in the order they appear in the volume. Finally, while section 1 divides Poe's translations into discrete traditions, the case studies in section 2 often highlight the inevitable intersections between literary systems (for example, the chapter on Arno Schmidt's translations and the essay about Poe's Icelandic “Ravens”).

Poe's global translation histories are certainly complex, and not even his most well-known international achievement, his reputation in the French language, can be assessed solely by the success of Baudelaire's translations or the paratexts in which he framed Poe as a restless soul in the “vast prison” of a “barbarous and gas-lit” country.⁸ As early as 1846, the journalist Émile Daurand Forgues produced, under a pseudonym, one of the first translations of “The Murders in the Rue Morgue,” as well as a lengthy review of Poe's *Tales* that commended them for their “bare” logic and “purely literary caprices.”⁹ Moreover, in 1847, across both the Atlantic Ocean and the vast South American continent, an anonymous author published three articles in the biweekly Peruvian newspaper *El instructor peruano* that offered lengthy summaries of Poe's stories “The Colloquy of Monos and Una,” “The Conversation of Eiros and Charmion,” and “The Black Cat.”¹⁰ The third piece relates almost the

entire horrific narrative in the third person, while the first two summaries also include translated passages. These rewrites may not be translations per se, but they demonstrate that someone in Peru was reading Poe and offering his work to a Spanish-speaking audience almost a decade before Baudelaire published *Histoires Extraordinaires* in 1856, the volume that is typically credited for introducing Poe to Spanish America. By the late 1840s, Poe was also meriting a productive reception in England, where in a sense he was also being translated—not from one language to another but from language to visual art through the Pre-Raphaelite sensitivity of Dante Gabriel Rossetti's sketches. Although *Translated Poe* is concerned solely with translation within different verbal codes, it is important to highlight that Poe's work was being disseminated through diverse media at the very same time that it was beginning to be expressed in written languages other than English.

Still, the import of the encounter with Baudelaire for the exceptionality of Poe in translation can hardly be overestimated, and its weight in literary modernity has been justly encapsulated in the compound "Poedelaire."¹¹ The five volumes of Poe translations that the French poet produced over eighteen years are not only translations. They must also be interpreted as significant parts of Baudelaire's literary corpus—as parts of a body of work that reached its zenith with the publication of *Les Fleurs du Mal* in 1857, the year *after* Baudelaire released his highly influential *Histoires Extraordinaires* which carried Poe's fiction to the world.¹² Baudelaire was driven to "follow the text literally" at the expense of the prevalent norms for French literary language and translation of the "belles infidèles."¹³ This was necessarily conditioned by Baudelaire's view of a "new" French for a modern literature, which is arguably the reason why his rendering of Poe accomplished a feat that is generally said to differentiate translational and authorial work in literature: survival in time.

In this volume, we are proud to include the testimony of another French admirer and translator of Poe, Henri Justin, who has recently, and necessarily, dared to put into question Baudelaire's interpretation of certain passages, his familiarity with their contexts and with the English language, and even his self-proclaimed literalism by preparing a new translation of Poe's fiction to which we, fans and scholars of Poe, must look forward. However, Justin does not contest the odd fact that the readability of Baudelaire's translations stands the test of time. For over a century and a half, Baudelaire's French has been the vehicle for Poe's fiction in France and for indirect translations into several other languages in Europe and throughout the globe. Whatever reasons we find for this exception, there is no motif that can erase the most endearing explanation of the phenomenon: an act of love borne by a major writer's willingness to dedicate a great part of his life and of his creative energy to the dissemination of a foreigner whom he judged greater than himself.

