EDGAR ALLAN POE'S MULTIPLE FACETS IN ROMANIA: A JOURNEY THROUGH HIS TRANSLATIONS AND RETRANSLATIONS

Mădălina Gabriela VÂLCU
University of Craiova, Romania

Abstract: As one of the most translated and reinterpreted authors worldwide, Poe's works have significantly transformed Romanian literary culture, reflecting the evolving dynamics of literary translation. This paper explores the complexities of translating Poe into Romanian, highlighting how different translators have approached his works. A key focus is placed on translation and retranslation, analyzing how Poe's texts have been adapted across time to suit linguistic, cultural, and literary trends. The article presents a timeline of Poe's translations into Romanian, organizing them by historical eras, the translated works, key translators, and the publishing houses that played a role in his literary reception.

Keywords: Edgar Allan Poe, literary translation, retranslation, short story, translation

1. Introduction

Translation has historically been an important means of facilitating communication, a robust resource for acquiring new languages, and a crucial approach to reaching diverse textual materials. Admittedly, this paper is grounded in the understanding that the field of translation is a traditional socio-cultural custom that includes various viewpoints and diverse histories, while literray translation should not be treated just as a "simply a pleasure and a passion" (Kaindl, 2021:131). Additionally, the focus on retranslation could offer a model for examining how different generations and cultural contexts reinterpret literary works, enhancing our understanding of the ongoing impact of translation on global literary landscapes.

2. Literary Translation: An Art or a Set of Rules?

Translation is a complex process that entails converting written text or spoken words from one language to another. This endeavor requires a faithful rendering of the original meaning and an understanding of the tone and cultural nuances embedded within the source material. In practice, translation's goal is to create an equivalent expression in the target language that resonates with the same emotional and contextual significance as the original.

Translation, as both a discipline and a practice, has developed across diverse cultural and historical contexts. Traditionally, many societies have perceived translation as a process aimed at producing a faithful and stable representation of the source text. This conventional perspective has placed a significant emphasis on equivalence, treating the translated text as a direct counterpart to the original:

> Translation has long been seen, in a certain number of societies, as striving towards a faithful reproduction of a source text and possessing an invariant, stable meaning. The

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> translated text was considered equivalent to the original. Moreover, the study of translation or thoughts about translation were linked to high culture, such as sacred texts and canonised literature, while informal interlingual interactions in multilingual marketplaces and in business exchanges passed under the radar. Many understandings of translation practices remained under-represented or unknown in translation literature. (D'hulst & Gambier, 2018:19).

However, "translation is still largely misunderstood and underestimated as an innocuous replacement of words that it can generally (and unapologetically) be used to serve interests that are not necessarily the translator's or even the original author's (Arrojo, 2018:44). This perspective suggests that translators are expected to forget their stylistic signature, focusing instead on meticulously capturing the nuances and stylistic elements of the original work, although "Literary translation is the most complex field of translation due to the many specificities of a particular writer's style which fluctuates according to the topic s/he selected for his/her literary work." (Pârlog, 2019:54). Consequently, translators' primary responsibility is to recreate the text in a way that stays true to the author's voice and intention, rather than expressing their flair.

Significant developments have occurred within the discipline since the 1980s, when Translation Studies became a distinct academic field. In mainstream literature, it was noted that:

> the cultural turn of translation studies has shifted the focus of research from the linguistic mechanics – and the verbal– of translating from one language into the other to the social role a translator plays and to the institutions of translating supporting this role, to the functions translation serves both for the source and the receiving culture and to its cultural impact, to the kinds of readers it is targeted on and their particular predispositions and requirements. (Chantler & Dente, 2009:12)

The field of literary translation has experienced profound changes in recent decades. In the past, translation was often regarded as a secondary endeavor, seen as an imitation or a diminished reflection of the original literary work. This perspective relegated translations to a mere function of accessing original texts, overlooking the artistry and creativity involved in the process. As a result, translations were seldom acknowledged for their literary merit and impact, despite their ability to offer fresh interpretations and insights that enrich the reading experience:

