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Translation and Audience: Edgar Allen Poe's "The Gold-Bug"

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ABSTRACT

This study intends to explore how the intended audience of a translation shapes the techniques used by the translators of the same text in order to convey the same message in a different manner. Focusing on two translations of a work done by Edgar Allen Poe, this work demonstrates how the translator shapes a translation to its audience, whether it is a pedagogical purpose or a literary one. In nineteenth century France, translations of Edgar Allan Poe began appearing in newspapers and journals catching the attention of well-known authors, such as Charles Baudelaire. While many academics, such as Wallaert and Bonnefoy, have compared Baudelaire's translations and language choice to the original works and other translators working in the intellectual arena, the translation of "The Gold-Bug" in a young women's magazine has not been included in the conversation. Twenty-two years before Baudelaire translates "The Gold-Bug," originally published in English in 1843, *Le magasin de desmoiselles* offered a version of "Le scarabée d'or" which differed greatly in style from the version Baudelaire would provide. Comparing the two versions of the story through Schleiermacher's theory on moving the text and Nida's theory of equivalencies demonstrates how methods of translation fit for specific audiences in terms of a text's foreignization and domestication. *Le magasin* strove to educate young bourgeoisie women à l'aristocrat while Baudelaire found inspiration in Poe's work which would influence other movements in France. These purposes led to two translations that educate readers on foreign authors also allowing a view into how audience has influenced the translation of Poe for the French public.

1. INTRODUCTION

Translation has been used for a wide variety of reasons ranging from general communication to religious translation for missionary work, to governmental sovereignty, such as the case with New Zealand's *The Treaty of Waitangi*. The act of translating thus involves an educational component, which greatly alters the way a translation is done. To continue with the example of *The Treaty of Waitangi*, the English maintained the use of "monarch" and "kingdom" in the original document, but selected words in the Maori language that were domesticated and were able to be understood by the Maori people. The English treaty, then, contained a very different message than that of the Maori treaty due to the linguistic and cultural differences that were domesticated in the Maori text, but that were still meant to be understood as British concepts that needed to be explained to the Maori people (McKenzie). While literary translation does not involve this level of politics, it still educates the readers in terms of the foreign aspects, whether cultural or linguistic, that are present in the text. A literary translation typically includes an education related to the original culture and the original language that does not exist in the target language, even if the translation was not explicitly intended for the education of its audience.

During the mid-nineteenth century, Edgar Allan Poe's work began to appear in French translation by various translators that then published the works in literary magazines and journals. In 1843, Poe published "The Gold-Bug" in the United States. Two translations of the work were soon available: one in *Le Magasin des demoiselles* by an anonymous translator and the other by Charles Baudelaire[1]. Each of these translations has very different pedagogical values despite the commonality between story and language. The question of audience for each story thus produces a very different translation that affects how the translator balanced the education of the foreign in the domestic for the specific audience of the translation. By viewing the translations through Schleiermacher's theory outlined in *On Different Methods of Translating*, the translation in *Le magasin* domesticates the text in a way to make it comprehensible to a younger audience than Baudelaire, who maintains a lot of the foreign aspects of Poe that he himself tries to include in his own writing. What becomes apparent when looking at these translations is that audience plays a much larger role in the educational aspects of these translations than has been previously explored in looking at Poe's translated works in the French language. Finding both inspiration and stylistic ideality in Poe's works, Charles Baudelaire translated many of his

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works, becoming the principal translator of Poe into French. Before Baudelaire began his translation of "The Gold-Bug", however, a version was published in *Le Magasin des demoiselles*. The translations were published in different contexts and for different audiences, producing very different translations of the text. What emerges between these two translations is a clear distinction of how a translation intended to educate young, bourgeoisie French women differs in terms of domestication/foreignization and translation technique when compared to a translation intended for literary appreciation. Although each story contains the same events, settings, and characters, these differences create a very different experience for the reader which follows the translator's style and purpose of translating.

This study's main objective is to explore Baudelaire's and the anonymous magazine's translator's decisions in translating difficult aspects of the texts. Their task as translator's changed greatly due to their very different intended audiences; however, each text, as all translations do, educate the reader on the "foreign culture." Looking into theses translations' and authors' backgrounds allows us to understand why the texts were being translated and, thus, a window into why the texts were translated a specific way. To further demonstrate this point, the translations will be close read and put into conversation with eachother and with the original work. Delving deeply into these texts not only allows us to look at Poe's translated works in a new way, but also allows us to draw further connections as to how audiences affect all translations and translation processes.

2. HISTORICAL BACKGROUND

2.1. Le magasin de Demoiselles

Le Magasin des demoiselles began publication in the nineteenth century in Paris. *Le magasin* published a variety of articles on diverse subjects including history, literature (both French and foreign), culture, recipes, crafts, and art with a goal of educating young, bourgeois French women in a similar manner to young, aristocratic women. *Le magasin*, being directed at this young, feminine audience, greatly changed the way in which articles and stories were presented. In fact, Evelyne Sullerot in *La presse féminine* wrote that feminine press responds: "…au désir profond de cette bourgeoisie qui se rêve aristocrate et au désir pathétique des femmes de savoir, en mondanités comme en sentiments, ce qu'il convient de faire"[2] (Sullerot 23). Sullerot clarifies that not only does *Le magasin* direct articles towards young women, but specifically to young bourgeois women, hoping to find a place for themselves among aristocratic social elites. For this reason, in addition to recipes and craft instructions, *Le magasin* also publishes literary excerpts, historical articles, and art criticism. *Le magasin*, therefore, desires to educate young women in a way that would aid their advancement in society as women and intellectuals. The translation of Poe's story furthers this aim by using an overall technique of moving the text to the reader so that it becomes comprehensible and includes more domesticating than foreignizing elements, which facilitates its inclusion in the young women's repertoire.