What is even more remarkable is that Baudelaire was just the first of an impressive line of exceptions to the regular trajectory of translated texts, thus described by Susan Bassnett: "Once a sign is liberated, then the possibilities are endless and translators set about trying to fix the signs and only succeeding in fixing them for a time."¹⁴ Stéphane Mallarmé famously set about to do for Poe's poetry what his master Baudelaire had done for the prose. Twenty-eight years elapsed from the time he jotted down his first versions in verse in his 1860 journal, *Glances*, and the publication of the prose renditions in the volume *Poèmes* of 1888. These prose translations became references for the symbolist poetry to come, and they are still read and preferably selected today for French editions of Poe's collected works.¹⁵ The great Portuguese modernist poet Fernando Pessoa matured his translation of "The Raven" for a dozen years before he finally published it in the journal *Athena* in 1924, a version reproduced and praised countless times to this day and a rendition that Pessoa proudly considered "rhythmically according to the original."¹⁶ Famous Argentine author and thinker Jorge Luis Borges and his friend/writing partner Adolfo Bioy Casares translated "The Facts in the Case of M. Valdemar" and "The Purloined Letter" in the early 1940s and delivered their translations to the Spanish-speaking world dozens of times through their perennially republished anthologies *Antología de literatura fantástica* and *Los mejores cuentos policiales*.¹⁷ Borges's fellow Argentine and a highly successful writer of the so-called Latin American Boom, Julio Cortázar, translated nearly every bit of prose Poe ever wrote—from the stories to *Eureka*, and from *Pym* to Poe's essays—in 1956 and released revised versions of these volumes between 1969 and 1973.¹⁸ The latter volumes have been republished over thirty times in the last forty years and remain the most well-known and highly distributed translations of Poe's prose in Spanish. The Russian poet Konstantin Bal'mont, like Baudelaire and Cortázar, undertook the task of translating a great part of Poe's tales, *The Narrative of Arthur Gordon Pym*, and *Eureka*. He also managed to render some of the poems and letters during a period of twelve years in the beginning of the twentieth century, and all of his translations, in turn, influenced the outcome of Russian symbolism.¹⁹ Bal'mont's texts are still in print, and even if now they compete with a set of versions by other prestigious translators, they seem to have done an important thing for the poet in his day—guarantee his subsistence. And this list of famous Poe translators could go on, as the pages of this volume demonstrate.

Poe's translators are unusually noticed; they are not generally plagued by readability standards that follow monolithic perceptions of language and style in national literatures and cause the "invisibility" of the translator lamented by the likes of Lawrence Venuti.²⁰ Indeed, Poe remains central to several literary traditions because his translators, like those to whom Itamar

Even-Zohar refers when examining the importance of translation in what he calls the literary polysystem, have frequently been “the leading writers (or members of the avant-garde who are about to become leading writers)” in any given literary tradition, and these writers “produce the most conspicuous or appreciated translations.”²¹ Poe was not only translated by important authors in their own right, but also by translators who were uncommonly aware of their role as literary agents and who willingly embraced that role as a prestigious activity.²² There is evidence that Baudelaire actively sought to be acknowledged for his contribution to French literature through his translations of Poe, namely by the most prominent literary critic of the time, Sainte-Beuve, to whom he insinuated: “There’s been so much talk of Loève-Veimars and of the service he rendered to French literature! Shall I not find someone bold enough to say the same of me?”²³ Baudelaire could not have known his own fame would surpass that of Loève-Veimars, the translator of E. T. A. Hoffmann’s works into French, but it gives us pause that even after the first publication of *Les Fleurs du Mal*, the French poet still cherished a reputation as a transnational mediator of literature, notably involving an emerging literary power which was fast traveling to the other side of the Atlantic through an amazing advance in communications.²⁴

During Poe’s lifetime, the world began to shrink as everything from transportation to printing technology underwent significant changes that made foreign nations seem more tangible and their boundaries much more permeable to outside influences and trends. Poe both procured the internationalization of his writings and worked extensively with foreign material advocating the literary value of an estranged aesthetics.²⁵ Surely, he must have mused about how his textually manipulated foreign settings would be handled in translation: “Some years ago, the Paris *Charivari* copied my story with complimentary comments; objecting, however, to the Rue Morgue on the grounds that no such street (to the *Charivari*’s knowledge) existed in Paris.”²⁶ This comment has sent many reception scholars to leaf in vain the *Charivari* of the 1840s; though nothing is found in the *Charivari*, and no French reference exists “some years” before this 1846 extract from Poe’s *Marginalia*, “The Murders in the Rue Morgue” was indeed translated twice during that year. The almost simultaneous publication of these anonymous translations in two different French newspapers resulted in a plagiarism lawsuit, and this case eventually made the name of Edgar Allan Poe—who was all too familiar with such charges as both their recipient and their creator back in the United States—famous to the French public.²⁷

These early examples of how others—translators, writers, even lawyers—spread Poe’s work and his name abroad remind us that literature depends not only on the words and worlds created by an author but also on the languages,