The conventional approach to literary translation, then, starts from the assumption that translations are not only second-hand, but also generally second-rate, and hence not worth too much serious attention. A translation may have its limited use as a stepping-stone to an original work, but it cannot presume to form part of the recognized corpus of literary texts. Taking the supremacy of the original for granted from the start, the study of translation then serves merely to demonstrate that original's outstanding qualities by highlighting the errors and inadequacies of any number of translations of it. (Hermans, 1985:8) As a consequence, this limited view on translation and translation practice not only marginalized translations within the literary canon but also framed the study of translation as an exercise in identifying errors and inadequacies when compared to the original. Nevertheless, the same scholar highlighted that:

> Since about the mid-1970s, a loosely-knit international group of scholars has been attempting to break the deadlock in which the study of literary translation found itself. Their approach differs in some fundamental respects from most traditional work in the

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> field. Their aim is, quite simply, to establish a new paradigm for the study of literary translation, on the basis of a comprehensive theory and ongoing practical research. (Hermans, 1985:10)

By proposing a new paradigm grounded in robust theoretical frameworks and sustained empirical research, this new perspective aimed to elevate the status of translations as legitimate and valuable cultural artifacts. In its development, “translation has gradually come to be viewed as a legitimate object of scientific investigation” (Lambert & Hendrik, 1985:42). The same scholars observed that this explanation illuminates the reasons behind the frequent isolation of systematic studies focused on translations and the behaviors associated with translation within specific socio-cultural contexts from the latest developments in theoretical research. As a result, there continues to be a considerable disparity between the theoretical frameworks that underpin translation studies and the descriptive methodologies used to analyze translation practices in real-world situations. This gap not only hinders academic progress but also impedes our ability to fully understand the complexities of how translations operate within various cultural settings. By bridging this divide, researchers could enrich our comprehension of translation processes and their implications for communication across different languages and societies (see Lambert & Hendrik, 1985:42).

Translation is not merely a practical tool; it is a vital element that shapes the way cultures operate and comprehend their identities. Through translation, diverse cultures and languages interact, fostering communication and understanding among people. Moreover, "translation has come to be seen as an essential ingredient of contemporary societies as well as a key concept for understanding them" (D’hulst, 2018:387). Although many critics believed that “Literary translation is simply a pleasure and a passion” (Kaindl, 2021:131), “Literary translation involves a confrontation not just between two systems of expression, each with its own stylistic means, but also between two sets of aesthetic conventions” (Hermans, 1999:24-25).

Translation has undergone a significant transformation in perception. It is no longer viewed merely as a secondary or derivative task; instead, it is embraced as a form of creative expression since “literary translation has a special significance” (Kaindl, 2021:78). This shift acknowledges the skill and artistry involved in accurately conveying nuances, emotions, and cultural contexts from one language to another, highlighting the translator's role as a vital creator in the communication process.

Additionally, “all literary translation is an act of interpretation which crystallizes a series of (un)conscious (mis)readings of a given source text.” (Deane-Cox, 2014:18). Translation should be understood as a complex process that extends beyond mere word-for-word conversion. It is, in fact, an interpretive act that includes both conscious and subconscious decisions. Translators inevitably infuse their perspectives, biases, and cultural insights into the text. Consequently, literary translation results in a distinct version of the original work, generating a new interpretation that may emphasize specific elements while modifying others. This characterizes translation as a dynamic and creative attempt rather than a simple mechanical transfer of meaning.

Scholars have identified a series of laws and norms regarding the process of translation. First, Tytler (1978:16) identifies the following laws of translation:

1. Translation should be “a complete transcript of the ideas of the original work”, i.e., it is performed at the cognitive level.

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2. The target text preserves the stylistic features of the source text: “the manner of writing should be of the same character”.
3. Translation reads like an “original composition” – in other words, the target text should display naturalness and have a strong impact on the readership.

