Journal of Applied Linguistic and Intercultural Studies

journal home page: http://jalis.uni-ruse.bg/

THE (RE)TRANSLATION OF EDGAR ALLAN POE IN ROMANIAN: BETWEEN LITERARY CANON AND CULTURAL REINFORCEMENT

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A R T I C L E   I N F O

A B S T R A C T

The current study examines literary translation through the lens of Polysystem Theory, focusing on the Romanian translations and retranslations of Edgar Allan Poe. Drawing on a mixed-methods approach that combines literature review, case study analysis, and quantitative elements, the paper highlights the dynamic position of translated literature within a national literary system. Polysystem Theory, as developed by Even-Zohar and later scholars, conceptualizes literature as a heterogeneous "system of systems" structured by shifting hierarchies between centre and periphery, canonised and non-canonised forms. Within this framework, translated literature may move from marginal to central positions depending on historical, cultural, and social conditions. The case study traces Poe's reception in Romanian culture from the late 19th century to the present, documenting stages of indirect and direct translation, key translators, publishing waves, and periods of visibility and decline. Major contributors such as Eminescu, Caragiale, Ion Vinea, and Liviu Cotrău played crucial roles in canonising Poe within Romanian literature. The study also notes a recent decline in prominence and limited engagement with digital and CAT-based translation practices. Overall, the findings illustrate how Poe's translated works reflect broader systemic fluctuations, demonstrating the dynamic interaction between literary translation and cultural context.

Keywords: *Cultural Context, Edgar Allan Poe, Literary Translation, Polysystem Theory, Romanian Literature*

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1. INTRODUCTION

Literature has always been surrounded by dynamism, change, and evolution. In this context, literary translation, a component that has been both criticized and praised at different times, has "traveled" over time between the periphery and the center of the literary world, having the power to transform and adapt from a minor to a major element and vice versa, depending on the cultural and social context of the space in which it operates. In this manner, our study follows two paths that intersect harmoniously and together offer a more comprehensive view of the process and phenomenon of literary translation: on the one hand, we analyze the polysystem theory, and on the other, we examine the translations and retranslations of Edgar Allan Poe in the Romanian cultural and literary space. The connection between the two points of analysis is given by the understanding of the phenomenon of translating a foreign author into Romanian and the fluctuations that his translation has undergone over time. In our research, we envisage a mixed-methods framework, such as the review of mainstream literature and a case study, with quantitative methods such as statistical analysis. The integration of different approaches creates a favourable climate for a better understanding of the dynamism between literary translation and cultural context to acknowledge Edgar Allan Poe's legacy in Romanian literature and culture.

2. METHODOLOGY

This study adopts a mixed-methods research design to examine literary translation as a dynamic component of the literary polysystem, with a particular focus on Romanian translations and retranslations of Edgar Allan Poe. The methodology integrates qualitative and quantitative approaches to ensure a comprehensive and systematic analysis of both theoretical and empirical dimensions.

The qualitative component comprises a critical review of relevant scholarly literature on Polysystem Theory, translation studies, and the cultural circulation of translated literature. Foundational works by Even-Zohar, Toury, Lefevere, and later scholars are analysed to establish the theoretical framework and to contextualise the role of translated literature within hierarchical literary systems. In parallel, a diachronic case study approach is used to trace the reception, translation history, and cultural positioning of Edgar Allan Poe in the Romanian literary space from the 19th century to the present.

The quantitative component involves compiling and analysing data on the frequency of translations and retranslations, publication periods, translators, and publishing houses. This information is used to identify patterns of visibility, centrality, and marginalisation within the Romanian literary system. Statistical analysis supports the identification of peaks and declines in Poe's translational presence over time.

By combining theoretical analysis with empirical data, the methodology offers a nuanced understanding of how literary translation operates within the polysystem, highlighting the interactions among cultural context, institutional factors, and translational practices.