" Le Scarabée d'or " ("The Gold-Bug") was published in two successive installments in *Le magasin*, the first of which appeared on June 25th and the second on July 25th of 1847. Based off of the other structural details of *Le magasin*, the name of the author should follow the published text as it does with other stories, recipes, articles, etc.; however, the name of the translator and the name of the author are not present after either excerpt. The story is published under the label *Récréations* (meaning recreation as in leisurely activity). The label *Traduit de l'anglais* (translated from English) appears at the end of the second excerpt. The reader, therefore, does not know that the story is American, nor that Poe wrote the story. It appears simply to be an added supplement to the education of these young women. Without being able to judge the quality of the anonymous translator's other translations, it is impossible to say whether this style was particular to this one translation or was the manner in which the translator translated every piece; however, by inclusion in *Le magasin*, this translation demonstrates how the publication educated young women.

2.2. Charles Baudelaire

Baudelaire began translating Poe in 1848, a year after the publication of *Le magasin*'s translation, and his translation of *Le Scarabée d or* did not appear until 1869. Poe's first work to be translated into French was "William Wilson", by Gustave Brunet, published in *La Quotidienne* in 1844; but it appeared without the use of Poe's name, like the translation in *Le magasin*. The first translated work for which Poe is identified as the original language author was a version of *The Golden Bug* («Le scarabée d'or»), translated by Alphonse Borghers, a pseudonym for Amédée Pichot, that was published in 1845 in *Revue britannique*. In either case, Baudelaire most likely discovered Poe in translations done by Isabelle Meunier. Louis Vines states in his book, *Poe Abroad: Influence Reputation Affinities*, that Baudelaire's favorite translation of *Le Chat noir* came from Meunier. It was Meunier's first translation, which appeared in 1847 in *La Démocratie pacifique* (Vines). Baudelaire's first Poe translation (*Mesmeric Revelation*) appeared in 1848 in *La Liberté de* penser. After that first translation, he continued to publish translations until 1865 when he published his last translation of *Histoires grotesques et sérieuses.* Baudelaire translated five collections of Poe's poems and stories as well as various other stories and poems published in journals or small books. He spent a lot of time and work on his translations because he found a lot of inspiration in Poe's work. Between his first and second translation, he took a few years to study and to read Poe's work, mainly his short fiction. Not only did his studies and translations influence his own writing, they would also later influence European surrealist and symbolist poets who used Baudelaire's research for inspiration (Translations: Baudelaire, Translator of Edgar Allan Poe).

In *Notes nouvelles sur Edgar Poe*, Baudelaire produces an in-depth reflection on Poe and his works that express the influence and respect held for the author. Baudelaire wrote

the following in regards to Poe's poetry and central ideas in his writing:

> … il a dépensé des efforts considérables pour soumettre à sa volonté le démon fugitif des minutes heureuses, pour rappeler à son gré ces sensations exquises, ces appétitions spirituelles, ces états de santé poétique…[3] (Baudelaire 63).

In the above citation, Baudelaire comments on the poet who is the subject of his own poetry. By writing, Poe put himself into the words, which supplies readers with emotions, sensations, and experiences while reading. Baudelaire recreated this idea in his poem "Correspondances" by describing things in a sensual manner, such as the odors and the colors, but also by alluding to the Mystics in his title, which adds a spiritual component to the work. Furthermore, each writer uses fantastic or mystical elements to alter the reader's experience with the text. Going beyond their work, the two authors also led similar lives. According to Baudelaire in *Notes nouvelles sur Edgar Poe*, Poe was not well received in the United States during his lifetime, just as Baudelaire was not to be in France (Translations: Baudelaire, Translator of Edgar Allan Poe). While being criticized by English and American critics as a "'gloomy and sentimental hack (citation from Riding),'" Poe received more appreciation in France by Baudelaire and other writers and artists (Culler). Thus, with similar lives, ideas, and styles, it is no surprise that Baudelaire translated Poe's work into French for others to enjoy and for his personal development as a writer. The connection between the two authors further shows that Baudelaire's goals in translating the text were more faithful to Poe. Now, with the contexts of each translation known, it is possible to closely examine each translation in comparison to the original work in order to see how each translation functions in relation to its intended audience.

3. TRANSLATION ANALYSIS

In order to approach these translations through a theoretical framework, Friedrich Schleiermacher provides the following binary of translation method in *On Different Methods of Translating*:

> Either the translator leaves the writer in peace as much as possible and moves the reader toward him; or he leaves the reader in peace as much as possible and moves the writer toward him. These two paths are so very different from one another that one or the other must certainly be followed as strictly as possible, any attempt to combine them being certain to produce a highly unreliable result and to carry with it the danger that writer and reader might miss each other completely. (Schleiermacher 49)

The decision of the translator greatly changes how the text forms. Moving the text to the reader involves writing the text as if the author wrote in the reader's language, or in other words, domesticating the text to make it appear familiar to the reader. On the other side, moving the reader to the text includes maintaining aspects of the text that are foreign to the reader; however, it is important to note that the foreign aspects do not interfere with comprehension of the work, but serve to demonstrate that the work is not a part of the reader's original language/culture. *Le Magasin des demoiselles* can be seen as a translation that moves Poe to the reader, in order to educate young, bourgeoisie French women on worldly subjects, while Baudelaire moves the reader to Poe, supplying a faithful rendition of Poe's style and literary impact to a French reader who most likely has a pre-established understanding of Poe and American literature.