While Chesterman points out the following norms of translation: “(a) professional norms concerning the translation process (= norms of accountability, communication and target-source relation); and (b) expectancy norms concerning the form of the translation product, based on the expectations of the prospective readership.” (Chesterman, 1993:5) Tytler’s and Chesterman’s views on translation offer complementary insights into the process of translation, highlighting both cognitive and sociocultural dimensions of the process. Tytler’s laws primarily focus on the relationship between the translated work and the original text, providing a normative framework aimed at achieving semantic and stylistic fidelity. In contrast, Chesterman’s norms underscore the translator's role as a professional situated within a communicative and cultural context, thereby balancing ethical considerations with the expectations of the target audience. Both frameworks highlight the importance of fidelity in translation, but they also underline the inherent tensions that arise during the process. Translators often face competing demands, needing to stay true to the source text while also ensuring that the translation resonates with the target audience, all within the boundaries of professional standards. Achieving this balance can be particularly challenging when dealing with culturally specific expressions, idioms, or concepts that lack direct equivalents in the target language. Furthermore, Chesterman's focus on professional norms and the interaction with audience expectations aligns with contemporary views of translation as a dynamic and context-dependent process. This perspective recognizes that translation is not just a mechanical task; it is a social and cultural endeavor that requires negotiation among the source text, the translator, and the target readership. These frameworks collectively underscore that translation transcends a mere technical skill; it is an interpretive and creative practice that necessitates both linguistic proficiency and cultural awareness.

Translation is both an interpretive and creative process, emphasizing that literary translation encompasses more than mere language transfer; it involves engaging with and conveying the profound cultural elements inherent in the original text. When examined within a broader cultural context, literary translation emerges as a crucial vehicle for communicating cultural values, perspectives, and experiences. By transcending linguistic boundaries, it fosters an understanding of cultural differences, facilitating a richer and more nuanced exchange between cultures. Thus, literary translation can be seen as deeply intertwined with cultural translation, promoting a greater understanding that ideally encourages enhanced cooperation and mutual benefit among diverse cultural communities: “In a system of frames, literary translation is embedded in cultural translation since it can be said to more or less extensively convey another culture and mediate or reconcile cultural differences ideally to enhance cooperation between cultures to their mutual benefit.” (Vîlceanu, 2017:298)

Literary translation functions as an essential form of cultural translation, facilitating the effective communication and reconciliation of cultural differences. It encourages interaction among cultures, fostering mutual understanding, empathy, and respect. Through the translation of literary works, the boundaries that separate cultures can be softened, significantly enhancing the potential for cooperation across cultural divides. Nonetheless, this potential can only be realized when translators approach their work with profound sensitivity to the source and target cultures, appreciating the

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complexities and nuances involved in the process. Consequently, literary translation is pivotal in shaping global cultural exchanges, promoting collaboration, and enriching our shared human experience.

3. Retranslation: Where from and where to?

According to the Oxford English Dictionary, retranslation is defined as: “The action or an act of retranslate; the action or an act of translating a text, word, etc., again or in a new way.” This definition supports the concept that translation is dynamic rather than static. It recognizes that interpretations of a text can evolve, influenced by historical, cultural, and linguistic changes. However, the definition remains broad and neutral, failing to consider the motivations behind retranslation, such as shifts in readership, ideology, or literary style.

Nevertheless, the definition given by the Oxford English Dictionary emphasizes the role of retranslation both as a process and as a product, an idea postulated by other scholars as well: “(as a product) [it] denotes a second or later translation of a single source text into the same target language. Retranslation (as a process) is thus prototypically a phenomenon that occurs over a period of time, but in practice, simultaneous or near-simultaneous translations also exist.” (Koskinen and Paloposki 2010: 294)

Consequently, two areas of investigation and analysis emerge: as a *product*, retranslation refers to a second or subsequent translation of the same source text into the same target language, where different translators contribute diverse perspectives, styles, and priorities, resulting in varied interpretations of the same source material. As a *process*, retranslation typically unfolds over time; however, there are instances where it occurs simultaneously or nearly so. Over time, texts are retranslated to adapt to evolving linguistic and cultural contexts, yet there are also cases where multiple translations of the same text arise concurrently. This facet of retranslation highlights the dynamic and evolving nature of translation, emphasizing that no single translation can be deemed final or absolute. In both aspects, whether considered as a tangible product or an intricate process, retranslation emphasizes the idea that translation is always a dynamic and evolving endeavor, rather than a static or finalized undertaking.