3. THE POLYSYTEM THEORY: A GENERAL FRAMEWORK

The 1970s paved the way for understanding a new perspective on literature's dynamism and development: the Polysystem Theory officially postulated by Even-Zohar (1979) from the following perspective:

> If the whole of literary production in a specific period can be described in terms of the oppositions between central and peripheral, high and low, each existing as it were in its own sphere, then one could assume a model of literary production similar to the one I recently suggested for language. Since it is by now fully acknowledged that language is a heterogeneous, not homogeneous, system, i.e., a system of systems, I suggested to label it, for the sake of convenience, a polysystem. The same, so it seems, holds true for the literary system. The literary polysystem can be dichotomised into canonized vs. non-canonized systems, each divided in its turn into sub-systems. The non-canonized system would include all those types normally ejected from the realm of "literature," and often called "sub-literature," "penny literature," "entertainment," "cheap," "vulgar" literature, etc.; this includes "thrillers," detective stories, sentimental novels, pornographic literature and so on. (Even-Zohar, 1978:11)

This perspective acknowledges the system as an individual element perceived as unique comprising its own components and characteristics, assisting the system to operate, adapt and evolve. This ongoing mechanism offers consistency, individuality and stability. As a consequence, the literary system consists in a series of opposing elements, for example central versus peripheral literary works. These aspects operate on one level in their own sphere and then on the broader and more complex system of literature. In this constant interconnection, the works placed in the centre are more prominent and secure their stability for a period of time, having the role of setting the main trends within the literary sphere and they usually include texts that are artistically accepted, while the peripheral works may explore alternative viewpoints or experimental forms that challenge the standardisation of the system.

> The concept of a literary polysystem involves a complex structure consisting in both canonised and non-canonised literary systems. These subsystems are not completely separated and their interaction leads directly to the cultural and literary enrichment, offering it dynamism and volume. This intersection offers a deeper view on the literary sphere, demonstrating both the multifaceted nature of literature and its power to shape the general view of a national literature. However, these hierarchies cannot be perceived in isolation, and their intersection indicates the dynamic present in both subsystems.

> It thus becomes clear that for a system to function, uniformity need not be postulated. One only need assume the center-and-periphery relation in order to be able to reconciliate heterogeneity with functionality. Thus, the notion of hierarchy, of strata, is not only unavoidable but useful as well. To augment this with the notion of a system of systems, a multiple system, i.e., a system whose intersections are more complex, is but a logical step necessitated by

the need to elaborate a model "closer" to "the real world". (Even-Zohar, 1978:29)

In this sense, Even-Zohar (1978) and Lefevere (2000) emphasise that a literary system does not require uniformity to function; instead, it relies on a centre–periphery relationship and hierarchical stratification to integrate diverse elements into a coherent whole. When viewed as a "system of systems," as both Even-Zohar and Lefevere describe it, this structure reflects the complexity of the real world, allowing multiple subsystems to interact effectively. However, establishing such a system often leads to a desire for stability, where its components are balanced with each other and the surrounding environment. However, the balance is not permanent, due to the principles of polarity and periodicity, which ensure that any stable configuration will eventually face internal opposition and cyclical change. Consequently, the further development of the literary system results from various forces that interact and influence each other. The components interact, forming overlaps and intersections. In the case of the polysystem, all the parts coexist and operate at the same time. Each one of them has a defined and distinct role in the system, and all of them together, created a multilayered organized system. The members of this intricate system are not isolated; they rely on each other. This interdependence ensures the polysystem operates effectively, despite its inherent complexity.

Even-Zohar (1990) notes that in a polysystem, the relationships between the centre and the periphery are characterised by complex hierarchical structures that form a dynamic system of stratification. Each level seeks to achieve superiority and dominance over the other components. When one level surpasses another, significant shifts occur along the diachronic axis, meaning that changes over time influence the distribution of power and value among various elements. Here, the balance between central and peripheral forces becomes apparent: central forces push from the centre towards the outer regions, spreading outwards, while peripheral forces revitalise the ambitions of the outer zones to move into the centre and establish their presence, often challenging existing power structures and striving for prominence. Furthermore, in a polysystem, it is essential to understand that the concepts of centre and periphery are relative, fluid, and constantly evolving. Instead of a single, fixed centre and periphery, multiple centres and peripheries can coexist simultaneously. This duality enriches the polysystem, making it more intricate, as diverse elements seek to define their positions and interact within webs of relation and influence.