The English version of the story poses a few challenges to the translator beyond the usual challenge of finding semantic equivalences between words or syntactical equivalencies between language structures. I analyze here the manner in which the translators handled Jupiter's dialect, the riddle that is present on the map, and the coded message that is solved by using common English orthography. These three parts of the story pose the most obvious problems or difficult decisions to the translator as s/he must find what Eugene Nida identifies as either a formal or dynamic equivalent for them. Dynamic equivalence refers to a sense for sense translation or, in Nida's words: "aims at complete naturalness of expression" (Nida 144). Formal equivalence, on the other hand, aims for a non-literal translation or translation of "poetry to poetry, sentence to sentence, and concept to concept" (144).

In this context, the formal equivalence would supply the same words uttered by Jupiter in French and an exact rewriting of the riddle and the coded message perhaps accompanied by a footnote to explain the English choices. In a sense, this equivalence moves the reader to the text, as the foreignness is maintained in the text. A dynamic equivalent, on the other hand, would call for an accented French, or the removal of any known dialect, and a rewriting of the code and riddle into French. Dynamic equivalence thus takes the text to the reader, supplying the target language reader with the same effect of the original language reader. While Nida's equivalencies are most often associated with biblical translation, it is appropriate in this situation as the choice in equivalency by the translator demonstrates the purpose of the translation and whether the translator preferred to maintain the foreignness or domesticate it.

3.1. Black American Vernacular English

The following excerpt of the story occurs after the narrator has returned home from William Legrand's house. Legrand told the narrator about the story of the golden bug that he gave to a friend to examine. In this instant, Jupiter searches for the narrator at his house to come and help Legrand:

> "Why, massa, taint worf while for to git mad bout de matter—Massa Will say noffin at all aint de matter wid him—but den what make him go about looking dis here way, wid he head down and he soldiers up, and as white as a gose? And den he keep a syphon all de time—"
>
> "Keeps a what, Jupiter?"
>
> "Keeps a syphon wid de figgurs on de slate—de queerest figgurs I ebber did see. Ise gittin to be skeered, I tell you. Hab for to keep mighty tight eye pon him noovers. Todder day he gib me slip fore de sun up and was gone de whole ob de blessed day. I had a big stick ready cut for to gib him d—d good beating when he did come—but Ise sich a fool dat I hadn't de heart arter all—he look so berry poorly." (Poe 82)

Jupiter's dialogue runs through the entire story, but this moment captures the fantastical elements with which Poe begins to surround the mysterious golden bug that has affected Legrand in this way. Thus, the comprehension of this character's speech, which is at times difficult for native English speakers (probably more difficult in writing than in listening), becomes key to the development and understanding of the story. Grammatically, Jupiter employs a double negative and merges words together to form one word, such as *the other* which becomes *todder*. In terms of phonetics, there is a reduction in the labiodental and the dental fricatives to just one, which is *f*; so, *worth* becomes *worf* and *nothing* becomes *noffin*. That is with the exception of some [ð] sounds at the beginning or the end of words, which are changed to *d* (*with* becomes *wid*, *the* becomes *de*, etc.).

Ineke Wallaert in "The Translation of Sociolects: A paradigm of ideological issues in translation?" explains that sociolects, such as Black American Vernacular English, are often deemed as impossible to translate. Furthermore, following Lane-Mercier's exploration of sociolects in "Translating the Untranslatable: The translator's aesthetic ideological and political responsibility", the translation of said sociolects is said to often times reveal "the translator's aesthetic, ideological, and political responsibility" (Lane-Mercier). Essentially, the translation of a sociolect shows whether the translator maintains the foreign politics involved in a sociolect, which refers to the social, economic, and educational standing of a character demonstrated by speech, or if the translator domesticates the sociolect into a pure, academic target language.

In Poe's "The Gold-Bug"[4], the sociolects of the characters intersect in the story but all voices aid in the discovery of the treasure despite the miscommunication that often arises between Jupiter's Black American Vernacular and the other characters' more White-Middle/Upper-Class-Academic Vernacular. According to Lane-Mercier, these sociolects "manifest both the socio-cultural forces which have shaped the speaker's linguistic competence and the various socio-cultural groups to which the speaker belongs…" (45). Thus the translation of Jupiter's dialect in particular plays a key importance in adding two levels to the story: a history of Black American education/social standing in the nineteenth century and, despite the stereotypes associated with Black American's in this time in history, Jupiter's role that is key to finding the treasure. (Wallaert 2005).

As seen in the above English excerpt, the narrator must ask for clarification of Jupiter's words. In other parts of the passage, not excerpted above, there are a few misunderstandings in which Jupiter mistakes the narrator's words for something else, for example: the narrator says *cause* when discussing the gold bug and Jupiter hears *claws*, adding a wild or savage characterization to the bug (Wallaert 2005). *Le magasin*'s translator writes:

-*Massa-Will* dit qu'il n'a rien du tout; mais alors pourquoi va-t-il toujours la tête basse, aussi pâle qu'un fantôme? Pourquoi, du matin au soir, trace-t-il des figures extraordinaires sur l'ardoise? Parti l'autre jour avant le lever du soleil, il resta dehors toute la journée; j'avais coupé un gros bâton pour le battre quand il reviendrait, mais je suis si bête que je n'en ai pas eu le c'ur, il avait l'air si souffrant. (*Magasin des Demoiselles* 305).

