

The Reprocessed and Repositioned Poe: Investigating Translated Tales of Poe in Taiwan

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The present study investigates the translation of Edgar Allan Poe's tales in Taiwan from post-war to the contemporary era. Despite the huge enthusiasm in translating his works, limited studies have been done on how Poe is translated in the local context. To provide a systematic description on how Poe's tales have been translated between 1950 and 2020, a total of 88 translations of Poe's tales published within the specified time frame have been studied and analyzed, with four different text processing modes identified in the so-called "translation" of Poe: fake translations, local translations, adaptations and repackaged translations. Further analysis of the four modes demonstrates how Poe as a literary sign has been reprocessed and repositioned for various purposes. The intricate interplay between translation and reprocessing gives rise to hybridity, which defines the reception of Poe's tales in Taiwan and reflects how translation as a literary production practice has been appropriated, negotiated, confronted and compromised in this post-colonial context.

Keywords: Edgar Allan Poe, literary (re-)translation, reprocessing in translation

Received: December 7, 2022

Revised: July 5, 2023, July 15, 2023

Accepted: November 30, 2023

重製／置之坡：1950—2020 愛倫坡 短篇小說在臺翻譯研究

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本研究探討臺灣愛倫坡短篇小說翻譯現況，旨在提供坡短篇小說在臺譯介系統描述。自 1950 年代至 2020 年，坡短篇小說譯介不斷，相關研究卻相當有限，加上臺灣特有的「假譯」現象，本已零星之研究成果往往因不得全貌而致有誤。為此，本研究分析了近 70 年來於臺灣出版的 88 個愛倫坡短篇小說譯本，發現其中包含四種不同文本生成模式：假譯、在地翻譯、改寫與重製，各涉及不同程度的譯寫與再處理。坡做為文學符號，在四類翻譯活動中不斷被重製與重置，以符合在地政治社會脈絡與讀者需求。而坡短篇小說譯介過程中展現的混雜性，更映照出翻譯做為文學生產活動，如何隨臺灣由殖民過渡到民主社會而不斷質變。

關鍵詞：愛倫坡、文學（重）翻譯、翻譯中的重製

收件：2022 年 12 月 7 日

修改：2023 年 7 月 5 日、2023 年 7 月 15 日

接受：2023 年 11 月 30 日

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本研究論文為科技部計畫：〈雙面愛倫坡：愛倫坡短篇小說在台灣之重譯現象（1949—2017）〉之計畫成果，計畫編號（107-2628-H-033-001-）。承蒙匿名審查人提供諸多修改意見，謹此致謝。

Introduction

Edgar Allan Poe is surely one of the most popular American writers translated in contemporary Taiwan. From the 1950s to 2020, at least 88 translations of Poe's short stories are identified in the study.¹ Despite the enthusiasm in translating Poe, how Poe is translated in Taiwan has received limited attention.² The sharp contrast above, however, may pose a great threat to the local Poe studies. The lack of systemic description of the translated Poe in Taiwan has jeopardized the credibility of relevant studies, which is strongly associated with the socio-political context in post-war Taiwan. After the Kuomintang (herefrom KMT) lost its reign in China, the KMT government retreated to Taiwan in 1949. Martial law was soon imposed in Taiwan in the same year to better control the former Japanese colony and to prevent the spread of Communism. Literary activities and the adoption of Mandarin as the "national language" served as a social institution to segregate the Japanese-ruled local elites (Lai, 2014a) and to promote anti-communism. Over the 38 years of the martial law period (1949-1987), publication was therefore severely censored. All publications had to conform to the regulations depicted by the book ban and newspaper ban, which resulted in the unique practice of pseudo-books and fake translations (Lai, 2014b; Tsai, 2004),³ a coping strategy that allowed publishers to

¹ The first translation of Poe's tales in Mandarin circulating in Taiwan after 1949 is *Selected Tales of Poe* by Ren-Ren press in 1952. As the study aims to investigate the reception of Poe after KMT's retreat to Taiwan, this volume is considered the starting point of Poe's reception in post-war Taiwan.

² As of 2022, a total of 46 theses and dissertations, along with 19 journal articles, focusing on Poe's works have been published in Taiwan, with Poe's short stories being extensively examined in various aspects. However, out of these, only four (Lee, 2022; Liu, 2017; Wu, 2016, 2019) investigated the translation of Poe's tales.

³ Distinguished from pseudo-translations (i.e., make-up translations), in the present study, fake translations refer to the reusing of existing translations without identifying the original translator(s) or publishers. The practice may involve various text modifying strategies (as will be discussed later) aimed at evading censorship or other publishing considerations. Although unauthorized and plagiarized translations constitute the majority of the identified fake translations in the study, there are also cases where fake translations were intentionally created by the original copyright holders or patrons to comply with the book ban regulations. Therefore, the term "fake translation" is adopted to encompass both plagiarized and appropriated translations.

