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As Emron Esplin and Margarida Vale de Gato point out in their preface to the book *Translated Poe*, there is no doubt that Edgar Allan Poe's global success is to a great extent attributable to the translations of his literary work—Harold Bloom (1985) even goes so far as to suggest that Poe's narrative is enriched and improved in translation. This fact also makes it clear that, above and beyond the unquestionable importance of Baudelaire's translation into French, Poe's work has been much more widely received in world literature, and in complex and diverse ways. This in itself is no novelty, and nor is this volume the first to study the translations of Poe's work: there have indeed been many articles from all over the world that have analysed certain translations. However, the work of Esplin and Vale de Gato is the first to provide a global perspective on the topic, and one which offers deep insights into an important aspect of how Poe has been received while at the same time enabling his work to be analysed from a comparative perspective. It should not be forgotten that comparatism is an inherent part of translation studies. As Lawrence Venuti points out in *The Translator's Invisibility* (1995), the constant shifts that occur in translation always imply a variety of literary interchanges that should not be overlooked, and this is something that Esplin and Vale de Gato make clear in this work.

In an attempt to be thoroughly comprehensive, this volume has been divided into two parts: the first reviewing the translations of Poe's poetic and prose work in a number of countries, and the second analysing specific cases of tales or poems and their impact on a literary genre, or the importance of individual translators, among other phenomena.<sup>1</sup> One of the first things that we learn in the first part of the volume is when Poe's work was introduced in each country: while his poems and tales were first translated in the nineteenth century in countries such as Russia, Germany, Portugal,

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<sup>1</sup> Esplin and Vale de Gato did consider the potential advantages of organising their content around geoliterary spaces and literary networks instead of single foreign languages, as they eventually chose to do. They recognise that this might well have been both more realistic and more appealing, but they finally opted for the more traditional approach for practical reasons, aware as they were that the individual essays would allude to the different literary interconnections.

Spain, Romania, Italy, Mexico, Greece, Sweden, Iceland and Japan, other countries, such as China, Brazil, Morocco, Egypt and Korea, did not become acquainted with Poe's work in their own language until the twentieth century. Generally, his prose work was translated before his poems, but some countries, such as Turkey and Mexico, seem to have been especially fond of his poetry.

The first tales to be translated are indicative of the initial interest aroused by certain Gothic narratives, such as "The Pit and the Pendulum" in Romania, "The Black Cat" in Morocco, Japan and Turkey (in the Karamanlidika alphabet), "The Cask of Amontillado" in Mexico and Egypt and "The Masque of the Red Death" in Turkey (in the Latin alphabet). The same was true of some of his detective stories, such as "The Purloined Letter" in Egypt, "The Murders in the Rue Morgue" in Japan and Turkey (in the Ottoman Turkish alphabet), "The Unparalleled Adventure of One Hans Pfaall" in Portugal, "Three Sundays in a Week" in Spain and Iceland, "The Thousand-and-Second-Tale of Sherezade" in Greece and "The Gold-Bug" in Russia and China. In some countries, meanwhile, the first translation of Poe's work was presented in the form of an anthology, as was the case in Italy, Brazil, Korea, and Argentina. As far as Poe's poems are concerned, there is a greater degree of unanimity, with the first to be translated being "The Raven" and "Annabel Lee."

There is no doubt that Baudelaire's translations into French was crucial to the dissemination of Poe's work in countries like Portugal, Greece, Romania, Morocco, Turkey, Mexico and Brazil, but other well-known writers played a significant role by introducing the American author in their respective countries: this was the case of Fernando Pessoa in Portugal, Ramón Gómez de la Serna in Spain, Julio Cortázar in Argentina—and the Spanish-speaking world as a whole—Mario Praz in Italy, and Fyodor Dostoyevsky in Russia. In other countries, such as Germany, Poe's work was soon associated and compared with local writers like E. T. A. Hoffmann. Last but not least, the literary influence that Poe had on writers such as Edogawa Rampo or the above-mentioned Dostoyevsky also contributed to his global success.