In this process, Even-Zohar identifies heterogeneity as a key element expressed in the "law of polysystemisation" (1979) and later as the "law of proliferation" (1990, 2005). In 1979, Zohar perceives it as follows: "in order to fulfil the needs, a system actually strives to avail itself of a growing inventory of alternative options." (1979:303) By 1990, the perspective slightly changes: "a system actually strives to avail itself of a growing inventory of alternative options" and "once a system starts, (the law of) proliferation is activated." (1990:26) while in 2005, it becomes: "in order to operate and remain vital a system has to be always enhanced with a growing inventory of alternative options." (2005:10).

4. TRANSLATED LITERATURE WITHIN THE POLYSYSTEM

Literary translation and translated literature have long been wrongly perceived as "situated at the periphery of the literary system, as no system can remain forever in a state of weakness or crisis." (Codde, 2003: 115). In this context, it is obvious why translated literature operates outside the centre of a culture, and it is difficult for such a literary phenomenon to enter within the central sphere. Hemans (2014), further points out that:

> It is nothing new to say that the position occupied by Translation Studies in the study of literature generally today is, at best, marginal. […] literary histories, even those that cover more than one national literature, rarely make more than a passing reference to the existence of translated texts. (Hermans, 2014:7)

This traditional and conservative viewpoint on literary translation often makes literary translation fall into an inferior state, without being regarded as a valuable intellectual aspect within the larger spectrum of literature. This viewpoint inherently prioritises the original text, resulting in a translation study that underscores the distinctive qualities and virtues of the original while simultaneously highlighting the errors and shortcomings found in various translations. Consequently, this tendency fosters a source-focused methodology that consistently upholds the original as the ultimate benchmark against which all translations are measured. Toury (1985) makes a clear and comprehensive analysis of the key term "literary translation" since it was used ambiguously:

(a) the translation of texts which are regarded as literary in the source culture: in an extreme formulation, which has become rather obsolete, any translation of such texts; in a modified version-one where the focus is on the retention (or, better still, reconstruction) of the source text's internal web of relationships, the one which makes that text a unique instance of performance, rather than its realization in language;

(b) The translation of a text (in principle, at least, any text, of any type whatsoever) in such a way that the product is acceptable as literary to the recipient culture (Toury, 1985:168).

These perspectives on the concept of literary translation may occasionally overlap, because there are times when a close reconstruction of a source text's network of relationships in a suitable way may outweigh any initial acceptability issues in the target literature. This can happen when two cultures share comparable literary traditions, which is typically the result of continuing contact. Alternatively, it might occur when the target system is weaker than the source system, making it more accessible to leverage the source for enrichment beyond particular texts. Subsequently, it may occur when the translator has achieved a position within their own culture that permits them to stray from conventional behavioural norms and do so effectively, perhaps even effecting changes within that society. The crucial point is that the two definitions of 'literary translation' do not have to coincide: even if circumstances bring them together, they are fundamentally distinct.

Lambert (1995) further highlights the importance on analyzing the translated works through the lens of the Polysystem Theory:

PS has greatly contributed to the establishment of systematic research on translation, from within Translation Studies, but also while opening up the field from the point of view of other disciplines. Whether PS works itself as an established paradigm, as a school or as an operational theory will be left open. It is simply accepted that when research models have been operational in the past they may have a future. (Lambert 1995:110)

The Polysystem has been used as an effective instrument for the understanding of translation as a system in itself, and this aspect offered dynamism inside the broader literary and cultural sphere. Dynamism is created via clashes that appear from constant interactions of various systemic components. The literary polysystem appears in relation to other cultural system and it is deeply rooted in the surrounding cultural world, and, consequently, it cannot live in isolation or as self-contained element since it needs interactions and vitality to exist.