codes, and worlds through which a piece of literature circulates *after* its initial publication in its first language. This recasting of signs and symbols that intervene in other cultures when a text is translated is what was called into focus when, following the initiative to establish translation as a humanistic discipline dealing with the description of the products, functions, and processes of translation in socially regulated activities, scholars like Even-Zohar, Gideon Toury, and J. S. Holmes defended the role of translated literature within the literary polysystem. Their work created “a shift of paradigm from the a-historical prescription of what translation should be to a description of what translation is in a particular historical context,” mostly dependent on the target culture.²⁸ An important angle of the present volume is the application of the developments of translation studies in literature to the case of Poe, whose translated fortune has influenced the configuration of literary modernity. But we also envision this book as a significant contribution to Poe studies, precisely because the cases of his translation—both exceptional and paradigmatic—prove, beyond Toury’s assumption of translations as “facts of target cultures,” that they are also levers that force the reassessment of the source text in its native literature, in all points and times of its systemic outlook.²⁹ Thus, the above-mentioned refraction of the competing readings of Edgar Allan Poe is illustrated by the way the critical teachings of the French, from Baudelaire to Valéry, elicited a revisionist enquiry in U.S. literary criticism that probed into Poe’s transatlantic meaning, most notably between 1925 and 1948 with writings from William Carlos Williams, T. S. Eliot, and Aldous Huxley.³⁰

Still, the capacity to bring forth the reader’s personal and distinct response is what U.S. literary criticism chose to allow Edgar Allan Poe, granting the suggestiveness of his books but bracketing off any stylistic innovation he might have accomplished. In the introduction to his 1985 selection of Poe’s texts for Chelsea House, Harold Bloom insinuates that Poe will always sound better in translation: “Poe’s diction scarcely distracts us from our retelling, to ourselves, his bizarre myths.”³¹ Earlier, in 1961, the poet Thom Gunn published an epigram that jokingly encapsulates the widespread idea in U.S. criticism that Poe’s success can only be explained through translations that outdo the original. Gunn’s piece claims that Poe’s writing “loses” its clarity “[i]n the single, poorly rendered English version.”³² Fortunately, Poe scholarship in the United States during the last two decades has dispelled much of its traditional resistance to Poe. In 1995, Stephen Rachman and Shawn Rosenheim, editors of *The American Face of Edgar Allan Poe*, responded to an injunction of change in “American thought” vis-à-vis “other models of American culture,” rereading Poe’s work in light of “varied rhetorics, its competing modes of articulation and representation.”³³

Remarkably—and highlighting the transnational dynamics of reading Poe—it is often the labor of translation that brings a closer detail to what Vladimir Nabokov would call “the fancy prose style” of the writer as murderer, as it often surfaces in this volume.³⁴ Henri Justin, for instance, when accounting for his effort in rendering a French Poe unencumbered by not a few faulty readings of Baudelaire, figures out why, in “The Tell-Tale Heart,” Poe has worked his famous incipit, “very dreadfully nervous I had been and am,” to surface a moment of suspension between the anterior time of the past perfect and the present moment of the subjective “I.” Justin argues that “he *had been* nervous, and he *is*—but he *was not* when he committed the murder. Between *had been* and *am*, he opens a temporal loophole of miraculous cold-bloodedness.” Likewise, overlooking the translated fortune of “The Fall of the House of Usher” in such diverse literary traditions as the Brazilian, German, Chinese, or Korean, four different authors in this volume afford close readings of deliberately deviant syntactic constructions or word choices in “The Fall of the House of Usher”—from the alliterative use of adjectives in “ragged margin of a black and lurid tarn” to the subtle connotations of a proper noun such as the protagonist’s surname—to speculate that these run the risk of being flattened out either by the imperative of fluency or by dogmatic literalism.³⁵ These examples all support the argument that Poe’s apparent stylistic “quirks” must not be “fixed” in the translated text, or that if they are, bold compensation should be favored, as in Arno Schmidt’s “Germanizing” move of replacing “Usher” with “Ascher,” as Daniel Göske notes in chapter 20, because “Ascher” suggests “ash” [Asche].

But will the translator always be doomed between the pit of *domestication*—that is, the dampness of the perhaps-not-so-luscious receiving language ground—and the pendulum of *foreignization*, conferring to the translation a strangeness that risks excision from readability, regardless of how this approach is ethically propounded by translation critic Lawrence Venuti?³⁶ The resilient translating attitude probably doesn’t need to look so far as Venuti’s debatable position against the accommodation of a text to the target culture’s norms (seen as its colonization, at least when such a translational behavior derives from a dominant culture), but rather to the drive of retaining as invariable those instances when a particular use of language stands out, constituting the text’s literariness. Poe must have had something like this in mind when he very keenly stated his opinion about the translation of Eugène Sue’s *Mysteries of Paris*: “A distinction, of course, should be observed between those peculiarities of phrase which appertain to the nation and those which belong to the author himself.”³⁷