“legally”⁴ reuse publications from China before 1949 by changing authorial/translatorial information, book titles or sensitive content in the texts.⁵ The unidentified publication information about the translated works of Poe may lead researchers to problematic conclusions. For instance, T. Wang (2018), when describing the translations of Poe’s tales in Taiwan, mentions:

Contrary to the lack of translation of Poe in the 60s and 70s [in China], translation of Poe in Taiwan seemed more active. Juyin Jiao’s *Selected Tales of Poe*, originally published in 1949, was reprinted by Cactus Press (1970). This is followed by an immediate new translation by Tienhua Chu’s *Poe’s Stories* [(T. H. Chu, 1978)]. (p. 240)

A closer examination of Jiao’s and Chu’s renditions shows that both are, in fact, the reprints of Jiao’s 1949 rendition. Similar fallacy can also be seen in the local research community. In one out of the only two local theses examining the translations of Poe’s tales, Liu (2017) analyzed the translation strategies and language usages in different renditions of Poe’s tales. When comparing the translations of “The Fall of the House of Usher” by two translators— Li (1999) and Jian (2005), Liu (2017) argues that the language use in Jian’s translation “sounds more natural” (p. 55) than that in Li’s. What is neglected by Liu is that Li’s edition was not a new translation, but a reprocessed version of a translation from China by Tang et al. (1995). Hence, the different language presentations that Liu found may be attributed to regional variations in language usages and translation norms rather than idiosyncratic choices of the translators.

⁴ According to the supplement regulation of the book ban, if the books written or translated by pro-communist writers before 1949 hold referencing value, they can be published in Taiwan, provided that the names of the authors are effaced or the books are edited and/or repackaged to comply with censorship requirements (Shi, 1981, pp. 82-83).

⁵ Descriptions about the agents (both translators and publishers) of fake translations, as well as its bibliographic and contextual depictions have been provided elsewhere (Lai, 2012, 2014a, 2019; Lai & Chang, 2011).

The aforementioned cases highlight the dire lack of exploration on how Poe is translated in Taiwan, which is an integral yet neglected part to the local Poe studies. To address this gap, the present study aims to offer a comprehensive description of the translated tales of Poe between 1950 and 2020 in Taiwan, which, as is illustrated in the following sections, is closely linked to a variety of text reprocessing manipulations that constantly renew Poe as a literary sign for varying purposes as “translation practice” per se underwent qualitative changes in the local context.

Overview of the Translations of Poe’s Tales in Taiwan

A close examination of the 88 translations of Poe’s tales published between 1950 and 2020 in Taiwan reveals that the (re)translation, in a broad sense, of Poe’s tales consists of four modes of “translations”: translations involving fake translations, local new translations, rewritten tales (including abridgments and adaptations) and repackaged renditions (see Table 1).⁶

Overall speaking, 19 out of 88 (21.6%) are fake translations (i.e., category A) while 69 (78.4%) are non-fake translations (i.e., categories B, C, and D combined). The peak in translating Poe’s tales (across all four categories) falls in the 2000s, followed by the 1990s and 2010s. A closer look at the development of each category shows a different trajectory. Fake translations of Poe’s tales dominated the first three decades of Poe’s reception in Taiwan, with the number of fake

⁶ The four categories in Table 1 will be elaborated upon in later sections. Yet, for better understanding of Table 1, brief definitions to the terms are included here. Translations that involve little or no abridgment to the source texts are categorized as “translations” while adaptation, rewriting, abridgment are classified as “rewritten works.” Repackaged translations are defined by the repackaging of existing translations with the original translatorial information disclosed.

Table 1*A Text-Processing View of Translations of Poe's Tales in Taiwan: 1950-2020*

Time/Text Modes	(A) Fake Translations	(B) Local New Translations	(C) Rewritten Works	(D) Repackaged Translations	Translations Each Decade
1950s	2	1	0	0	3
1960s	2	2	1	1	6
1970s	7	2	0	1	10
1980s	1	6	3	0	10
1990s	5	1	7	4	17
2000s	0	10	9	4	23
2010s	2	3	4	10	19
Total	19	25	24	20	88

translations peaking in the 1970s and 1990s. The 2000s witnessed the surge in local new translations of Poe's fictions, which is seeded in the gradual increase of the local translations from the 1980s onwards. Rewritten and adapted works gained their popularity after the 1990s. Repackaged renditions were sporadic in the first four decades of Poe's reception, but experienced steady growth after the 1990s, ultimately dominating the 2010s.

The table above shows the shifting dominance from fake translations, local new translations, rewritten works to repackaged translations. The mediation of either, hence, cannot be overlooked in the local reception of Poe's tales.