5. EDGAR ALLAN POE IN ROMANIAN TRANSLATION – FROM PERIPHERY TO CENTRE AND VICE VERSA: A CASE STUDY

From a chronological perspective, Edgar Allan Poe was one of the first American writers to enter into Romanian literary sphere and he gradually gained an unbreakable reputation and popularity. Edgar Allan Poe's works made their entry into Romanian literature early on, during the late 19th century, as second-hand translations translated from Charles Baudelaire's French versions of the original short stories. Szabo (2018) observes the following stages in Poe's reception into Romanian: if in the late 19th century various Romanian publications began to feature these French translations, allowing Romanian audiences to taste the rich flavour of Poe's works, a significant cultural turn took place in the first part of the 20th century when Poe's short stories started to be translated directly from English into Romanian, providing a new generation with the opportunity to appreciate his literary genius.

The first attested translation of a short story is *Puţul şi pendula* (original title: *The Pit and the Pendulum*), an anonymous translation, published in 1861 in "Independenţa" (year IV, no. 17[-21]). By the end of the 19th century, several short stories would have been translated, some even re-translated, isolated, thematically grouped, or in small thematic collections. They are of interest, beyond their value as document-witnesses of the literary language, for the fascinating detail of having been performed not only by anonymous translators, but also by great classics of Romanian literature, such as Eminescu and Caragiale, who were among the first ambassadors of the American writer in the Romanian space. Eminescu translated *Morella* (1876, original title: *Morella* published in "Familia" Magazine), and Caragiale two short stories (i.e. *Dracul în clopniţă*, 1876; original title*: The Devil in the Belfry*, in "Timpul" Magazine; *Masca*, 1896, original title: *The Masque of the Red Death* in "Epoca Literară" Magazine). Other translations include Alexandru Macedonski (*Metzengernstein*, 1887, original title: Metzengerstein – A Tale in Imitation of the German in "Literatorul" Magazine), Bonifaciu Florescu (three short stories), and a certain 'Byr' (three short stories).

The translation of Edgar Allan Poe into Romanian during the communist era seems very prolific: since the Romanian readership is offered an extended corpus, almost in its entirely. In

this process the key figure was the Romanian translator and poet Ion Vinea, whose translations are still highly valued and republished in new editions. His first collection of short stories, *Cărăbușul de aur* (original title: *The Gold-Bug*) was published by Editura de Stat pentru Literatură și Artă, Bucharest in 1957, and it was later carefully revised, reedited and extended in 1963, under the title *Scrieri alese* published by Editura pentru Literatură Universală. The 1957 volume includes: *Cărăbușul de aur* (original title: The Gold-Bug), *Îndoita crimă din strada Morgue* (original title: *The Murders in the Rue Morgue*), *Manuscris găsit într-o sticlă* (original title: *MS. Found in a Bottle*), *Balerca de Amontillado* (original title: *The Cask of Amontillado*), *În tainele Inchiziției* (original title: *The Pit and the Pendulum*).