Translated Poe is not preoccupied with judging the “quality” of any given Poe translation nor with assessing what a specific translation of Poe

must or should have done. Rather, the volume demonstrates how Poe's translations constitute multiple contextual interpretations, testifying to how this prolific author continues to help us read ourselves and the world(s) we live in. This volume is, in many ways, inspired by Vines's aforementioned *Poe Abroad*, and we are proud to include Lois Davis Vines as a contributor in our more translation-focused project. Like Vines's edited volume, our text also follows a two-part division plan. The first section contains essays that are bibliographic in nature, but they are not exhaustive lists. Instead, they demonstrate the analytic perspective of the specific contributor vis-à-vis the dominant and competitive poetics in play in the range(s) of literary history that framed Poe's reception in the particular language and/or national tradition, reflecting an understanding of how translations are "signs of the openness of a literary system."³⁸ The first part of this book contains broad, panoramic analyses of translations of Poe in eighteen of the nineteen nations treated in the volume.³⁹

Once again, it is interesting to note that in a few of these traditions the poetics of Poe translations were particularly subject to broader inter-systemic struggles of language politics, and even to significant intercultural moves. In Mexico, for example, Christopher Rollason suggests that the translations of certain Poe tales and poems followed an imperative of reclaiming from the U.S. colonizing power certain cultural-linguistic markers ingrained in the native traditions, most notably "Eldorado." In Turkey, on the other hand, Hivren Demir-Atay shows that the collapse of the Ottoman Empire and the cultural affirmation of the Turkish republic depended on linguistic modernization, separation from Arabic and Persian, and the introduction of more westernized narrative forms, hence the instrumentality of Edgar Allan Poe's prolific modes. Romania offers another example. As Liviu Cotrău examines in his panoramic essay, early Romanian Poe translations demonstrated the population's affinity for all things French, and the history of Poe translations there coincides with the nation's eventual move away from such overt Francophilia. Daniela Hăisan's case study on Romanian versions of "The Masque of the Red Death" reiterates these linguistic struggles as she juxtaposes early translations from Baudelaire's French with later versions that "domesticate" the text for Romanian readers and current translations that "foreignize" the story by drawing ever closer to Poe's source text. A case that singularly stands out is that of Korea, related by Woosung Kang, where the scholarly endeavor of the *Assessment of Translations of Major British and American Writers Project (ATWP)*, running from 2002 to 2007, called for a dramatic reassessment of all former Poe translations, facing up to the task of implementing more rigorous translation policies, which today more than ever affect our contemporary perceptions and lifestyles.

The book's second section includes several case studies that examine a particular translation phenomenon from specific national or regional traditions. Here, each contributor chose their focus from a range of possible topics: the translational specificities of one genre (for example, Poe's avowed preference for poetry is revisited from the viewpoint of its translation history in Turkey and Spain) or subgenre that Poe helped to propitiate (e.g., mystery and the sea tale);⁴⁰ various translations of a particular Poe text (most notably, "The Raven," "The Black Cat," "The Fall of the House of Usher," or "The Masque of the Red Death"); translations of several Poe pieces by the same translator (e.g., Arno Schmidt or Fernando Pessoa); or even annotations of the contributor's translation process, as we fortunately count among our number a few scholars who have also produced serious translations of Poe in their own languages. In each case, the essays in this section break new ground in Poe studies—a field that has offered few detailed analyses of specific translations—by offering close, side-by-side readings of the particular translations in question.

Like all edited volumes, ours cannot claim to be exhaustive. Each of the regions covered within the volume leaves some space for future scholarship. In Europe, the history of Poe's translations in Italy, for example, could certainly justify more than one essay, and the volume leaves out the remarkable translations that amount to Czech literary pieces in their own right because we were unable to find specialists currently working on this research field. Poe translations in Israel would offer intriguing coverage of the U.S. author's dissemination in the Middle East and of the interference of Russian in the Hebrew literary system, but unfortunately Aminadav A. Dykman's seminal research on these grounds was brought to our attention too late in the process to include it in this volume.⁴¹ Sub-Saharan Africa still awaits a Poe scholar to trace and examine the presence and influence of Poe in English and in translation there. In the Americas, we know that Poe has been present in Peru since the mid-1840s, and we are aware that Cuba's famous poet and freedom fighter, José Martí, attempted to translate "The Raven," but we can only anticipate studies that will analyze Poe's Peruvian or Cuban translators and translations. We also know that the diversity and the importance of Poe translations in Argentina warrant more than one essay. Finally, the volume examines Poe translations in various Asian literary traditions, but a future collection could offer even broader coverage of Poe's presence in this region. For example, we have recently been made aware of the existence of at least two translations of Poe's poems into Indonesian in the 1950s.⁴² Essays on these promising topics will have to wait for future scholars.

