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The two-hundredth anniversary of the birth of the most prominent representative of the American Romanticism, Edgar Allan Poe (1809–1849), was celebrated by scholars, publishers and translators around the world. It is in this context that one must place the “Perspectives on Poe” series, whose general editor is Barbara Cantalupo of Pennsylvania State University, Lehigh Valley. Meant to include books on “new approaches to Edgar A. Poe, his work and influence”, the series includes thus far (although “all perspectives—theoretical, historical, biographical, gender studies, source studies, cultural studies, global studies etc.—are invited”) the following volumes: *Poe’s Pervasive Influence*, edited by Barbara Cantalupo (2012), *Deciphering Poe: Subtexts, Contexts, Subversive Meanings*, edited by Alexandra Urakova (2013), and *Translated Poe*, edited by Emron Esplin and Margarida Vale de Gato (2014).

It is the latest volume, described by its editors as being “concerned solely with translation within different verbal codes” and, at the same time, “fueled by the belief that textual exchanges across cultures and languages are profoundly human ways of encountering the other”, that we are going to examine further down.

While the publication of the first two volumes in the series seems to be motivated primarily by the fact that Poe was “a visionary of reader-response theory”, the line of reasoning which led to the issuing of the third volume could be—and was—summarized by the editors in their “Introduction: Poe in/and Translation” as follows: “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.”

The thirty-one essays (or: “chapters”) are divided into two sections, the first of which contains eighteen “bibliographic” essays (or: “histories [...] of translation”), while the second comprises thirteen case studies (or: “stories of translation”).

Gathered under the generic title “Poe Translations in Literary Traditions”, the “histories” offer “broad, panoramic analyses of translations of Poe in eighteen of the nineteen nations treated in the volume”, at the same time highlighting their authors’ views of “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” of their choice.

Authored by Margarida Vale de Gato and bearing the title “Poe Translations in Portugal: A Standing Challenge for Changing Literary Systems”, Chapter One commences with the premise that “Edgar Allan Poe’s ‘descent’ into the Portuguese literary system was literally that of an extraordinary balloon” and follows the course of Poe translations into Portuguese from “Uma Viagem à lua num balão” (“The Unparalleled Adventures of One Hans Pfaall”), published serially in the fall of 1857 in a Lisbon newspaper, to Vale de Gato’s own rendering of Poe’s *Obra Poética Completa* (Lisbon, 2009).

Chapter Two, “A Historical Approach to the Translation of Poe’s Narrative Works in Spain” by Margarita Rigal-Aragón,

keeps the focus on the literary tradition in the Iberian Peninsula, in order to show “how the Spanish people have received, read, understood, and come to love Poe” owing to “a long journey of over 150 years”, which started in 1857, with the anonymous translation “La semana de los tres domingos”, and continues still after the celebration of Poe’s bicentennial.

Ugo Rubeo’s article “The Italian Translations of Edgar Allan Poe’s Works” illustrates “Poe’s lasting legacy in Italy” from a threefold perspective (“Poetry and ‘The Raven’”, “The Tales”, and “The Strange Case of Gordon Pym”), in order to “highlight the relationship between the translations and the literary and historical contexts in which they appear, including the emergence of authors, publishers, and new translational trends”.

Further to the East, Maria Filippakopoulou writes (in two parts: “Baudelaire Educator of Poe” and “‘Foreign-Mannered Art’ and Poe”) about “Edgar Allan Poe in Greek Letters: A ‘Perfect and Permanent Success’”, in order to “identify the terms [...] of his untutored, diffuse impact on Greek letters”, from “the first recorded translation of Poe into Greek in 1872” until the 1950s, with a focus on the translations published at the turn of the twentieth century.

Lois Davis Vines’ essay “Poe Translations in France” unsurprisingly spotlights Baudelaire, Mallarmé and Valéry, while also drawing attention to the more recent French translations, as “Interest in Poe’s tales, essays and poems never seems to wane in France”, the country that “has revealed to the world a highly gifted storyteller, poet, and literary theorist”.

Under the title “Poe in Germany: A Panoramic and Historical View of His Works Translated into the German Language”, Marius Littschwager demonstrates how “The continuity and the sheer quantity of Poe translations in German places him in an outstanding position among all U.S. authors

translated into German. He is the only U.S. writer with five different editions of his complete or collected works in the German language.”

“The History of Poe Translations in Russia” is sketched by Elvira Osipova, who utilizes three studies detailing “Poe’s presence on the Russian scene” as “the most translated U.S. author in Russia”. She describes the five phases of the “Russian history of Poe translations”, as well as the two processes coexisting within it: “scholarship influencing translation and translation shaping to some extent the critique”.

While writing about “Edgar Allan Poe in Romanian Translation”, Liviu Cotrău emphasizes, on the one hand, the fact that “In Romania, the impetus for translating the works of Edgar Allan Poe, like most cultural fashions, came from France”, and on the other, the fact that—just like it happened in France—the first important Romanian translators of Poe were three writers: the poets Eminescu and Macedonski, and the playwright Caragiale.