In 1968, an edition coordinated by Ion Vinea and entitled *Scrieri alese* (*Selected writings* – our translation) was published. Ion Vinea, Mihu Dragomir and Constantin Vonghizas translated the prose, while Emil Gulian and Dan Botta translated the poetry, and also included an introductory study written by Zoe Dumitrescu-Bușulenga, bringing in essential perspectives on Poe's experiences and contributions to world literature. The 1968 collection, *Scrieri alese*, introduces Romanian readers to a diverse and representative selection of Edgar Allan Poe's short stories, structured as a journey through his most significant genres, including gothic horror, detective fiction, and psychological terror. This anthology highlights his groundbreaking contributions to the evolution of contemporary literary styles, including – besides the short stories mentioned above- the following short stories: *Inima care-și spune taina* (original title: The Tell-Tale Heart), Masca Morții Roșii (original title: *The Masque of the Red Death*), *Crimele din Rue Morgue* (another title for *The Murders in the Rue Morgue*), *Metzengerstein* (original title: *Metzengerstein – A Tale in Imitation of the German*), *Bon-Bon* (original title: *Bon-Bon*), *Berenice (*original title: Berenice*), Morella,(* original title: *Morella) Ligeia (*original title: *Morella), William Wilson, (*original title: *William Wilson) O pogorâre în Maelström* (original title: *A Descent into the Maelström*), Portretul oval (original title: *The Oval Portrait*), Hruba și pendulul (another title for *The Pit and the Pendulum*), *Îngropat de viu* (original title: *The Premature Burial*), Farsa cu balonul (original title: *The Balloon Hoax*), *Scrisoarea furată* (original title: *The Purloined Letter*), *A o mie și doua poveste a Șeherezadei (*original title: *The Thousand-and-Second Tale of Sheherazade*), Sistemul doctorului Catran și al profesorului Pană (original title: The System of Doctor Tarr and Professor Fether), *Faptele în cazul domnului Valdemar* (original title: *The Facts in the Case of M. Valdemar*), *Hopa-Hop sau opt urangutani înlănțuiți* (original title: *Hop-Frog; Or, the Eight Chained Ourangoutangs).*

After these important contributions to the 20th century literary landscape, Poe "disappears" from Romanian literary scene until 1990 when Liviu Cotrău publishes a volume of translated short stories titled *Prăbușirea casei Usher. Schițe, nuvele, povestiri 1831–1842* (*The Fall of the House of Usher. Sketches, Novellas, Short Stories 1831-1842* – our translation).

> Becoming the most important authority on and promoter of Edgar Allan Poe's work in Romanian, Professor Cotrău continued his enterprise with the publication of scholarly editions of the American writer's prose in his own translations, with introductions, comments and notes, respecting the same high academic standards, printed by the most important publishing houses in the country in excellent conditions. As a perfectionist, his research of Poe's work continues as proved by a revised edition of Poe's prose. (Olos, 2010:15)

The translations by Liviu Cotrău, published with Polirom, are regarded as among the most insightful Romanian translations of Poe's short stories. The volume *Prăbuşirea Casei Usher şi alte povestiri* (*The Fall of the House of Usher and other short stories* – our translation) was published in 2003 and later reedited in 2012 and 2018, respectively. This collection of short-stories includes: *William Wilson (*original title: *William Wilson), Prăbuşirea Casei Usher* (original title: *The Fall of the House of Usher*), *Omul făcut bucăţi* (original title: *The Man that was Used Up*), *Dracul în clopotniţă* (original title: *The Devil in the Belfry*), *O coborâre în Maelström (*original title: *A Descent into the Maelström), Masca Morţii Roşii* (original title: *The Masque of the Red Death*), *Puţul şi pendulul* (original title: *The Pit and the Pendulum*), Crimele din Rue Morgue (original title: *The murders in the Rue Morgue*), *Ligeia (*original title: *Ligeia),* and *Eleonora* (original title: Eleonore). The 2005 volume, republished in 2008 and 2011 with the same publishing house, is titled *Cărăbuşul de aur şi alte povestiri* (The Gold Bug and other stories – our translation) consists of other short stories translated by Liviu Cotrău: *Misterul lui Marie Rogêt* (original title: *The Mystery of Marie Rogêt*), Cărăbuşul de aur (original title: *The Gold Bug*), *Îngropat de viu* (original title: *The Premature Burial*), *Farsa cu balonul* (original title: *The Balloon Hoax*), *A o mie şi doua poveste a Şeherezadei* (original title: *The Thousand-and-Second Tale of Sheherazade*), *Mellonta Tauta (*original title: *Mellonta Tauta)*, *Scrisoarea furată* (original title: The Purloined Letter), *Poveste din Munţii Colţuroşi* (original title: *A Tale of the Ragged Mountains*), *Pisica neagră* (original title: *The Black Cat*)