We are proud, however, to not only offer articles that approach Poe translations from four continents—Africa, Asia, the Americas, and Europe—but

also to break new ground in Poe studies with several of these essays. Bouchra Benlemlih's and Magda Hasabelnaby's pieces on Poe in Morocco and Egypt, respectively, are landmark approaches to Poe's Arabic translations. Even in Europe, some previously ignored connections are hereby uncovered: Ástráður Eysteinnsson's and Eysteinn Þorvaldsson's articles on Poe translations in Iceland are the first pieces in English, to our knowledge, to analyze the Icelandic renditions of Poe; Maria Filippakopoulou's piece shows that in Greece the act of translating Poe, regardless of its initial appearance as unsystematic and inconspicuous, informed a streak of aestheticism where the translated Poe subtext remarkably infused creative authorial writing; and Johan Wijkmark's essay demonstrates how late nineteenth-century Swedish translators of Poe's fiction attempted to weave his texts into their particular literary-historical landscape by offering exaggerated titles that emphasized the works' gothic and romantic elements. Along with these articles that cover Poe's translations in literary and linguistic traditions not typically discussed by Poe scholars, the volume also contains the usual suspects who appear in several works that approach Poe from an international angle—France and other Romance language countries (Romania, Italy, Spain, Portugal, Brazil, Argentina, and Mexico), Russia, Germany, and Japan. However, each of these pieces, rather than repeating the work done on Poe in these countries that is offered in the previous volumes devoted to Poe's worldwide fame and/or in various issues of *The Edgar Allan Poe Review* that emphasize Poe's international presence, brings new material into play by focusing specifically on translation.

Contemplating in its horizon the diversity of languages and ideological frames that translation encompasses so as to give us multiple readings of works and worlds, the essays in this book, authored by scholars from different cultural backgrounds and various scholarly traditions, are in many cases also alternative narratives to the hegemony of academic English.⁴³ They therefore challenge, in the best tradition of the Humanities, the prevalence of any one scientific discourse. The pieces glorify, as Wallace Stevens possibly did with the subtext of Poe humming through his verse, the many ways of looking at a blackbird.

Notes

INTRODUCTION

1. Edgar Allan Poe, *Marginalia* (December 1844); repr. *Essays and Reviews*, ed. G. R. Thompson (New York: Library of America, 1984), 1338.

2. Lois Davis Vines, ed., *Poe Abroad: Influence, Reputation, Affinities* (Iowa City: University of Iowa Press, 1999).

3. Scott Peeples, *The Afterlife of Edgar Allan Poe* (New York: Camden House, 2004); Barbara Cantalupo, ed., *Poe's Pervasive Influence* (Bethlehem, PA: Lehigh University Press, 2012). See also Jonathan Elmer's *Reading at the Social Limit: Affect, Mass Culture, and Edgar Allan Poe* (Stanford: Stanford University Press, 1995) and Edward S. Cutler's *Recovering the New: Transatlantic Roots of Modernism* (Hanover, NH: University Press of New England, 2003).

4. We are truncating here Poe's considerations on Beauty in the oft-quoted passage from the 1845 essay "The Philosophy of Composition"; repr. *Essays and Reviews*, 16: "When, indeed, men speak of Beauty, they mean, precisely, not a quality, as is supposed, but an effect—they refer, in short, just to that intense and pure elevation of *soul*—not of intellect, or of heart—upon which I have commented, and which is experienced in consequence of contemplating 'the beautiful.'"

5. Baudelaire, letter to Théophile Thoré, June 20, 1864 in *Correspondance*, ed. Claude Pichois (Paris: Gallimard, 1973), 2: 386; quoted and translated by Patrick F. Quinn, *The French Face of Edgar Poe* (Carbondale: Southern Illinois Press, 1957), 135–36.

6. See Quinn, *The French Face of Edgar Poe*, 131; or Laurent Semichon's unpublished doctoral dissertation, "Charles Baudelaire's Translations of Edgar Allan Poe" (University of St. Andrews, 2003), 119–20.

7. See Harold Bloom, *A Map of Misreading* (Oxford: Oxford University Press, 1975); Theo Hermans, ed. *The Manipulation of Literature* (London and Sidney: Croom Helm, 1985); and Pascale Casanova, *La République Mondiale des Lettres* (Paris: Le Seuil, 2004).

8. Charles Baudelaire, "Edgar Allan Poe: Sa vie et ses oeuvres" (preface to the first edition of *Histoires Extraordinaires*, 1856); repr. and trans. H. Curwen, "Edgar Allan Poe: His Life and Works," *The Works of Edgar Allan Poe* (London: John Camden Hotten, 1873), 2.

9. E. D. Forgues in *Revue des deux mondes* XVI, 1846, 341–66; repr. in Jean Alexander, ed. and trans., *Affidavits of Genius: Edgar Allan Poe and the French Critics, 1847–1924* (Port Washington: Kennikat Press, 1971), 81, 92.