One of the most obvious differences between this translation and the original is that the original has three parts of dialogue that this version covers in one paragraph. In fact, the translator did not translate all the words of Jupiter's message or the narrator's interruption in which he asks for clarification about what Jupiter says. All forms of a possible dialect are removed, and the text does not supply a note explaining Jupiter's dialect, thus the removal of the interruption for clarification maintains the reader's lack of knowledge of the dialect. The translation does capture the same meaning of the message and Jupiter's story of his self-protection. Therefore, in terms of narrative, the translation is successful and flows from one part to the other; however, by not acknowledging Jupiter's dialect and by cutting out various parts of the dialogue, Poe's text loses a character that shows a specific historic period of race relations in the United States. Jupiter's accented English perpetuates a slavery stereotype present in mid-nineteenth-century America. Its removal from the French text does not completely remove this identity from Jupiter as the translator translates the narrator's description of Jupiter found earlier in the English text: "affranchi avant les revers de sa famille" (301 *Magasin*)[5]. *Le magasin* thus includes this reference to Jupiter's background but eliminates his characterization throughout the rest of the translation. This racial dynamic is constantly present in the English text as shown through the dialect, but this translation almost erases Jupiter's identity as his manner of speech, an important aspect of a story which explores the decoding of various messages, is stripped from his character.

Le magasin does not domesticate all of the cultural specifications which add to Jupiter's character; for instance, the translator maintains the use of *Massa-Will* as the way in which Jupiter addresses Legrand. In order to demonstrate that this part of the text is not inherently French, the translator set the name into italics, highlighting its foreignness. While this references Jupiter's slavery heritage throughout the story, it is never addressed by the translator and appears to be a detail not deemed important for the overall comprehension of the story. So, *Le magasin*'s translator translates with dynamic equivalency by removing all unnecessary detail particular to the United States context as well as erasing the dialect in order to move the text towards the reader. These aspects domesticate the text in a way so that young bourgeoisie women could easily grasp the narrative; however, the one foreign aspect (*Massa-Will*) supplies the reader with recognition of the foreignness at play in the story, even though it is not overly brought to attention. Despite the obvious domestication, the removal of the sociolect and the narrator's question creates a new kind of story in which "coded messages" are only present in regards to the treasure and not throughout the entire story as in Poe's original. This removes the majority of American cultural and social cues in the story and turns it into a simple treasure hunt.

Contrary to *Le magasin*'s translation, Baudelaire follows the exact form of Poe as exhibited through the interruption by the narrator that splits Jupiter's story into two. It appears

that Baudelaire translated with formal equivalence, employing the words that corresponded the most with the English and placing those words in a sentence whose function is the same as the English:

> -Oh! Massa, c'est bien inutile de se creuser la tête.' Massa Will dit qu'il n'a absolument rien; -mais, alors, pourquoi donc s'en va-t-il, deçà et delà, tout pensif, les regards sur son chemin, la tête basse, les épaules voûtées, et pale comme une oie? Et pourquoi donc fait-il toujours et toujours des chiffres? -Il fait quoi, Jupiter? -Il fait des chiffres avec des signes sur une ardoise, -les signes les plus bizarres que j'aie jamais vus. Je commence à avoir peur, tout de même. Il faut que j'aie toujours un œil braqué sur lui, rien que sur lui. L'autre jour, il m'a échappé avant le lever du soleil, et il a décampé pour toute la sainte journée. J'avais coupé un bon bâton exprès pour lui administrer une correction de tous les diables quand il reviendrait; - mais je suis si bête, que je n'en ai pas eu le courage; - il a l'air si malheureux! (Baudelaire 9).

The phrase "de queerest figgurs I ebber did see" becomes "les signes les plus bizarres que j'aie jamais vus" which is standard, unmarked French. The following chart supplies the equivalences between the phrases:

French	**English**
Les signes	The…figgurs
Bizarre	Queer
Les plus…que	French superlative found in the –est at the end of queer
J'aie…vus	I…did see
Jamais	ebber

Essentially, Baudelaire does not leave a word untranslated and only makes grammatical changes when the French needs a preposition or extra word to reflect the English. Despite maintaining Poe's words, Baudelaire translates the text into standard French; however, from the first moment of dialogue spoken by Jupiter, Baudelaire adds a note which reads:

> Le nègre parlera toujours dans une espèce de patois anglais, que le patois nègre français n'imiterait pas mieux que le bas-normand ou le breton traduirait l'irlandais. En se rappelant les patois figuratifs de Balzac, on se fera une idée de ce que ce moyen physique peut ajouter de pittoresque et de comique, mais j'ai dû renoncer à m'en servir faute d'équivalent. (Baudelaire 37)[6].