Fake Translations of Poe's Tales

As stated above, at least one in five “translations” of Poe’s tales in Taiwan is a fake translation, namely, a reprocessed translation⁷ issued without acknowledging the original seed translation⁸ (i.e., the source of fake translations) or the translator. The percentage of fake translation would be higher, if we only focus on the translations published by 1987—the year the martial law (i.e., the political drive for fake translation practices) was lifted. Fake translations accounted for 46% of all translated fictions of Poe in Taiwan in the martial law period. Despite the prevalence of fake translations of Poe’s tales, only six seed translations have been identified. The seed translations, along with their fake translations, are listed below according to the year of publication:

Table 2

Seed Translations and Corresponding Fake Translations of Poe's Tales in Taiwan

Number	Translator/ Seed Translation	Derived Fake Translations
1	Maodun 茅盾 (Poe, 1843/1920) “The Sound of Heart”	1-1 “The Sound of Heart” in <i>Masterpieces of Modern World Short Stories</i> (1975)
2	Ge-chuan Chien 錢歌川 Chien (1937) <i>Black Cat</i>	2-1 Lu (1963) 2-2 Wen (1969) 2-3 Chen (1971) 2-4 Chamberlin (1968/1971) 2-5 <i>Red Death</i> (1978)

(continued)

⁷ In this study, the term “reprocessed translation” is used as a general concept that encompasses various forms of modification, editing, refinement, or any other type of reworking applied to translations. It is an umbrella term that signifies translations that have undergone some sort of reprocessing. It should be noted that the term does not have any specific taxonomic meaning like the terms listed in Table 1.

⁸ The term “seed translation” (種子本) is adopted from Lai (2019) to refer to the original translation that is further reprocessed into other translations.

Table 2*Seed Translations and Corresponding Fake Translations of Poe's Tales in Taiwan (continued)*

Number	Translator/ Seed Translation	Derived Fake Translations
3	Juyin Jiao 焦菊隱 (Poe, 1838/1949) <i>Adventure on the Sea</i>	3-1 Poe (1838/1958)
4	Juyin Jiao 焦菊隱 Jiao (1949) <i>Selected Tales of Poe</i>	4-1 Jiao (1970) 4-2 H. Chu (1970) 4-3 Chamberlin (1968/1971) 4-4 T. H. Chu (1978) 4-5 Zheng (1978) 4-6 Du (1987) 4-7 Du (1996) 4-8 Du (1999) 4-9 Zhong (1999) 4-10 <i>Selected Tales of Poe</i> (1999)
5	Yinsun Tang, Yingjie Deng, Fangming Ding 唐蔭蓀、鄧英杰、丁放鳴 Tang et al. (1993) <i>Selected Tales of Allan Poe</i>	5-1 Li (1999)
6	Minglun Cao 曹明倫 (Quinn, 1984/1995) <i>Edgar Allan Poe: Poetry and Tales</i>	6-1 Jiang (2012) 6-2 Jiang (2018)

Four out of the six identified seed translations are Chinese renditions published before 1949, while the remaining two published after the 1990s. This means the pre-1949 renditions serve as the primary sources for fake translated tales of Poe in Taiwan. The most popular seed translations are Jiao's *Selected Tales of Poe* and Chien's *The Black Cat* as both receive multiple reprocessing into fake translations. Fourteen⁹ out of the 19 (73.6%) fake translations originate from these two seed translations. Jiao's translation makes the most popular target for fake translations. Ten out of the 19 (52.6%) fake renditions are based on Jiao's collection. It also has the longest presence among the six, with traces of Jiao's translation seen from the

⁹ A unique case is Chamberlin (1968/1971), which adopts both Jiao's and Chien's translations.

1950s to the 1990s. Chien's translation, though being reused five times, was present only in the 1960s and 1970s. Neither constant recycling nor long dominance has been seen in other seed translations.

The popularity of Jiao's and Chien's translations could be attributed to their usability and availability. Firstly, Jiao's and Chien's translations provide "ready-to-use" materials for local publishers. They offer short yet representative collections of Poe's tales, which requires minimal effort of reprocessing. This may explain why Maodun's translation, which includes only one tale ("The Sound of Heart") and has been reprinted and collected in multiple anthologies in China, appeared as only one fake translation in Taiwan. The usability of the two collections also lies in the choice of the target language. Both translations were rendered in vernacular Mandarin (*baihuawen* 白話文), which was the "national language" that the KMT approved and promoted for its identity-building movement in postwar Taiwan. This could be supported by the fact that the earliest Mandarin collection of Poe's tales—*Dupin's Detective Tales* (*Dubin Zentan An* 杜賓偵探案) (Poe, 1841/1918), translated in classical Mandarin (*wenyanwen* 文言文), was never reprocessed in Taiwan after 1949 despite its introduction to Taiwan during the Japanese colonial period (Lu, 2004). The usability of the two renditions is very likely further enhanced by their availability, which is closely associated with Hong Kong—a key mediator and source provider for fake translations during the martial-law period of Taiwan (Lai, 2019).