As we discussed earlier in our paper, translation is a dynamic and intricate process, with retranslations arising in response to cultural, literary, linguistic, and societal shifts over time. This continuous evolution enables an author's works to remain vibrant, connecting with new audiences and fostering a deeper, more nuanced appreciation of their significance. This point of view opens the perspective of whether retranslations offer new interpretations or address previous shortcomings, thereby influencing the literary canon and the understanding of an author’s works in a specific cultural context, since” Studies on retranslations are particularly pertinent for revealing the historical dynamics of translation. The availability of paratextual data to complement or challenge textual findings is an added advantage for such studies” (D’hulst & Gambier, 2018:287)

The process of translating a text multiple times can illuminate the dynamic changes in culture, language, and interpretation over time. Each translation not only adapts the words to fit a new linguistic framework but also reflects shifts in cultural context and understanding, highlighting how meanings can evolve as they are reinterpreted through different lenses:

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> Retranslation is very much a temporal phenomenon in the sense that its status as translation 'done again' is determined by the prior existence of an initial translation of a given work into a given language. By dint of originating after this point, retranslation is generally understood as a reiterative and a multiplicative event which gives rise to a second, third, ad infinitum target language instantiation of a source text. (Deane-Cox, 2014:1)

Various translations of the same text can illuminate the evolving cultural attitudes, preferences in language, and interpretive strategies that have developed throughout different periods. By examining these translations, we can gain insights into how societal values and norms have shifted over time, as well as how certain phrases or concepts may reflect the unique linguistic characteristics of a particular era or community. This exploration highlights not only the nuances of language but also the broader implications of how meaning can be influenced by context, audience, and historical circumstances.

Retranslation serves as a valuable framework for exploring how diverse generations and cultural contexts reimagine and reinterpret literary works, there being "therefore a special need for the continued retranslation or updating of texts, where patterns of speech are in a continuous process of change." (Bassnett –McGuire, 1985:89) This process not only sheds light on the evolving meanings and nuances of texts over time but also deepens our understanding of how translation continues to shape and influence the vast and varied landscapes of global literature. Through retranslation, we can observe the intricacies of cultural exchange and the ongoing dialogue between different literary traditions.

Retranslation should be regarded not merely as a reiteration of the original text but as a transformative act that reinterprets and recontextualizes the source material in response to evolving cultural and temporal contexts, although retranslation sometimes may be interpreted as "more alert than a preliminary translation to the letter of the source text, to its linguistic and stylistic contours, to its singularity" (Deane-Cox, 2014:4) This process of retranslation facilitates a nuanced examination of how literary translations can adapt and evolve to meet the changing needs, preferences, and sensibilities of diverse audiences. Through retranslation, we gain valuable insights into the intricate and dynamic relationship between the original text, the translator, and the broader cultural context in which the translation is situated. It underscores the importance of acknowledging the social and historical factors that influence both the source material and its new interpretation, ultimately demonstrating how literature can resonate differently across various times and places.

> the (re)translated works will be scrutinized for signs of how they might have been shaped by their socio-cultural conditions of production, and how, or if, they interact with each other. In broad terms, any restoration of or closeness to the source text will be understood in reference to how the translator has perpetuated the interpretive potential of that work. (Deane-Cox, 2014:18)

This exploration deepens our comprehension of translation as a multifaceted art form, emphasizing its remarkable ability to facilitate meaningful cross-cultural dialogue into well-established narratives. Through this lens, we can appreciate how translation not only bridges language barriers but also opens pathways for diverse perspectives and creative interpretations, ultimately enriching both the source and target cultures involved.