Johan Wijkmark’s article “Hyper-Poe: The Introduction of Edgar Allan Poe in Sweden” is meant as a “discussion of Poe’s introduction to Sweden at the end of the nineteenth century”, when “Poe was made to fit into a neo-romantic literary climate”, the outcome being “a condensed and exaggerated version of Poe—a hyper-Poe—a nineteenth-century version of literary branding”.

Ástráður Eysteinnsson, the author of a piece entitled “Edgar Allan Poe and Icelandic Literary Culture”, calls attention to the fact that “Poe’s northern voyage is still in progress”, pointing out that, although “There are signs of Poe in various significant places in Icelandic literary culture”, still “none of his critical writings has been translated into Icelandic. Some of his important short stories also remain untranslated, [...] and the same is true of his poetry.”

Bouchra Benlemlih's essay "Transatlantic Mediation: Edgar Allan Poe and Arabic Literary Traditions in Morocco" is broadly concerned with "translations and rewrites of Poe's work in Arabic and how they have imprinted literary traditions in Morocco", as well as with "emphasizing Poe's role in the mediation between the West and the Arabic world".

In contrast, the article "The Egyptian Afterlife: Translations of Edgar Allan Poe in Egypt" by Magda M. Hasabelnaby's "surveys and evaluates the afterlife of Edgar Allan Poe in Egypt through an overview and assessment of the translations of his works", specifically of various translations published between 1954 and 2010.

The following chapter, Hivren Demir-Atay's "Edgar Allan Poe in Turkish: Translations in Three Alphabets", aims to prove that "The history of Edgar Allan Poe's presence in Turkish reflects the changes that Turkish culture and language have been going through since the nineteenth century [...], illustrating both the Ottoman multiculturalism and the changes ensued by the collapse of the Ottoman Empire". Hence, the chapter has five parts: 'The Black Cat' in Karamanlidika', 'The Murders in the Rue Morgue' in Ottoman Script', "First Poe Translations in Latin Alphabet", "Discussions on Language of Recent Poe Translations", and "The Influence of Poe's Poetic Voice".

The piece "Encountering the Melancholy Swan: Edgar Allan Poe and Nineteenth-Century Mexican Culture" by Rafael Olea Franco and Pamela Vicenteño Bravo, translated by Marlene Hansen Esplin, explains "how and why Poe becomes a part of Mexico's literary culture by examining some of the nineteenth-century Poe translations brought to fruition in Mexico and by analyzing several other rewritings, both literary and critical, of Poe's literary corpus". The Mexicans got to know Poe's poetry

before his prose, the first published translation (or rather adaptation) being “El cuervo” (“The Raven”, 1869).

Lenita Esteves’ article, aptly entitled “The Unparalleled Adventure of One Edgar Poe in the Brazilian Literary System”, aims to “unravel”, within the scope of four sections (“Baudelaire’s Presence Embedded in Poe’s Presence in Brazil”, “The Proliferation of Translations and Refractions of ‘The Raven’ in Brazil”, “Adaptations of Poe’s Works for the Teenage Public”, and “The Language of Jupiter in ‘The Gold-Bug’: Different Translations, Different Registers”), an “exasperating tangle of information and misinformation, spinning it more coherently into four themes considered relevant to an account of the reception of Poe’s works in Brazil.”

In his double quality as president of the “Poe Society of Japan” and of the “American Literary Society of Japan”, Professor Takayuki Tatsumi writes about “The Double Task of the Translator: Poe and His Japanese Disciples”, sketching “the Japanese history of translating Poe” and underlining a number of “literary recyclings” and “unwitting transactions between originality and influenced thought”, typical of modern and postmodern Japanese literature.

Under the title “Edgar Allan Poe in Classical and Vernacular Chinese Translations”, Zongxin Feng delineates “Poe’s translation history in China”, dividing it (and his essay) into three parts: the two “major periods” 1905–1949 and 1978–2012, and the “gap” 1950–1977. Being one “of more systematic translations, retranslations, and various reprints in collections”, the contemporary period is the most thoroughly discussed.

The last chapter in Part I, “Poe Translation in Korea, 1945–2010: A Short Historical Sketch” by Woosung Kang, differentiates between the attitude towards Poe of Korean “literary scholars”, as opposed to that of Korean “readers who favor

mysteries and detective stories”, tackling a number of “cultural issues” and the “recent developments”, but also “plagiarism in Poe translation” and on the Korean translation scene as a whole.

The essays that make up the volume’s second section (“Part II: Poe’s Fiction and Poetry in Translation”) “break new ground in Poe studies [...] by offering close, side-by-side readings of the particular translations in question”. As the editors indicate in the Introduction, they are meant to “highlight the inevitable intersections between literary systems”, as well as to “examine a particular translation phenomenon from specific national or regional traditions”.

Under the self-explanatory title “Retranslating Poe into French”, Henri Justin describes his own experience in (re)translating Poe’s works, illustrating the encountered challenges with examples of problematic words, phrases, and sentences - and, at the same time, explaining the binomial coordinates source language vs. target language, Anglophones vs. Francophones, translation vs. retranslation, Baudelaire vs. himself.