10. Anonymous, "Cuentos de Edgar A. Poe," *El instructor peruano*, April 21, 1847; *ibid.*, April 24, 1847; *ibid.*, "Cuentos de Edgar A. Poe: El gato negro," *El instructor peruano*, April 28, 1847.

11. First coined by Fitz Gubrodt, "Poedelaire: Translation and the Volatility of the Letter," in *Diacritics* 22, nos. iii–iv (1992): 49–68.

12. Charles Baudelaire, *Les Fleurs du Mal* (Paris: Poulet-Malassis, 1857); Baudelaire, trans., *Histoires Extraordinaires* by Edgar Allan Poe (Paris: Michel Lèvy, 1856).

13. See Baudelaire's presentation of his translation of "Mesmeric Revelation" in *La Liberté de Penser*, 1848; repr. and trans. in Jean Alexander, *Affidavits of Genius*, 98; for the French neoclassic tradition of translating unfaithfully but in beautiful style, see Georges Mounin, *Les Belles Infidèles*, 1955, repr. in a critical edition by Michel Ballard and Lieven d'Hulst (Lille: PUL), 1994.

14. Susan Bassnett, "The Translation of Literature," *Translation* 36, no. 3 (1997): 73.

15. For the history of Mallarmé's translations of Poe's poetry, see "Dossier des 'Poèmes d'Edgar Poe,'" in Stéphane Mallarmé, *Oeuvres Complètes*, ed. Bertrand Marchal (Paris: Gallimard, 2003), 2: 789–820.

16. On Fernando Pessoa's experiments with the translation of Poe's poetry, see Margarida Vale de Gato's reconstructed edition of his planned "Principal Poems of Edgar Allan Poe": *Principais Poemas de Edgar Allan Poe*, ed. and trans. Margarida Vale de Gato and Fernando Pessoa (Lisbon: Babel, 2011).

17. Jorge Luis Borges and Adolfo Bioy Casares, trans., "La verdad en el caso de M. Valdemar," (1940), by Edgar Allan Poe. repr. in *Antología de la literatura fantástica* (Buenos Aires: Editorial Sudamericana, 1971), 371–79; Borges and Bioy Casares, trans., "La carta robada," (1943), by Edgar Allan Poe. repr. in *Los mejores cuentos policiales* (Buenos Aires: Emecé Editores, 1997), 25–38; Jorge Luis Borges, Adolfo Bioy Casares, and Silvina Ocampo, eds., *Antología de la literatura fantástica* (1940), repr. (Buenos Aires: Editorial Sudamericana, 1971); Borges and Bioy Casares, eds., *Los mejores cuentos policiales* (1943) repr. (Buenos Aires: Emecé Editores, 1997). *Antología de la literatura fantástica* was republished twenty times between the early 1940s and 2007, and *Los mejores cuentos policiales* was republished a dozen times between 1943 and the early 2000s.

18. Julio Cortázar, trans., *Obras en prosa* by Edgar Allan Poe, 2 vols. (Madrid: Revista de Occidente; Río Piedras: Editorial Universitaria Universidad de Puerto Rico, 1956); Cortázar, trans., *Obras en prosa* by Edgar Allan Poe, 2 vols. (Barcelona: Editorial Universitaria de la Universidad de Puerto Rico, 1969); Cortázar, trans., *Cuentos*

by Edgar Allan Poe, 2 vols. (Madrid: Alianza Editorial, 1970); and Cortázar, trans., *Ensayos y críticas* by Edgar Allan Poe (Madrid: Alianza Editorial, 1973).

19. Konstantin Bal'mont, trans., *Sobranije sochinenij* [*Collected Works*] by Edgar Allan Poe, 5 vols. (Moscow: Scorpion). Vol. 1. *Poemy i Skazki* [*Poems and Tales*], 1901; Vol. 2. *Rasskazy, Statji, Otryvki, Aforizmy* [*Tales, Essays, Marginalia, Aphorisms*], 1906; Vol. 3. *Strashnyje Rasskazy, Groteski* [*Tales of Horror, Grotesques*], 1911; Vol. 4. *Neobychajnyje Prikljuchenija* [*Adventures*], 1912; Vol. 5. *Eureka, Letters, and Biography*, 1912.

20. Lawrence Venuti, *The Translator's Invisibility: A History of Translation* (London and New York: Routledge, 1995).

21. Itamar Even-Zohar, "The Position of Translated Literature within the Literary Polysystem," (1978), repr. in *The Translation Studies Reader*, ed. Lawrence Venuti (London and New York: Routledge, 2000), 192–97.