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4. Tracing the History of Edgar Allan Poe's Translations into Romanian

The translation of Edgar Allan Poe's short stories into Romanian serves as a fascinating case study that highlights the intricacies of literary translation across diverse cultural and linguistic landscapes. This process not only bridges the gap between languages but also opens a window into the nuances of Poe's unique style and themes, allowing Romanian readership to engage with his work in a way that resonates with their own cultural context. Through this examination, one can appreciate the challenges and triumphs faced by translators as they strive to preserve the essence of the original text while making it accessible and meaningful to a new audience. There are several viewpoints suggesting that "translation is a way for Romania to be oriented in the world, in a relationship with but not taken over by stronger nations" (Baer, 2011:93). By focusing on the Romanian translations, it is essential to highlight that "the study of translation demonstrates the extent to which a minor national imagination is, by necessity, an international imagination" (Baer, 2011:80).

Edgar Allan Poe's captivating works made their entrance into Romanian literature in the second half of the 19th century, though not through direct translations from English. Instead, Romanian readers were initially introduced to his remarkable short stories and poems via the French translations by the poet Charles Baudelaire. This intriguing relay of literature brought Poe's haunting themes and intricate style to a new audience. Throughout the latter part of the 19th century, various Romanian publications began to feature these French translations, enabling readers to engage with the eerie fascination and depth of Poe's writing in their native language. A significant cultural shift occurred in the early 20th century when Poe's works were translated directly from English into Romanian, allowing a fresh audience to fully appreciate his literary genius (Szabo, 2018).

By focusing on the Romanian (re)translations of Poe's works, we seek to investigate how cultural and historical changes influence the interpretation of these texts, and how retranslations contribute to shaping the literary canon and the intercultural dialogue. Three main periods are envisaged: early translations of Poe's short stories, the post-World War II and communist era, and contemporary retranslations. We aim to evaluate whether retranslation functions solely as a repetition of the original text or represents a transformative process that reinterprets and recontextualizes the source material for new audiences. In the case of Poe, retranslation highlights his lasting appeal and the depth of his works, serving as a rich foundation for reinterpretation and reimagining.

Short story (publication year)	**Translation (publication year)**	**Translator**	**Literary Magazine**
The Pit and the Pendulum (1842)	Puțul și pendula (1861)	Anonymous translator	Independența Magazine, București
	Groapa de apă și pendul (1890)	I.M. Cotorobeș	Tribuna Magazine, Sibiu
The Devil in the Belfry (1839)	Dracul în clopotniță (1876)	Ion Luca Caragiale	Timpul Magazine, Iași
The murders in the Rue Morgue (1841)	Cele două asasinaturi (1879)	Anonymous translator	Timpul Magazine, Iași

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	Tragedia din Rue Morgue (1896)	”Byr”	Dreptatea Magazine, București
	Asasinatul din strada Morgei (1904)	Iosif Popescu	Tribuna Poporului Magazine, Arad
The Tell-Tale Heart (1843)	Inima destanuitoare (1875)	B. Florescu	Telegraful
The Masque of the Red Death (1842)	Masca (1896)	Ion Luca Caragiale	Literatorul Magazine
	Moarte Roșie (1908)	Ion Corbu	Pagini literare Magazine
Ligeia (1838)	Ligeia (1897)	I. Achimescu	Adevărul Ilustrat weekly
Morella (1835)	Morella (1876)	Mihai Eminescu	Convorbiri literare Magazine
Metzengerstein: A Tale in Imitation of the German (1832)	Metzengerstein (1889)	Alexandru Macedonski	Literatorul Magazine

Table 1 - Early Translations

Short story (publication year)	**Translation (publication year)**	**Translator**	**Publishing House**
The Pit and the Pendulum (1842)	Hruba și pendulul (1963)	Ion Vinea	Editura pentru Literatura Universală, București
The Devil in the Belfry (1839)	Dracul în clopotniță (1963)	Ion Vinea	Editura pentru Literatura Universală, București
The murders in the Rue Morgue (1841)	Îndoita crimă din strada Morgue (1957)	Ion Vinea	Editura de Stat pentru literature si arta, București
	Crimele din Rue Morgue (1863)	Ion Vinea	Editura pentru Literatura Universală, București
The Tell-Tale Heart (1843)	Inima care-și spune taina (1965)	Ion Vinea	Biblioteca pentru toți Publishing House, București
The Masque of the Red Death (1842)	Masca Morții Roșii (1963)	Ion Vinea	Editura pentru Literatura Universală, București
Ligeia (1838)	Ligeia (1968)	Mihu Dragomir Constantin Vonghizas	Editura pentru Literatura Universală, București
Morella (1835)	Morella (1968)	Mihu Dragomir Constantin Vonghizas	Editura pentru Literatura Universală, București
Metzengerstein: A Tale in Imitation of the German (1832)	Metzengerstein (1968)	Mihu Dragomir Constantin Vonghizas	Editura pentru Literatura Universală, București