Daniel Göske’s “close inspection of the various stages of Schmidt’s engagement with Poe”, entitled “‘Black Radiation’: Arno Schmidt’s Appropriation of Poe”, depicts the manner in which the German writer, translator and Poe enthusiast presented the German-speaking world with “an extremely intriguing case of idiosyncratic appropriation by an eccentric postmodernist”.

In her piece “Code for Kids: The Story of The First Translation of ‘The Gold-Bug’ in Russia”, Alexandra Urakova realizes more than the title promises. The first tale by Poe to be translated into Russian (1847), “The Gold-Bug” is still “one of the top stories for juvenile reading, both at home and at school”—which prompted the researcher to examine the reasons why it used to be as “appealing to nineteenth-century editors and instructors” in Russia as it is to twenty-first century Russian teenagers.

While naturally not attempting to analyze each of the fifteen translations of Poe's story "The Masque of the Red Death" that were published in Romania between 1885 and 2012, Daniela Hăisan's article "(Un)Masking the Red Death in Romanian Translations" appropriately focuses on the five landmark translations delivered by Caragiale (1896), Vinea (1963), Luca (2006), Ionășek (2008), and Cotrău (2012), in order to show "the way in which the main features of Poe's style, as reflected in 'The Masque,' can be (and to what extent they actually have been) recreated or compensated".

Renata Philippov's essay "Poe in Brazil: The Case of 'The Fall of the House of Usher'" examines, against the background of Poe's overall reception in Brazil during the nineteenth and the twentieth centuries, the conveyance of the story's "allegorical meanings" by Oscar Mendes in his translation "A Queda do Solar de Usher" (1944), beginning with the allegorically important word "house", translated with *solar* ("mansion").

Emron Esplin dedicates his piece "'William Wilson' as a Microcosm of Julio Cortázar's Poe Translations: Horror in the Doubling of the Human Will" to "Argentina's preeminent Poe translator", in order to demonstrate how his translations, first published in 1956, "grow out of his Argentine childhood to become global literary projects much like Cortázar's own fiction".

In the essay entitled "An Early Reading of 'The Black Cat' in Japanese", J. Scott Miller shows why that particular story held, as far as its first Japanese readers were concerned, "a double dose of novelty: it was both a foreign psychological horror story as well as an example of printed Japanese colloquial narrative". It therefore quickly became very popular—which testifies to the ability of its many translators to make it palatable "across an ocean of difference".

The article “The Fall of the House of Usher’ from a Translational Perspective in China” by Aimei Ji is dedicated to a story translated into Chinese for the first time in 1935 and for the second time in 1982. However, as of 2013 it had no less than thirty-four translations—which makes it “especially acclaimed in twenty-first century China”, and also internationally worthy of an essay divided into three parts: ‘Usher’: Its Influence and Some Translation Issues”, “Prominent Features in ‘Usher’ from a Linguistic-Stylistic Perspective”, and “Representations of These Features in Chinese Translations”.

“Fernando Pessoa Spiritualizes Poe” is both the title and the premise of a piece written by George Monteiro, dedicated to “a master of Western Modernism [...] a bilingual, bicultural translator” and writer who was, in his turn, “strongly influenced” not only by Poe’s poetry, but also by Luís de Camões’ poems.

Under the title “Spanish Versions of a Modern Classic: Poe’s Poetry in Spain through the Twentieth Century”, Santiago Rodríguez Guerrero-Strachan argues that, while “Translations of Poe’s poems abound in Spain, but most are by professional translators not poets”, it was the poets Jiménez, Panero, and, to a lesser degree, Pino that “widened the scope of the Spanish language and reinvigorated peninsular literature” by accomplishing “elaborate rewrites” of the “poems they could identify with as poets”.

The article “The Reception of Poe’s Poetry in the Turkish Cultural and Literary System” by Aişe Nihal Akbulut “traces the trajectory of Poe, the poet, in Turkish” by analyzing “The Significance of ‘Annabel Lee’ in the Turkish Translated Literary System” and “The Reception of ‘The Raven’ in the Turkish Translated Literary System”, within the framework of a discussion of three translations of the former and four translations of the latter poem.

An important starting point of the essay “Seven Ravens: Icelandic Renderings of ‘The Raven’” by Ástráður Eysteinnsson and Eysteinn Þorvaldsson is “the relevance of ravens in Old Icelandic sources”; hence the Icelandic poets’ and translators’ fascination with the said poem.

The very last chapter, “Return to El Dorado? Poe Translated in Mexico in the Twenty-First Century” by Christopher Rollason, intends to test (through an analysis of “three examples taken from a recent Mexican selection of his poems in translation”: “To Helen”, “Eldorado” and “Ulalume”) the accuracy of the hypothesis that “the constant presence in Poe’s work of images of death and the supernatural should strike an immediate chord in the Mexican sensibility”; or, in other words, that “The parallels between Poe’s individual consciousness and the Mexican collective worldview are striking”.

Looking back on each contributor’s endeavor to do justice both to Edgar Allan Poe and to his numerous translators worldwide, we do believe that the essence of this volume is best summed up by its editors: “*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.”