Due to the impossibility of achieving a similar dialect in French, Baudelaire is forced to use the dynamic equivalent in the form of standard French; however, this note makes the reader aware of this choice by placing the note at the end of the work, essentially moving the reader to the text. He dismisses Jupiter's sociolect to a form of comic relief in the story and does not find it of extreme importance to the larger narrative at play. According to Wallaert, the text's main purpose is to explore and mix these sociolects in the narrative, thus the complete domestication of the most drastically different sociolect "eliminates the foregrounding of the text's main focus" (Wallaert 2005). What one sees in translation is a complete change of Jupiter's role. Jupiter is no longer a sociolect that requires decoding like the treasure map but is reduced to an ex-slave character that fulfills acts as asked by the two White-American characters and who, despite speaking standard French, cannot totally understand it or be understood. The idea of decoding exists exclusively in the riddles and treasure map.

Neither Baudelaire nor *Le magasin*'s translator translate Jupiter's dialect because either its equivalent does not exist in French or the decoding of the sociolect was not deemed important to the story. Both translations opt for a dynamic equivalence, placing the text in standard French for easy accessibility to its French audience; however, the footnote, not present in *Le magasin*, is key to understanding Baudelaire's translation because he maintains the dialogue between characters, while *Le magasin* eliminates it and treats Jupiter's speech as one, undivided unit. Each translation also maintains the use of Massa Will as the way Jupiter addresses Legrand; however, Baudelaire's translation makes the use clearer by explaining that Jupiter speaks in a "patois" or accented English. *Le magasin* sets the name in italics to demonstrate that it comes from the original text and is not French but does not signal to the reader that the original's language is in an accented form. Unlike Baudelaire, *Le magasin* removes the miscommunication, so despite the fact that the decoding of language is no longer an important component of the story, the translator removes the references to the varying sociolects which creates an uninterrupted narrative. As mentioned, Jupiter's speech is difficult for native English speakers to understand, thus having English as a second language adds another barrier. The original text compares Massa Will to a ghost, which in Jupiter's speech turns into *gose*. Baudelaire translates this as *oie*, the French word for goose. The translator of *Le magasin* picked up on the English expression relating the color or paleness of someone's skin to that of a ghost, while Baudelaire's slight mistranslation stems from the difficulty in the dialect. While rendering a dialect remains a difficult task in translation, new problems arise when looking at enigmas.

3.2. The Enigma

The enigma becomes a central part in Legrand's realization that this bug will lead him to a treasure. The following excerpt plays on a pun between Captain Kidd and a baby goat. This riddle was placed on a piece of parchment that Legrand believes to be a map:

> "I now scrutinized the death's head with care. Its outer edges—the edges of the drawing nearest the edge of the vellum—were far more *distinct* that the others. It was clear that the action of the caloric had been imperfect or unequal. I immediately kindled a fire, and subjected every portion of the parchment to a glowing heat. At first, the only effect was the strengthening of the faint lines in the skull; but, on persevering in the experiment, there became visible, at the corner of the slip, diagonally opposite to the spot in which the death's head was delineated, the figure of what I at first supposed to be a

goat. A closer scrutiny, however, satisfied me that it was intended for a kid."

"Pretty much, but not altogether," said Legrand. "You may have heard of one *Captain* Kidd. I at once looked on the figure of the animal as a kind of punning or hieroglyphical signature…" (Poe 98).

Legrand explains how he discovered the enigma on the corner of the paper in this part of the story. Upon seeing the baby goat or kid, Legrand was able to draw the connection to Captain Kidd, a well-known pirate who buried treasure on islands all over the world. The image of the kid is a symbol for the Captain in form of an enigma to be solved by the holder of the map. This pun, obviously, does not exist in French because 'kid' would be best translated as *chevreau*. This enigma, therefore, loses its solution as a pun and the translator must find an alternate method. Furthermore, the word *punning* creates a problem for the translator. *Punning* is a gerund form of the verb *to pun* and does not translate directly into French. The closest translation would be *jeu de mots*; however, this translation refers to a word pun and does not make sense in terms of a pun between the symbol and the name. On another note, Poe is also employing *punning* as an adjective that describes the signature, thus even the gerund form is not being used in its standard form. *Hieroglyphical* also poses problems as well as it is not a part of standard English, which recognizes hieroglyphic as an adjective and hieroglyph(s)/hieroglyphics as the noun forms. *Hieroglyphical*, thus, works as a new adjectival form of the word that relates a sentiment that the signature is in the form of a symbol like hieroglyphics, but it is not an actual hieroglyphic. The translators, then, have to decide which equivalency to employ in order to provide an appropriate translation. Poe played with words in all of his writing. Burton Pollin found around 954 words in Poe's work either unrecognized by the Oxford English Dictionary or that are recognized as words coined by Poe (Wallaert). While the following two examples were not originally coined by Poe, they do not have linguistic equivalencies in French in the same way that *manger* means *to eat* or *eating*, for example. The translator must then find an alternative way to convey the message.

Le magasin's translator simplifies by removing the dialogue and supplies one paragraph to explain what is happening, which removes another layer of sociolects at play in the original, but s/he supplies a translation that plays with French word choice:

-J'allumai donc un grand feu et exposai mon parchemin à une température excessive, et je finis par voir apparaître au coin opposé de la tête de mort une figure qui représentait une chèvre, ou plutôt un petit chevreau. Vous avez peut-être entendu parler d'un certain capitaine Kidd[1]. Eh bien, il me vint de suite à l'idée que cette esquisse était une sorte de rébus, de signature hiéroglyphique. J'insiste sur le mot signature, parce que sa position sur le vélin me suggéra cette pensée. La tête de mort, qui emplissait le coin opposé, tenait lieu de sceau ou de cachet. Ce qui me chagrinait, c'était l'absence de texte.