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Berenice (1835)	Berenice (1963)	Ion Vinea	Editura pentru Literatura Universală
William Wilson (1839)	William Wilson (1963)	Ion Vinea	Editura pentru Literatura Universală, București
The Man that was Used Up (1839)	Omul făcut bucăți (1963)	Ion Vinea	Editura pentru Literatura Universală, București
	Omul făcut bucăți (1968)	Ion Hobana	Tineretului Publishing House
The Gold Bug (1843)	Cărăbușul de aur (1957)	Ion Vinea	Editura de Stat pentru literatură și artă
The Black Cat (1843)	Pisica Neagră (1979)	Mihu Dragomir Constantin Vonghizas	Univers Publishing House, București
The Fall of the House of Usher (1839)	Prăbușirea Casei Usher (1963)	Ion Vinea	Editura pentru Literatura Universală, București
The Mystery of Marie Rogêt (1842)	Misterul lui Marie Rogêt (1963)	Ion Vinea	Editura pentru Literatura Universală, București
The Purloined Letter (1844)	Scrisoarea furata (1990)	Ion Vinea	Univers Publishing House, București

Table 2 - The post-World War II and Communist era

Short story (publication year)	**Translation (publication year)**	**Translator**	**Publishing House**
The Pit and the Pendulum (1842)	Puțul și pendulul (2003)	Liviu Cotrău	Polirom Publishing House, Iași
The Devil in the Belfry (1839)	Dracul în clopotniță (1990)	Ion Dragu Radu Drăgescu	Univers Publishing House, București
The murders in the Rue Morgue (1841)	Crimele din Rue Morgue (2003)	Liviu Cotrău	Polirom Publishing House, Iași
The Tell-Tale Heart (1843)	Inima destanuitoare (2003)	Liviu Cotrău	Polirom Publishing House, Iași
The Masque of the Red Death (1842)	Masca Morții Roșii (2003)	Liviu Cotrău	Polirom Publishing House, Iași
Ligeia (1838)	Ligeia (2003)	Liviu Cotrău	Polirom Publishing House, Iași
Morella (1835)	Morella (2003)	Liviu Cotrău	Polirom Publishing House, Iași

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Metzengerstein: A Tale in Imitation of the German (1832)	Metzengerstein (1990)	Mihu Dragomir Constantin Vonghizas	Univers Publishing House, București
Berenice (1835)	Verișoara Berenice (1990)	Pompiliu Pălăneasa	Univers Publishing House, București
William Wilson (1839)	William Wilson (2003)	Liviu Cotrău	Polirom Publishing House, Iași
The Man that was Used Up (1839)	Omul făcut bucăți (2003)	Liviu Cotrău	Polirom Publishing House, Iași
The Gold Bug (1843)	Cărăbușul de aur (2003)	Liviu Cotrău	Polirom Publishing House, Iași
The Black Cat (1843)	Pisica Neagră (2003)	Liviu Cotrău	Polirom Publishing House, Iași
The Fall of the House of Usher (1839)	Prăbușirea Casei Usher (2003)	Liviu Cotrău	Polirom Publishing House, Iași
	Căderea Casei Usher (1990)	Faur	Univers Publishing House, București
The Mystery of Marie Rogêt (1842)	Misterul lui Marie Rogêt (2005)	Liviu Cotrău	Polirom Publishing House, Iași
The Premature Burial (1844)	Îngropat de viu (1990)	Ion Vinea	Univers Publishing House, București
	Îngropat de viu (2005)	Liviu Cotrău	Polirom Publishing House, Iași
The Balloon-Hoax (1844)	Farsa cu balonul (1990)	Ion Vinea	Univers Publishing House, București
	Farsa cu balonul (2005)	Liviu Cotrău	Polirom Publishing House, Iași
The Purloined Letter (1844)	Scrisoarea furată (1990)	Ion Vinea	Univers Publishing House, București
	Scrisoarea furată (2005)	Liviu Cotrău	Polirom Publishing House, Iași
The Thousand-and-Second Tale of Sheherazade (1845)	A o mie și doua poveste a Șeherezadei (1990)	Ion Vinea	Univers Publishing House, București
	A o mie și doua poveste a Șeherezadei (2005)	Liviu Cotrău	Polirom Publishing House, Iași