Jiao's rendition stands out as a notable example of "legal" reprocessing of seed translations. The 1949 rendition was commissioned by John Fairbank of the United States Information Service (USIS) in Shanghai (Cao, 2009). With the break of diplomatic tie between the US and Communist China, the rendition was re-published by Ren-Ren Press in Hong Kong, one of the affiliating publishing houses to the USIS in the city state. In this 1952 version, Jiao's name was replaced by "Board of Editors," potentially as a gesture to protect the translator and the

translation. Since Jiao was considered a pro-communist writer in Taiwan, the translatorial effacement allowed the rendition to be published under the book ban regulations. The deliberate transformation of the seed translation by such a powerful patron and agent like the USIS significantly increased the availability of Jiao's translation, considering the close ties between the KMT and US governments in the Cold War and the cultural campaigns the USIS launched in Taiwan (Chen, 2012; Shan, 2007).¹⁰ This may explain the long dominance of Jiao's rendition in the reception of Poe's tales in Taiwan. It also highlights Hong Kong's role as exchange center of publications between China and Taiwan during the Cold War, which could have contributed to the accessibility of Chien's volume.¹¹

The popularity of the two renditions suggests that fake translation originated as a response to the geo-political context of the martial-law imposed Taiwan. However, it also reveals a strong competition among these fake translations, as the identified reprocessing strategies are much more complex than what was required by the book ban regulation. A closer examination shows a gamut of manipulations from repackaging, reediting, reprinting or the combination of several of the above. Five major reprocessing strategies are identified as follows.

First, the simplest manipulation is to publish seed translations anonymously or under a pseudonym without making any further changes. An example of this is the 1952 rendition by Ren-Ren Press (*Selected Tales*, 1952). Another interesting case to

¹⁰ During the Cold War, Taiwan heavily relied on the United States both economically and culturally. The USIS in Taiwan was an important agent, patron and sponsor of a variety of literary activities. Chen (2012) identified the USIS as a significant player in contemporary literary history of Taiwan.

¹¹ When conducting library research in Hong Kong, the present researcher discovered a collection titled *The Oval Portrait* (Poe, 1842/196?), which was published in Hong Kong. According to the library catalogue, this collection includes the same three stories as Chien's (1937) collection—albeit presented in a different order. The Hong Kong version, interestingly, presents the stories in the exact same order as Lu's (1963) fake translation, which is based on Chien's (1937) work. Moreover, the translator of the Hong Kong volume is listed as *Gin-ge* 金戈 (golden dagger-axe), which happens to be the two components of the Chinese character of Chien's surname 錢. Unfortunately, the researcher was not able to access the volume during the visit. Yet, based on its similarity to Lu (1963) and the "name" of the translator, it is very likely that the accessibility of Chien's rendition is somehow mediated or enhanced through this Hong Kong rendition.

note is *Selected Tales of Poe* (1999) published by Da Lin Press. This version is basically an anonymous replica of Jiao's 1949 rendition, which presents the potential impact posed by fake translations—the language uses and translation norms of the 1940s can be transplanted de-contextually nearly five decades later. This may very likely mislead translation researchers if such practices are not identified.

The second reprocessing strategy entails a spectrum of linguistic changes made to the seed translations for varying purposes. Du (1987), for example, adapted three stories from Jiao's rendition. The translations were edited both lexically and syntactically; for example, “I sensed it [我覺出來的] [emphasis added]” (*Selected Tales*, 1952, p. 110) was changed to “I just knew [我就是知道] [emphasis added]” (Du, 1987, p. 218). Similar cases can be easily found in Du (1987) where traces of 1940s language uses are accommodated to later linguistic conventions. This suggests the translator/editor's potential awareness of the nearly forty-year time gap between the two versions and explains the corresponding linguistic changes. Another case of accommodating changes can be found in Chamberlin's (1968/1971) bilingual rendition, where the “source text” is a ladder reader rewritten by Elinor Chamberlin. The publisher describes Chamberlin's edition as intended for “readers for whom English is a second language” and “anyone who has learned 1,000 words of English” (“Cover Copy,” 1968/1971), the tales are extensively abridged and rewritten. The translator of the volume—Shuang Jun Chen, incorporating two translations from Jiao (“The Murder of the Rue Morgue,” “The Gold Bug”) and one translation from Chien (“The Masque of Red Death”), accommodates the seed translations to the juxtaposed and abridged English source texts.