[1]Kidd se prononce comme *kid*, chevreau. (*Magasin des Demoiselles* 333).

Le magasin's translation uses a footnote at the bottom of the page that explains the connection between *chevreau* and *kid*; however, it does not mention that the word *kid* is from English. Just like *Massa-Will*, *kid* is written in italics, as it is a word that is from the original text. Captain Kidd's name is not in italics, most likely due to the fact that he is a historical figure that originally came from Europe. The note forces the reader to halt reading and jump to the bottom of the page in order to discover how *chevreau* becomes *Kidd*, but overall the note solves the problem of comprehension of the enigma. The note supplies a slight formal equivalence to the text, as the translator must explain why the pun makes sense; however, just like in the previous excerpt, dynamic equivalence reigns over this part. Once again the translator removed the dialogue (omitted from the English excerpt by the ellipsis) found in the scene and replaced the two English paragraphs by a one paragraph description of the enigma. This general translation removes all of the minute details and provides only items necessary for comprehension of the main details. Furthermore, the words *punning* and *hieroglyphical* are separated in this part. In order to reflect the idea of a puzzle that accompanies "punning," the translator chose the noun *rébus* (rebus), which stands alone, separate from the word *hiéroglyphique*.

According to the Trésor de la langue française (TLFi), *rébus* was first used by Stendhal in 1836. This word was thus relatively new to the French language when used by *Le magasin*. The TLFi defines *rébus* as "Devinette graphique mêlant lettres, chiffres, dessins, dont la solution est une phrase, plus rarement un mot, produit par la dénomination, directe ou homonymique, de ces éléments"[7] (TLFi: rébus). *Hiéroglyphique* was not recognized until 1883 when used by Huysmans and was defined as "dont le sens ou le symbole est difficile ou impossible à saisir. Synonymes: énigmatique, obscur, secret…."[8] (TLFi: hiéroglyphique). While *Le magasin* was only among the first to use *rébus* with that meaning, *Le magasin* did use *hiéroglyphique* with that definition before the TLFi recognized it as a word (11 years after Stendhal but 36 years before Huysmans). *Le magasin*'s translator employed two neologisms that fit well with Poe's overall writing style, which constantly plays with language.

Baudelaire, as principal Poe translator, also added several neologisms into the French language through Poe's writing and he translates the same part as follows:

"J'examinai alors la tête de mort avec le plus grand soin. Les contours extérieurs, c'est-à-dire les plus rapprochés du bord du vélin, étaient beaucoup plus distincts que les autres. Évidemment l'action du calorique avait été imparfaite ou inégale. J'allumai immédiatement du feu, et je soumis chaque partie du parchemin à une chaleur brûlante. D'abord, cela n'eut d'autre effet que de renforcer les lignes un peu pales du crane; mais, en continuant l'expérience, je vis apparaître, dans un coin de la bande, au coin diagonalement opposé à celui où était tracée la tête de mort, une figure que je supposai d'abord être celle d'une chèvre. Mais un examen plus attentif me convainquit qu'on avait voulu représenter un chevreau.

…

> -Presque, mais pas tout à fait, dit Legrand. –Vous avez entendu parler peut-être d'un certain capitaine Kidd. Je considérai tout de suite la figure de cet animal comme une espèce de signature logographique ou hiéroglyphique (kid, chevreau)… (Baudelaire 26).

Like *Le magasin*, Baudelaire used a small note to clarify the puzzle; however, he placed the note within the text. This type of clarification does not interrupt the flow of reading and assumes that the reader does not need clarification that *kid* is an English word due to the lack of italics or explanation. While the explanation provides a dynamic equivalence to the enigma, it interferes less and places the reader directly back into Poe's style in the next line. In regards to the non-standard word use, Baudelaire used two techniques: standardization and structural calques. Wallaert in "Writing Foreign: the paradoxes of Baudelaire's neologizing strategies in his translation of Poe" defines standardization as avoiding a neologism by placing a standard French word that gives a similar equivalence. That could mean translating a noun into a noun and an adjective as Poe's word "metaphysicianism" which Baudelaire translated as *sciences métaphysiques* (Wallaert 77). Structural calques refer to translating a neologism with a neologism in the target language.

In the above passage, punning becomes standardized into *logographique*, first used in 1803 by Chateaubriand which means "qui concerne l'écriture, la logographie"[9] (TLFi: logographique) according to the TLF. Like *Le magasin*, Baudelaire uses *hiéroglyphique,* a relatively new term at the time. Neither *Le magasin*'s translation nor Baudelaire's are given credit for bringing *hiéroglyphique* into French, but their use preceded the TLF's recognition of the word as a part of standard French. Therefore, standardization and structural calque exist in this translation, which allows Baudelaire to maintain his faithful translation of Poe. Baudelaire interestingly translates with two words that give off a similar idea, relating image to words, while *Le magasin* relates the idea of a puzzle as well as an image to the words. It is impossible to say whether Baudelaire was familiar with *Le magasin*'s translation, thus taking *Le magasin*'s translator's use of the word *hiéroglyphique*; however, it is not impossible seeing how Baudelaire dedicated a lot of time and thought into Edgar Allan Poe and his writings, including various translators of Poe into the French language.

3.3. The Decoded Message

Upon solving the pun, Legrand discovers a coded message (Figure 1) that will function as a map to the location of Captain Kidd's treasure. The code, however, is based on common letters in English which poses a problem for French as it does not maintain the same commonalities or the same orthography.