Many chapters in this book show how the reception of Edgar Allan Poe's work is closely linked to the historical and social circumstances of each country. Political circumstances explain the fact that Morocco first had access to Poe's work via France (the colonising nation), or that there were no translations of the American author in China during Mao Zedong's government (1950-1977), or that the spread of Poe's work in Turkey became particularly important after 1923, when the Republic of Turkey was proclaimed and the reading of certain foreign works promoted with a view to creating a new national (and more Westernised) identity. It is also interesting to note how Poe's work has become a classic of children's and young adult literature in countries like Russia, Sweden, Egypt, Turkey and Brazil. The interest in Poe, however, has not remained constant in all the countries, rising or declining depending on the historical moment.

The second part of this volume looks more closely at certain examples of translations of Poe's work. Some chapters focus on specific translators, such as Julio Cortázar,

Fernando Pessoa, Ana Elena González Treviño, or the Spanish poets Juan Ramón Jiménez, Francisco Pino and Leopoldo María Panero. One chapter also examines the influence of Poe on the fictional work of the German writer Arno Schmidt, while others, in contrast, focus on one particular tale or poem, analysing its various translations through the years: “The Gold-Bug” in Russia, “The Masque of the Red Death” in Romania, “The Black Cat” in Japan, “The Fall of the House of Usher” in Brazil and China, “The Raven” in Iceland, and “Annabel Lee” and “The Raven” in Turkey.

Many of these analyses provide an overview of the different processes of domestication, foreignisation or neutralisation chosen by each translator, depending on the moment and the country. In some countries, such as Turkey, decisions on technique may have been taken for social and historical reasons—for instance, adaptation to a more westernised culture—while in others, it has been entirely dependent on the translator’s individual choice, which may or may not have been the most suitable. As a whole, though, the chapters in this second part of the book show that translation is always part of a wider process of cultural transference in which not only words and sentences but also ideas and narrative elements are translated and adapted to a new system, which then assimilates them.

Many chapters in this volume recall the significant impact all over the world of the celebration of the bicentennial of Poe’s birth in 2009. This event brought with it a large number of new studies on Poe, new editions of his work, and academic events held in his honour. There can be little doubt, then, that Poe still generates both interest and debate, but the relevance of *Translated Poe* goes beyond the figure of Poe himself. This collection of essays also deals with methodological factors that are themselves very important in both translation and reception studies. The analysis of the translations of Poe’s work over the years invites us to reflect, for instance, on the differences between translation and adaptation, and on the discrepancies that sometimes exist between popular literary taste and the views of critics.

The book has benefitted from the contribution of a wide range of experts on both Poe and the different national literatures analysed, and the result is a selection of very high-quality papers. Furthermore, the theoretical framework of each chapter constitutes in itself an extremely complete and updated bibliography of the author and of translations studies in general.<sup>2</sup> The volume ends with a very useful index of names and works, along with brief biographical notes on each contributor. There are, of course, a number of other issues that might have been of interest, but remain unexplored, such as the analysis of Poe’s reception in other artistic formats, like painting (which, in a way, also

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<sup>2</sup> This theoretical framework includes references to studies of Poe by Davis Vines, Scott Peeples, Barbara Cantalupo, Harold Bloom and J. Gerald Kennedy, and as far as his reception in the Spanish-speaking world in particular is concerned, the importance of the research carried out by John Englekirk, Santiago Rodríguez Guerrero-Strachan, José Antonio Gurpegui Palacios and Margarita Rigal is mentioned. As regards translation studies, there are references to Susan Bassnett, Gideon Toury, Andrew Chesterman or Walter Benjamin, among others.

implies a process of translation), the impact that translations of Poe's work might have had in the US, or Poe's views on contemporary translations of his tales and poems. All of these themes would be interesting topics for analysis in future studies. Finally, and as the editors themselves acknowledge in their preface, some countries, regions and languages have either not been included in the study (Czech Republic, Israel, Sub-Saharan Africa) or the information presented on them is in need of further development (Italy, South America): indeed, possible future areas for research in countries such as Brazil, China, Morocco and Korea are mentioned in certain chapters.

*Translated Poe* has already become an important reference work in its field, demonstrating the growing interest in Edgar Allan Poe and the evolution of this interest in different countries over the years. This volume proves that Poe is no longer simply an American author, but rather a universal one who has been assimilated by multiple and varied cultures. This study, though, also highlights the importance of the translator as a key figure in reception studies. Different disciplines, authors and historical periods, therefore, all intermingle in this academic work, showing that literature forms a complex network in which many different systems of thought merge.

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