After this prolific period, Poe's works have fallen into obscurity in our times, with only minor translations available on the Romanian market, which have not had the same cultural impact as those of his predecessors Vinea and Cotrău. Thus, in 2013 and 2014, translations by Gabriel Mălăescu appeared, as follows: *Prăbuşirea Casei Usher: nuvele (*2013*, The Fall of the House of Usher: short stories – our translation,* MondoRo Publishing House Bucharest) including the following short stories: *Scrisoarea furată* (original title: *The Purloined Letter*), *A o mie doua poveste a Şeherezadei* (original title: *The Thousand-and-Second Tale of Sheherazade*), *O coborâre în Maelström* (original title: *A Descent into the Maelström*), *Von Kempelen and His Discovery* (original title: *Von Kempelen şi descoperirea sa*), *Mesmeric Revelation* (original title: *Revelaţie hipnotică)*, *Adevărul în cazul domnului Valdemar* (original title: *The Facts in the Case of M. Valdemar*), *Pisica neagră* (original title: *The Black Cat*), *Prăbuşirea Casei Usher* (original title: *The Fall of the House of Usher)*, *Silence — A Fable* (original title: *Linişte – o fabulă*), *Masca Morţii Roşii* (original title: *The Masque of the Red Death*); *Portretul oval: nuvele* (2014, *The Oval Portrait: short stories – our translation,* MondoRo Publishing House Bucharest) with the following short stories: *Misterul lui Marie Rogêt* (original title: *The Mystery of Marie Rogêt*), *Farsa cu balonul* (original title: *The Balloon Hoax*), *Manuscris găsit într-o sticlă* (original title: *MS. Found in a Bottle*), *Portretul oval* (original title: *The Oval Portrait*), *Berenice* (original title: *Berenice*), *Eleonora* (original title: *Eleonore*), *Butoiul de Amontillado: nuvele* (2014, *The Cask of Amontillado: short stories – our translation,* MondoRo Publishing House Bucharest) consisting in the following short stories: *Butoiul de Amontillado* (original title: *The Cask of Amontillado*), *Demonul perversităţii* (original title: *The Imp of the Perverse*), *Insula feei* (original title: *The Island of the Fay*), *Puţul şi pendula* (original title: *The Pit and the Pendulum*), *Înmormântarea premature* (original title: *The Premature Burial*), *Domeniul Arnheim* (original title: *The Domain of Arnheim*), *Cabana lui Landor* (original title: *Landor's Cottage*), *William Wilson* (original title: *William Wilson*), *Inima care-şi spune taina* (original title: *The Tell-Tale Heart*) and *Gândacul de aur: nuvele*

(2014, *The Gold Bug: short stories* – our translation, MondoRo Publishing House Bucharest) includes the following short stories: *Aventura fără egal a unui oarecare Hans Pfaal* (original title: *The Unparalleled Adventure of One Hans Pfaall*) *Gândacul de aur* (original title: The *Gold-Bug*), *Patru animale într-unul - Homo Cameleopardul* (original title: *Four Beasts in One – The Homo-Cameleopard*) *Crimele din Strada Morgue* (original title: *The Murders in the Rue Morgue*)

Dan Starcu's volume *Cărăbuşul de aur* (2019, *The Gold Bug*, Minerva Publishing House Bucharest) should also be mentioned and it consists in: *Cărăbuşul de aur* (original title: The *Gold-Bug*), *Aventura unui anume Hans Pfaal* (original title: *The Unparalleled Adventure of One Hans Pfaall*), *Manuscris găsit într-o sticlă* (original title: *MS. Found in a Bottle*), *O coborâre pe Maelström* (original title: *A Descent into the Maelström*), *Adevărul despre cazul Valdemar* (original title: *The Facts in the Case of M. Valdemar*). Unfortunately, these latest volumes of translations have not enjoyed much popularity, even though they focused on translating works that are less known to the Romanian public.