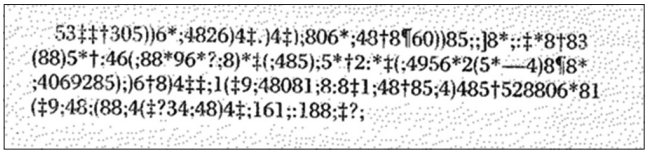
53‡‡†305))6*;4826)4‡.)4‡);806*;48†8¶60))85;;]8*;:‡*8†83
(88)5*†:46(;88*96*?;8)*‡(;485);5*†2:*‡(:4956*2(5*—4)8¶8*
;4069285);)6†8)4‡‡;1(‡9;48081;8:8‡1;48†85;4)485†528806*81
(‡9;48;(88;4(‡?34;48)4‡;161;:188;‡?;

Figure 1. Message the William Legrand decodes (Poe 100).

> *'A good glass in the bishop's hostel in the devil's seat twenty-one degrees and thirteen minutes northeast and by north main branch seventh limb east side shoot from the left eye of the death's-head a bee line from the tree through the shot fifty feet out.'* (Poe 103).

Legrand uses the letter "e" for the symbol that appears the most because it appears the most in English orthography. He then bases the rest of the code on the letters that appear second most frequently, third, and so on. In my version of the text from 1991, the passage is written in a sort of stream of conscious that runs the entire sentence together without any punctuation or pause. The translations appear to be using a different edition of the text that included breaks in the English; therefore, unless the translators added in the breaks to the English, the stream of conscious effect is not present in the older edition. Furthermore, the translators must find a way to show how the code works as it is based on English and due to the fact that both translations explain how Legrand breaks the code using English.

Le magasin includes breaks within the text to make each part comprehensible and less like a riddle. This simplified version includes a footnote of the original as well. The translator thus produced:

> Un bon verre dans l'hôtel de l'évêque dans la chaise du diable—quarante-un degrés treize minutes—nord-est par nord—tige principale septième branche à l'est—laisser tomber de l'œil gauche de la tête de mort—un cordeau de l'arbre—par le point cinquante pieds au large.[1]
>
> [1]Voici le texte anglais: *A good glass in the Bishop's hostel in the devil's seat; forty-one degrees and thirteen minutes northeast and by north, main branche seventh limb east side shoot from the left eye of the death's head a bee line from the tree through the shot fifty feet out."* (*Magasin des Demoiselles* 336).

Following the same format seen before in *Le magasin*, the English text appears in a footnote and in italics. While the footnote once again interrupts the flow of the reader and the italics signify the foreign aspects of the text, the note explains that this part of the text comes from the original English. Just before this message in the text, Legrand explains how he broke the code; therefore, *Le magasin* translates the original, maintaining that the message came from English. The translation, thus, does not maintain the suspension of disbelief and permits the reader to know that he/she is reading a translation. The inclusion of the English becomes necessary for the text so that the reader can see how the code works. While the inclusion of the formal element creates foreignness in the text, *Le magasin*'s translator opts for dynamic equivalence by adding the note as an optional extra, for those who may know a little English. In this version, it is possible to skip the note completely, read the text in French, and despite picking up on the fact that it is from English in the narrative, the reader would have a full understanding of what is happening in the story.

Furthermore, this is the first moment in *Le magasin*'s translation that has a strict adherence to Poe's word choice. This stems from the nature of the coded message itself,

which holds short snippets of sentences that only include the most important information. In a sense, *Le magasin* has been following the style of the note this entire time except for the fact that *Le magasin* has placed all of the important narrative information in coherent sentences. While similar word choice became apparent in this section of the story compared to the other sections, the translator did include more breaks in the text than the English version, so that they were more manageable for the reader. Each bit of information is blocked off by a hyphen for easy comprehension, for example: "forty-one degrees and thirteen minutes northeast and north," becomes "quarante-un degrés treize minutes – nord-est par nord-" (*Magasin* 336*)*. The addition of the extra hyphen aids the reader in easily understanding the instructions given by the map. This dynamic equivalence really moves the text to the reader because not only is the language being domesticated, but the stream of consciousness structure that renders the passage slightly more complicated for the English speaker is domesticated for easy understanding by the French reader.

Per the trend already noted, Baudelaire takes the reader to the original text as he began his translation with the original English and supplies a French translation to the reader, almost as a secondary thought:

> A good glass in the bishop's hostel in the devil's seat - forty-one degrees and thirteen minutes - northeast and by north - main branch seventh limb east side - shoot from the left eye of the death's-head - a bee-line from the tree through the shot fifty feet out.
>
> (Un bon verre dans l'hostel de l'évêque dans la chaise du diable - quarante et un degrés et treize minutes - nord-est quart de nord - principale tige septième branche côté est - lâchez de l'œil gauche de la tête de mort - une ligne d'abeille de l'arbre à travers la balle cinquante pieds au large.) (Baudelaire 32).