22. In an odd sense, Poe, the dead writer rather than the living man, has been blessed with wonderful luck. Mario Vargas Llosa points this out by claiming that "[e]ven though his life was marked by misfortune, Edgar Allan Poe was one of the most fortunate modern writers in what concerns the radiation of his work throughout the world" because two famous writers and quality translators—Baudelaire and Cortázar—disseminated his fiction throughout the French and Spanish literary traditions. Llosa, "Poe y Cortázar," in *Cuentos completos: Edición comentada* by Edgar Allan Poe, ed. Jorge Volpi and Fernando Iwasaki (Madrid: Páginas de Espuma, 2008), 19, our translation.

23. "On a tant parlé de Loève-Veimars et du service qu'il avait rendu à la littérature française! Ne trouverai-je donc pas un brave qui en dira autant de moi?" Baudelaire, letter to Sainte-Beuve, June 14, 1858, *Correspondance* 1: 505, our translation.

24. Loève-Veimars had earned praise for his role as intercultural mediator between Germany and France and was held largely responsible for the frantic, neurotic, and fantastic trend with which the generation of the *jeune france* unsettled the established Cartesianism of French belles-lettres. See Leslie Brückner, A. F. Loève-Veimars (1799–1854). *Der Übersetzer und Diplomat als interkulturelle Mittlerfigur* (Berlin: Walter de Gruyter GmbH, 2013).

25. We are reminded of quotes such as "[w]e would do well to bear in mind that 'distance lends enchantment to the view.' Ceteris paribus, a foreign theme is, in a strictly literary sense, to be preferred. After all, the world at large is the only legitimate stage for the autorial histrio" ("Editorial Miscellanies from the *Broadway Journal*," Oct. 4, 1845, repr. in *Essays and Reviews*, 1076) or the saying he often repeated, "there is no exquisite beauty without some *strangeness* in the proportions" (quoted from Lord Bacon in "Marginalia," March 1846, repr. in *Essays and Reviews*, 1381).

26. Edgar Allan Poe, "Marginalia [part VIII]," *Graham's Magazine*, November 1846, 245–47.

27. On these and other incidents of Poe's early French reception see W. T. Bandy's seminal essay, "The Influence and Reputation of Edgar Allan Poe in Europe" (Baltimore: The Edgar Allan Poe Society/Enoch Pratt Library, 1959), and several subsequent others, including Lois Vines's work in this volume.

28. The quote in this sentence is from Alexandra Assis Rosa, "Descriptive Translation Studies" in *Handbook of Translation Studies* (Amsterdam and Philadelphia: John Benjamins, 2010), 98–99. See also Itamar Even-Zohar, *Papers in Historical Poetics* (Tel Aviv: Porter Institute for Poetics and Semiotics, 1979); James S. Holmes, "The Name and Nature of Translation Studies" (1988), repr. in *The Translation Studies Reader*, ed. Lawrence Venuti (London and New York: Routledge, 2000), 172–85; Gideon Toury, *Descriptive Translation Studies and Beyond* (Amsterdam and Philadelphia: John Benjamins, 1995).

29. Toury, *Descriptive Translation Studies*, 29.

30. William Carlos Williams "Edgar Allan Poe" (1925), repr. in *The Recognition of Edgar Allan Poe*, ed. E. W. Carlson (Ann Arbor: The University of Michigan Press, 1966), 127–42; Aldous Huxley "Vulgarity in Literature" (1930), repr. in *ibid.* 110–27; T. S. Eliot, "From Poe to Valéry" (1949), repr. in *ibid.*, 205–20. About the U.S. drive of this reappraisal, see Maria Filippakopoulou's doctoral dissertation, "Reflective Operations in Edgar Allan Poe's Transatlantic Reception" (University of Edinburgh, 2003).

31. Harold Bloom, "Introduction," in *Edgar Allan Poe*, ed. Harold Bloom (New York: Chelsea House, 1985), 4.

32. Thom Gunn, "Readings from the French," in *Collected Poems* (London: Farrar, Strauss & Giroux, 1994), 98.

33. Stephen Rachman and Shawn Rosenheim, *The American Face of Edgar Allan Poe* (Baltimore and London: The John Hopkins University Press, 1995), xi.

34. Vladimir Nabokov, *Lolita* (1955), repr. (New York: Putnam Publishing Group, 1997), 9.

35. Edgar Allan Poe, "The Fall of the House of Usher," *Collected Works of Edgar Allan Poe*, vol. 2, *Tales and Sketches, 1831–1842*, ed. Thomas Ollive Mabbott (Cambridge, MA: Belknap Press of Harvard University Press, 1978), 397–422.