Other than accommodating seed translations to later linguistic conventions or to a new “source text,” linguistic changes are also made for other purposes. A good

example can be seen in the fake translation by Li (1999). As mentioned, Li's version is based on Tang et al. (1995). The following example presents the extracts from Li's and Tang's translations of "The Fall of the House of Usher":

[Example 1]

在那年秋天的一個鬱悶、陰沉而又寂靜的日子，天上彤雲密佈，我整天騎在馬上，獨自穿過鄉間一個極其冷清的地帶。

[Back translation: In the autumn of the year, on a dull, dark, and soundless day, dark clouds gathered in the sky. I sat on the horseback for a day, passing through an extremely bleak tract of the country.] [emphasis added] (Tang et al., 1995, p. 151)

那年秋天，一個鬱悶、陰晦又寂靜的日子，天空彤雲密佈，我騎了一整天的馬，獨自穿過鄉間一個極其冷僻的地區。

[Back translation: That autumn, during a dull, gloomy and soundless day, dark clouds gathered in the sky. I sat on the horseback for a whole day, passing through an extremely deserted tract of the country.] [emphasis added] (Li, 1999, p. 2)

The linguistic changes in Li's version primarily involve minimal lexical replacements using synonyms, e.g., "gloomy" (陰晦) replaces "dark" (陰沉); "deserted" (冷僻) replaces "bleak" (冷清). The overall syntactical structure of the seed translation remains mostly the same. The pattern can be observed in all of the six tales in Li's volume (all based on Tang et al., 1995), which result in my speculation that such variations are intended for similarity reduction. What can be concluded from the above is that changing linguistic features of seed translations is a common approach observed in the fake translated tales of Poe, where textual features of seed translations are modified for various purposes.

The third reprocessing strategy involves changes to paratextual materials, which range from book titles, introductions, illustrations, annals of the author,

pictures of the author or critical reviews. These variations range from minor corrections to major enhancement of background knowledge about Poe and his works. On one end of the spectrum, paratexts in seed translations may undergo minor changes to make fake translations fit into the right context. For example, in Chen (1971)—a near duplication of Chien (1937)—the note stating “By the translator, in Shanghai, February 1929” was deleted. In addition, the transliteration of Poe’s name in the 1937 rendition—“*Yia Lun Po*” 亞倫坡, different from the common usage in Taiwan (“*Ai Lun Po*” 愛倫坡), was also adjusted to the local usage. Both of which re-contextualize the seed translation by de-contextualizing the original seed translation. On the other end of the spectrum, paratexts are included to enhance readers’ understanding. In addition to informational paratexts such as annals of Poe’s life and works or pictures of Poe, critical introductions to Poe and his works are commonly included in later fake translations. Interestingly, these introductions also present collage-like pictures, demonstrating layers of interpretation of Poe. Du (1987) offers a glimpse. The rendition includes a translation of a critical introduction to Poe by Edogawa (1974)—a famous Japanese detective tale writer inspired by Poe. The use of paratextual supplements from other sources is not limited to critical introductions. In the three volumes compiled and rendered by Du (1987, 1996, 1999), illustrations by Rackham (1935/2013) and Clarke (1919) are adopted. Both cases demonstrate how the reprocessing of fake translations may resemble the anthologizing process where the inclusion of paratextual materials from various sources creates layers of intertextuality and frames how Poe is interpreted by writers or illustrators from different cultural contexts (e.g., Japan and America). Overall, the manipulation of paratexts allows for contextual understanding—either by de- and re-contextualizing the seed translation or by offering established interpretations of Poe— in these fake translations.

The fourth approach involves mixing old translations with news ones, which is only seen between the 1970s and 1990s. Out of the 19 fake translations of Poe's tales, five are identified as mixed renditions, which are: *Six Tales of Fear* (Chamberlin, 1968/1971), *The Giant Axe* (Zheng, 1978), *The Murders in Rue Morgue* (Du, 1987), *The Black Cat. Gold Bug* (Du, 1996), and *The Fall of the House of A-Shia* (Du, 1999). A closer examination shows that these mixed translations go beyond simple reworking of seed translations. On the one hand, the selection of the old translations serves the validation function. With the exception of Zheng (1978), the other four mixed translations adopt only parts of the translations by Jiao and/or Chien. This means the "mixing approach" involves selection, namely, the inclusion and exclusion of works in the seed translations. It may indirectly "canonize" the selected translations/works. For instance, out of the five volumes above, "The Murders in the Rue Morgue" and "The Gold Bug" translated by Jiao are adopted for four times, while the translation of "Oval Portrait" by Chien, for example, is never chosen in the mixed versions. Being selected, in this case, presupposes recognition. Such recognition can also be observed in the case of Rouzhou Du's translations. Du translated a dozen of new tales of Poe in three collections (Du, 1987, 1996, 1999). But he also included the translations by Jiao, indicating no intention to replace the established seed translations. Furthermore, Du (1996) collects 12 stories of Poe, with ten new stories translated by Du and two by Jiao. Yet, instead of highlighting the new tales in the volume (as is done in Zheng's volume),¹² Du's rendition is titled as *The Black Cat. Gold Bug*—the exact two seed translations adopted from Jiao. From here, I would argue that by selection, the mixed volumes confer a certain kind of "canonical