Baudelaire, like *Le magasin*, includes the English message in the text; however, he places the English before his French translation. This drastically moves the reader to the text as the reader first encounters a text that is non-native and that is quoted directly from the original book. Perhaps Baudelaire assumes his reader will have a basic understanding of English, or perhaps this pushes formal equivalence to its furthest limit in order to handle the foreignness inherent to this coded message, since it was decoded into English. For his readers to then understand what is being said, the French is added in. Once again, the French is read after the English and is not in a footnote, thus the flow of reading stays the same as it has throughout the entire work. Baudelaire, like *Le magasin*, included breaks within both texts. Once again, this could be due to an earlier edition of the text (compared to my reprint from 1991) that included breaks in the English, which Baudelaire maintained with similar placement in French. On another note, Baudelaire translated into a French that follows English syntax. French adjectives typically agree in gender and plurality and they follow the noun that they modify. When translating *main branch*, Baudelaire used *principale tige*; so, the phrase agrees in gender and plurality (feminine singular). The word order, however, follows English grammatical rules in a formal equivalence while *Le magasin* maintains French syntax with *tige principale*.

4. CONCLUSION

In France during the nineteenth century, Poe was very popular and very common to read in translation in journals for adults and for children. While not being the first translator of Poe, Baudelaire created the largest amount of fame for Poe due to the large amount of his life that he consecrated to studying, translating, and writing about him. *Le magasin*, on the other hand, functioned as an educational tool, which introduced young girls to various topics, such as American literature. The lack of Poe's name on *Le magasin*'s translation does not mean that it is not his own, but reflects the idea that the main goal for these girls was not to become scholars on Poe, but to expand their horizons and read an interesting story. By not supplying the author or the translator, the only way the young readers of this text recognize it as a translation is at the very end of the second excerpt. Perhaps this strategy allowed the text to appear French in nature, explaining the domestication in all elements of the text. In either case, the binary of formal versus dynamic equivalence, which brings the reader to the text or the text to the reader respectively, functions to produce a text that educates in two very different manners: one where the foreign educates and one where the act of reading standard French is more important than the original culture/language.

As previously stated, *Le magasin* was published for young women in the nineteenth century, while Baudelaire translated Poe for study, appreciation, and influence. The desired audiences of the translators differed greatly; thus two very different translations were produced of this text. *Le magasin*'s translator strove for dynamic equivalence by eliminating as many foreign aspects of the text as possible and eliminating words or dialogue that required an explanation of various American cultural cues in the text. In fact, italics flagged any foreign component of the text so that it could be easily understood as something foreign in the text. By doing so, *Le magasin*'s version of the story was moved toward the reader, who were young bourgeoisie French women, in order to provide an interesting and recreational (to take the words of *Le magasin*) story. *Le magasin*'s translation shows not only the education of young bourgeois girls on the subject of non-French literature but also maintains proper, standard French throughout the entire story in order to demonstrate proper writing style and proper use of the language. This domestication of the text allowed the young women to add a piece of foreign literature to their repertoire, supplying them with an education like that of the aristocratic young ladies whom the bourgeoisie strove to imitate. Baudelaire, on the other hand, strove for a more literal translation that maintained the American-English style of Poe's writing that had influenced him and his own writing. Baudelaire, overall, moves the reader to the text in order for the reader to receive the same impact as an American reading the same story. Unlike *Le magasin*, Baudelaire leaves no word untranslated and clarifies Jupiter's dialect to the reader, so that there is no rupture when the narrator doesn't understand him. It is easy

to see how Baudelaire's translations were very influential in France as other academics, authors, artists, etc. could read the translation and feel as if they were reading Poe in English. Just as Poe's work influenced Baudelaire, Baudelaire's translation of Poe allowed other intellectuals to be influenced by the same form, the same style, and the same story (Translations: Baudelaire, Translator of Edgar Allan Poe). The audience of the translation, thus, played an important role when translating each of these texts and explains how the texts were educational in different manners. *Le magasin* educated by supplying the basics of the story and proper, standard French to young women who did not have access to the story before, while Baudelaire added to the life of Poe's short story and changed French art and literature by creating a new, American/Poe influenced style in French. His fidelity to Poe and his willingness to modify the French language provided his stories with an ability to survive through time because they were different than other translations that made the texts appear French in their origin.

END NOTES

1. In order to distinguish between the three versions of Poe's story, I will cite the original, English version as (Poe), Le magasin's version as (Magasin), and Baudelaire's version as (Baudelaire). This way there is no confusion about which version I am writing.
2. …to the profound desire of the bourgeoisie who dreams of being aristocratic; and to the pathetic desire of women to be educated in everyday things, such as emotions. It is the appropriate thing to do.
3. …he spent considerable effort to submit his will to the fugitive demon of time, to remind himself of those exquisite sensations, of those spiritual yearnings, of those states of poetic health…
4. Wallaert counts one sociolect for each of the three main characters, but I am focusing solely on that of Jupiter in comparison to the other two characters. While the other two speak in different manners (Legrand typically in code related to the treasure), the miscommunication and challenges of sociolect that arise between Jupiter and the other characters causes more to be analyzed in terms of translation.
5. "…who had been manumitted before the reverses of the family" (80 Poe).
6. Black Americans speak in a type of English dialect that the dialect spoken by Black Frenchmen and women does not imitate, just like the Low-Norman or Breton dialects do not replicate the Irish language in translation. Remembering Balzac's representational dialects, one gets the idea that the dialect can add to the picturesque and comic in a work, but I had to give up on translating the dialect due to a lack of an equivalent.
7. "Graphic riddle mixing words, numbers, and designs, whose solution is a phrase, more rarely a word, produced by the naming, direct or homonymic, of these elements."
8. "An object whose significance or symbol is difficult or impossible to comprehend."
9. "that which concerns writing, the logographic (graphic system of language notation)."

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