Moreover, it is worth noting that we currently do not have a version in Romanian that was created using CAT tools. In the contemporary context, researchers such as Venuti (2008) sees global digital culture as a new platform for cultural exchange, where literature can quickly cross borders, fostering a favourable environment for the development of literary translation as a vital means of making texts accessible to diverse global audiences. Simultaneously, Scott (2018), Bowker & Ciro (2019), and Youdale (2020) consider machine translation tools as methods of transforming the translation process, sparking debates about accuracy, creativity, and cultural nuances in a digitally connected world. What scholars point out through the development of digital culture and placing it at core of understanding the modern world and the exchanges that occur within the process, is that This digital environment allows literature to transcend geographical boundaries at remarkable speed, fostering a dynamic atmosphere that supports the growth and importance of literary translation. This process plays an essential role in making texts accessible to a wider and more diverse audience, being essential in cultural transfer and creating a broader image of a culture on a global level. In this context, machine translation has offered a new perspective on the concept of literary translation. These technologies are considered true transformative forces that have the power to crucially change the way translation is approached and carried out. As the above-mentioned researchers point out, the emergence and use of these tools has sparked extensive debate around critical issues such as translation accuracy, the preservation of creative expression, and the management of cultural nuances. In a world that is increasingly connected through digitalization, these questions and issues are becoming increasingly relevant, raising important questions about the future of literary translation and its role in bridging cultural gaps.

6. DISCUSSION

The results of our research reinforce the explanatory strength of Polysystem Theory, especially regarding the evolving status of translated literature within a national literary framework. Edgar Allan Poe's path in Romanian culture illustrates how translated authors can transition between marginal and central roles, influenced by historical circumstances, cultural demands, and institutional support. Initially, Poe's early reception, which came through indirect

French translations, placed him on the outskirts. Nevertheless, his gradual elevation to canon—primarily facilitated by notable Romanian figures such as Eminescu, Caragiale, Ion Vinea, and later Liviu Cotrău—allowed him to inch closer to the core of the Romanian literary polysystem.

The communist period represents a significant stage of centralization, during which Poe's works were widely translated, systematically published, and situated within academic frameworks, mirroring a cultural desire for canonical global literature. This era supports Even-Zohar's claim that translated literature can achieve a central status when the target system seeks enhancement or revitalization. Conversely, Poe's diminished visibility after 2000 suggests a re-peripheralisation driven by market forces, changing reader preferences, and competition from current global literature.

The absence of digitized or CAT-assisted Romanian translations further highlights Poe's restricted integration into the contemporary digital literary landscape. While recent research emphasizes the transformative role of digital technologies in translation, Poe's Romanian oeuvre largely remains linked to traditional print-centered practices. This discrepancy indicates that mere canonization does not guarantee enduring centrality; ongoing cultural significance also relies on adapting to new methods of production and distribution.

7. CONCLUSIONS

To wrap up, the Polysystem Theory plays an essential role in shaping a varied and diverse cultural and literary environment through hierarchical relationships characterised by dynamism and mobility. In this context, translated literature, and implicitly Edgar Allan Poe's works translated into Romanian, offer a complex mosaic that brings complexity and diversity to a national cultural and literary space. However, as far as Edgar Allan Poe is concerned, the author on whom we focus in our research, he does not benefit from a great deal of openness in terms of digitization. Nevertheless, we believe that in the future, this digitization will come about naturally, not just as a necessity.

The results section should present the study's main findings clearly and in a structured manner. It may be divided into subsections to improve readability. Each subsection should describe the outcomes of experiments or analyses, highlighting patterns, trends, or significant observations. Results should be presented objectively, without interpretation or discussion of their implications. Lists, tables, and figures can be used to effectively summarize complex data.

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