¹² Zheng (1978) includes all of the five tales translated by Jiao (1949) and one new translation of "Pit and Pendulum" by Zheng. The collection is titled as "Giant Axe," which is the Mandarin title of the new tale.

status” to these tales and their fake translations. On the other hand, the mixing approach also implies the limitation of seed translations. The well-known tales in the seed translations may not suffice, leading to the inclusion of new tales in the collections. As mixed renditions are predominantly found among the later fake translations, it can be assumed that seed translations somehow depreciate after being constantly reprocessed, necessitating the inclusion of new stories as a value-enhancing strategy. Thus, the mixing approach stands for both the recognition and rejection of the seed translations. Since mixed volumes are only seen between the 1970s and the 1990s, they provide a great site to observe how the local system responds to the transition and qualitative change in the concept of “translation practices” with the gradual ease of restriction on literary production with the end of the martial law period in 1987¹³ and the introduction of the new copyright laws¹⁴ in Taiwan in 1992.

The fifth approach involves creating fake translations based on previous fake translations. Three out of the 19 fake translations utilize this approach. One notable example is *Red Death* (1978), an anthology of tales by Poe and two Nobel laureates, Frank Stockton and Pearl Sydenstricker Buck, published by Wei Wen Press. The volume includes two of Poe’s tales: “The Black Cat” and “The Masque of the Red Death.” Both translations of these tales are fake translations. What is interesting, however, is that while the volume adopts Chien’s “Black Cat” from his 1937 rendition, that of “The Masque of the Red Death” is based on Shuang-jun Chen’s abridged version of Chien’s rendition in Chamberlin (1968/1971). Instead

¹³ The lift of the martial law marked an end of political censorship and restrictions on publication, allowing for greater freedom in literary production

¹⁴ The original copyright laws were made in 1910, where copyrights would not be granted without registration. This offered the publishers a grey area for appropriating unregistered works. Yet, in the new copyright laws, copyright ownership is granted immediately upon the completion of the work. This prevents copyright infringement and hence put a stop to subsequent fake translation practices.

of directly adopting both of Chien's renditions, Chen's abridged version came to be a new "source" for fake translations, creating a second-layer fake translation that further enhances the "afterlife" of fake translations.

Regardless of the approaches taken, it is fair to suggest fake translation defines the most iconic tales in Poe's early reception in Taiwan. Meanwhile, the collage-like textual and paratextual presentations found in fake translations also imply multiple layers of source texts. The "source texts" in fake translations may range from the actual texts by Poe, one or more seed translations, literary commentaries, critical introductions, illustrations or other fake translations. The diverse sources contribute to the interpretation of Poe. In this regard, despite their potentially plagiaristic nature, fake translations do play a role in shaping the reception of Poe's work in Taiwan.

Non-Fake Translations of Poe's Short Stories

As is illustrated in section 2, the peak of non-fake translations of Poe's tales falls between the 1990s and 2010s. According to Table 1, statistic figures show that local new translations (28.7%), rewritten/adapted tales (27.5%) as well as repackaged renditions (22.9%) are equally significant in the contemporary introduction of Poe's tales in Taiwan. Traces of the three groups of "translations" were seen at the early reception of Poe. "The Beating Heart" (i.e., the translation of "The Tell-Tale Heart") (Poe, 1843/1952), Hsing's translation of *The Ghost Ship* (Takeda, 1958/1962) and the repackaged volume of Fu and Yu's (1937) *American Short Stories* in 1968 (Fu & Yu, 1968) mark the onset of the three translational modes. However, they remain sporadic in the first three decades of Poe's reception in Taiwan. Growth of non-fake translations becomes evident after the 1980s, with local new translations dominating the 1980s and rewritten/adapted works taking the

1990s. Both peak in the 2000s. Repackaged renditions, however, remain a minor form of “(re)-translations” of Poe until the turn of the century. It is the 2010s that sees the dominance of repackaged translations of Poe’s tales.

The analysis of non-fake translations in the following sections suggests how Poe as a literary icon and his “classic” works are constantly conjured as responses to diversified reading demands. The qualitative change of “translation practices” observed in the fake translated tales of Poe between the 1970s and 1990s did not stop with the appearance and growth of non-fake translations. Rather it continues through the emergence of new translations, rewritten works and repackaged renditions, creating a spectrum of varying translational manipulations that shape Poe’s reception.