36. See Lawrence Venuti, *The Scandals of Translation: Towards an Ethics of Difference* (New York and London: Routledge, 1998).

37. Edgar Allan Poe, *The Brevities*, ed. Burton R. Pollin (New York: Gordian Press, 1985), 293.

38. André Lefevere, "Why Waste Our Time on Rewrites? The Trouble with Interpretation and the Role of Rewriting in an Alternative Paradigm," in *The Manipulation of Literature*, ed. Theo Hermans (London and Sidney: Croom Helm, 1985), 237.

39. The exception is Argentina, for which we had planned a comprehensive contribution that did not reach completion in time to be included in this volume. Emron Esplin's case study on Cortázar's Poe translations in chapter 24, however, provides much of the basic data concerning Poe's translation history in Argentina.

40. Interestingly, Poe's tale of ratiocination and treasure hunting adventure, "The Gold-Bug," and his sea adventure, *Pym*, were both found suitable for juvenile adaptations in a number of countries examined in our volume, and thus, form their own subgenre in translation—Poe's teen-lit.

41. Aminadav A. Dykman, "Poe's Poetry in Israel (and Russia)," *Poe Studies* 33, nos. 1/2 (2000): 33–40.

42. We would like to thank Brian Russell Roberts for bringing the translations of Poe's "Annabel Lee" and "A Dream" by the Indonesian creative writer and translator

Trisno Sumardjo to our attention. Trisno Sumardjo, trans., “Impian” and “Anabela,” by Edgar Allan Poe, *Indonesia: Madjalah Kebudayaan*, January 1955, 41–42.

43. We also faced the challenge, in some literary traditions, of finding Poe scholars who were comfortable writing in English. The fact that the vast majority of these essays are written in English rather than translated into English attests to the multilingual acrobatics of our contributors who tackle Poe’s source texts in English, wrestle with his translations in their own languages, and then beautifully craft their texts about these translations into Poe’s native tongue.

CHAPTER ONE: POE TRANSLATIONS IN PORTUGAL

1. A simple author search in the most extensive, if not comprehensive, list of Portuguese bibliography, that of the National Library of Portugal, returns 204 results for Edgar Allan Poe and 213 for Mark Twain. Both of these lists include, of course, reprints, but the total number of different editions is fairly equivalent, and if we consider the fact that many of Twain’s entries comprise adaptations for children, Poe might even fare slightly better in terms of unabridged translations.

2. Stéphane Mallarmé, *Oeuvres Complètes* vol. 2, ed. Bertrand Marchal (Paris: Gallimard, 2003), 145.

3. See Toury’s seminal essay, “The Nature and Role of Norms in Literary Translation,” in *Literature and Translation*, ed. James Holmes et al. (Leuven: Acco, 1978), 82–100, complemented by works such as Even-Zohar, *Polysystem Studies (Poetics Today* 11, 1990), or Toury, *Descriptive Translation Studies and Beyond* (Amsterdam: John Benjamins, 1995).

4. André Lefevere, “Why Waste Our Time on Rewrites? The Trouble with Interpretation and the Role of Rewriting in an Alternative Paradigm,” in *The Manipulation of Literature*, ed. Theo Hermans (London and Sidney: Croom Helm, 1985), 237.

5. Batalha Reis, “Anos de Lisboa: Algumas Lembranças,” in V. A., *Antero de Quental: In Memoriam* (1896; repr. facsimile edition Lisbon: Presença, 1993), 461. All translations from the Portuguese are mine unless otherwise stated.

6. Maria Leonor Machado de Sousa, “Poe in Portugal,” in *Poe Abroad*, ed. Lois D. Vines (Iowa City: University of Iowa Press, 1999), 115.

7. These terms derive from Antoine Berman’s typology of “deforming tendencies” in literary translation: rationalization recomposes sentences and their sequence according to a certain idea of discursive order, removing what is seen as “formal excess”; popularization betrays a certain coarseness in translating intimate or familiar registers. Berman’s 1985 article “La Traduction comme l’épreuve de l’étranger” was translated by Lawrence Venuti as “Translation and the Trials of the Foreign” in *The Translation Studies Reader*, ed. Lawrence Venuti (London: Routledge, 2000), 276–89.

8. Edgar Allan Poe, “The Unparalleled Adventures of One Hans Pfaall,” in *The Collected Writings of Edgar Allan Poe. Vol II.: The Imaginary Voyages*, ed. Burton R. Pollin (New York: Gordian Press, 1994), 387; A. C., [presumably António Maria Pereira Carrilho], trans., “Histórias Extraordinárias. Uma viagem à lua num balão