Table 3 - Contemporary retranslations

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The earliest Romanian translations of Edgar Allan Poe's works surfaced between the 1860s and the early 1900s, primarily published in various literary magazines that sought to introduce new voices and styles to Romanian literature. These translations were crafted by a diverse array of contributors, ranging from anonymous translators to well-known journalists and literary personalities. This eclectic mix not only enriched the translations but also infused them with varying stylistic nuances and interpretative perspectives that reflected the translators' styles and cultural contexts. The decisions made by early translators reveal a tendency to favor readability and cultural adaptation at times, placing these qualities above strict accuracy in their translations. This approach suggests that they aimed to make the text more accessible and relatable to their audience, even if it meant sacrificing some of the original meaning or nuance.

During the Communist period, the translation of Edgar Allan Poe's works was significantly influenced by several key literary figures: Ion Vinea, Mihu Dragomir, and Constantin Vonghizas. Vinea concentrated on preserving the poetic essence of Poe's writing, while Dragomir focused on conveying the emotional depth and darker themes inherent in his narratives. Vonghizas aimed to make the texts more accessible to a broader audience. Collectively, their efforts resulted in a standardized and cohesive version of Poe's works in Romanian, improving upon the earlier fragmented translations and fostering a greater appreciation for his distinctive style and themes during that time. The dissemination of Edgar Allan Poe's literary works in Romania was significantly shaped by the influence of state-controlled publishing houses. Following the post-war period, translations of his texts were integrated into official book collections. This transformation effectively expanded Poe's audience, rendering his writings more accessible to a broader demographic.

During the contemporary period is remarkable the presence of Liviu Cotrău on the Romanian literary scene as an influential and leading figure regarding Poe's reception in our country. In the contemporary era, from the 1990s to the present, private publishing houses have assumed responsibility for the translation and dissemination of Edgar Allan Poe's works. This marks a departure from the state-controlled, standardized editions that were prevalent during the Communist period. The most influential publisher in this regard is Polirom Publishing House, Iași, which has produced some of the most authoritative and widely read translations, particularly those by Liviu Cotrău.

The evolution of translations in Romania over various periods reflects the shifting literary priorities as well as the broader socio-political context. Initially, translations were limited in scope and predominantly featured in literary magazines. During the Communist era, state-controlled publishers broadened the range of translations, with significant contributions from influential figures such as Ion Vinea. In the contemporary period, the translation landscape has diversified markedly, with private publishers playing a crucial role in enabling the translation of a nearly complete corpus of works. This advancement can be largely attributed to the dedicated efforts of scholars like Liviu Cotrău. This progression highlights both the increasing accessibility of literary works and the commitment to preserving and sharing these important cultural narratives across generations.

5. Conclusions

In summary, this study examines the works of Edgar Allan Poe, investigating how various translations of the same text can reveal shifts in cultural attitudes, linguistic preferences,

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and interpretive strategies over time. It considers whether retranslation should be regarded merely as a reiteration of the original text or as a transformative act that reinterpret and recontextualizes the source material within new cultural and temporal frameworks. This analysis enriches our understanding of how literary translations, including those of Edgar Allan Poe's works, can evolve to meet the needs and sensibilities of diverse audiences, underscoring the dynamic relationship among text, translator, and cultural context. This comprehensive reflection emphasizes the significance of viewing translation as a continuous dialogue: each translation not only embodies the original work but also mirrors the cultural and historical context in which it was produced.

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