Local Translations of Poe’s Tales

Local translations of Poe’s tales exhibit two different patterns in terms of their forms and sources of publication. From the 1950s to the 1980s, the majority of locally translated tales of Poe consists of single tales, such as “The Tell-Tale Heart,” “The Masque of the Red Death,” or “The Cask of Amontillado.” The two exceptions were the anthologies by Song (1978) and Tsai (1978). The early local translations, especially those in the 1980s, are mostly published in literary magazines or newspaper supplements such as *Chunguo Wenyi* (Chinese Literary), *Taiwan Shin Sheng Daily News*, the supplement of *Independence Evening Post*, or *Youth Literary*. Some translations, published as part of short stories collections (e.g., “The Red Death” by Hu) (Poe, 1842/1964) or “The Cask of Amontillado” by Ji (1980), are also included in book series aimed at literary readers (e.g., Wenxing literary series, New Tide Library). In the 1990s, only one new local translation was published. The 2000s saw another wave of new translations of Poe’s tales. While individual tales of Poe were collected in variously themed anthologies (e.g., *The*

Book of Cats, Kiping's Ghost Theater), the majority of local translations after the Millennium were published as omnibus collections or anthologies of Poe's tales by various commercial presses in wide-ranging book series such as "The Black Study," "The Master of Horror," Collections of Classics or "English learning," specifying a much wider and more diverse readership.

Despite the differences, a common pattern can still be observed in the local translations. The dark macabre tales of Poe are popular targets for the local translations, which can be seen both in the packaging of the renditions and the retranslation choices. To begin with, book titles mostly emphasize "darkness." Other than a handful of selections titled neutrally as "Allan Poe's Collection" or "American Short Stories," it is very common to see book titles that use expressions such as "dark," "arabesque," "thrill," "suspension," or "murder" alongside Poe's name. The title of W. L. Tsai's 1979 collection—*Allan Poe's Horror Stories*—seems to set the formula for subsequent anthologies and collections. Even for collections or anthologies titled differently, similar elements of darkness are still present (e.g., *Resurrection From the Hell, Keeping's Ghost Theater, The No. 249 Mummy*). Interestingly, although Poe was largely introduced as the father of short stories and detective stories in local reviews,¹⁵ these aspects are not much highlighted in the packaging of local renditions.

This can also be seen from the retranslation choices. The total of 25 entries of local translations results in frequent retractions of Poe's tales. Poe's tales of ratiocination, however, are not the most commonly selected ones for retranslation among the 51 tales introduced by all of the local translations, as is illustrated in Table 3.

¹⁵ The present researcher reviewed 113 critical reviews, general introductions, thesis/dissertations, and journal articles that mentioned Poe in Taiwan from the 1950s to the 2010s, and found that Poe is widely recognized and acknowledged as the father of detective tales and short stories both in both academic and general reviews.

Table 3*Top Retranslation Choices of Poe's Tales in Taiwan*

Tales	Number of Times Being Translated
The Black Cat	11
The Cask of Amontillado	11
The Tell-Tale Heart	10
The Fall of the House of Usher	9
The Masque of the Red Death	9
The Pit and Pendulum	8
Ligeia	8
The Purloined Letter	8
The Premature Burial	7
William Wilson	7

As can be seen from the table, “The Black Cat” and “The Cask of Amontillado” make the most frequently (re-)translated tales of Poe in Taiwan. Other popular choices for retranslation revolve around tales prominently featuring death and murder. Among Poe’s tales of ratiocination, “The Purloined Letter” is the only one that made the top ten most frequently retranslated tales of Poe in Taiwan. Other signature tales of ratiocination such as “The Gold Bug” and “The Murders in the Rue Morgue” were only translated for six times, with “The Mystery of Marie Rogêt” translated for five times. This may reflect the impact from fake translations. As most fake translations originated from Jiao’s and Chien’s renditions, the tales included in these two seed translations seem to be less favorable for later retranslation consideration. Other than “The Masque of the Red Death,” “The Oval Portrait” and “The Purloined Letter,” most of the tales included in Jiao’s and Chien’s volumes (especially Poe’s tales of ratiocination) are locally translated and retranslated only after the Millennium. This is an indication of the indirect impact of fake translations on local translation choices.

Adaptations and Rewritings

Although the number of adaptations is quite close to that of local translations, their presentation of Poe's works is different. In contrast to the 51 tales introduced by local translations, only 17 tales are introduced through adaptations/rewritings. This reflects the fact that most adaptations include only a handful of tales. Furthermore, the figure also suggests a much smaller repertoire of Poe's tales, which results in the highly repetitive tale selection in these rewritten works. For instance, "The Gold Bug" and "The Black Cat" both appear in eleven out of the 24 rewritten volumes. Popular choices for adaptation are listed in Table 4.

Table 4

Top Rewritten Tales of Poe in Taiwan

Tales	Number of Times Being Rewritten
The Gold Bug	11
The Black Cat	11
The Murders in the Rue Morgue	9
The Cask of Amontillado	7
The Fall of the House of Usher	7
The Purloined Letter	7
Pit and Pendulum	7

Similar to local translations, "The Black Cat," "The Cask of Amontillado" and "The Fall of the House of Usher" are the most common and representative tales of Poe in adaptations. Yet, while only one tale of ratiocination appears among the top retranslation choices in local translations, "The Gold Bug," "The Murders in the Rue Morgue" and "The Purloined Letter" emerge among the most frequently rewritten tales, suggesting detective tales of Poe being much more highlighted in rewritings than in local translations. Other than the smaller and repetitive repertoire

of Poe's works presented in rewritings, another significant feature of the adapted tales of Poe lies in how Poe is repackaged for various reading purposes.

The adapted or rewritten tales of Poe before the 1990s are primarily intended for young or teenage-readers. Evident manipulations can be observed both textually and para-textually. A common practice is abridgement. Plots of stories may remain intact. Yet long monologues or contextual descriptions in the stories are often shorten or omitted, creating a plot-driven and entertaining reading experience. Para-textual presentations of these early adaptations also facilitate reading. These include illustrations, reading instructions, extra headings, vocabulary bank, worksheets and even reading tests. Purposes of these paratexts may be beyond entertainment. Illustrations are often used for plot deployment. In *A Strange Case in Rue Morgue* (1985), illustrations foreshadow the mysterious Dupin cases before the main text and visually demonstrate the ratiocination process. In another case, the preface of *Best of Poe* states how the comic adaptation of the tales makes the tales "easy to understand" ("How to Read," 1988, para. ii). Other paratexts also serve as reading-facilitators. Subheadings and/or annotations are added as signposts. Word banks or vocabulary lists are provided in bilingual adaptations. Prefaces or introductions are made to guide readers to read and to interpret the works in certain manners, e.g., "[b]e sure to look up words you don't know" ("How to Read," 1988, para. iv); "[a]lthough Poe's stories are frightening, any reader can see that they happen only in the writer's imagination. This is perhaps why Poe has remained popular for so many years" ("Workbook," 1988, p. 20). What is particularly interesting to note is that all early adaptations of Poe were translations of foreign adaptations from Japan and America. This means these translated adaptations introduced not only Poe's tales, but also the adaptation conventions for young readers from different contexts and, more importantly, the way "reading"

should be. In these cases, the adapted works are read not merely as classics, but as a pedagogical instrument—where reading channels enhancement in linguistic capacities, knowledge and even character development.

After the 1990s, adapted tales of Poe came to be more diverse as targeted readership expanded. The simple dichotomy between young and adult readership was no longer applicable. There are comic adaptations for mature readers who wish to “gain access to classic literature” (“Cover Copy,” 2015/2018).¹⁶ Even rewritings intended as language readers are no longer limited to young language learners (Luo, 2011). Meanwhile, there is also teenage adaptation where rewriting no longer centers on comprehension enhancement for readers with limited language capacity (Masako & Sachiyo, 2020/2020). Some other distinctive representations of Poe’s tales emerge. There are adaptations featuring different aspects of Poe’s works, from the classic (e.g., “Famous literature”) (Doriyasfabrik, 2015/2018), the horrific (e.g., “Horror tales”) (Hsieh, 1997), the dark (e.g., “The Supernatural series”) (*Black Tales*, 2007; Lin, 1994), the detective, e.g., “King of Ratiocination” (Xenogeneic-snail, 2018) and “top five detective writers” (Lin, 1995), to even some of the above aspects combined (“Selected World Classics: Horror Tales of Poe”) (Shih, 2002) and “Black Cat: Poe’s Horror and Ratiocination Tales” (Masako & Sachiyo, 2020/2020). These diverse representations reflect both the increasing complexity in the local readership and how Poe is interpreted or, perhaps, appropriated to meet different reading needs. In these adapted and rewritten tales, we found how Poe’s works serve as a conduit for achieving different reading needs.

¹⁶ This adaptation does not exclude plots about suicides, homicides and sex scenes, which would typically be edited out for younger readers.

Repackaged Translations

Repackaged translations,¹⁷ distinct from mere reprints, involve various degrees of reprocessing of the seed translations with the original translatorial information retained. They present a unique case in Poe's reception in Taiwan not only because they account for 23.2% of all translated tales of Poe, but because they present layers of re-interpretations added upon Poe's tales and the seed translations, which are significantly affected by where the seed translations are from. Sources of seed translations consist of local and Chinese translations of Poe's tales. Although both involve various degrees of repackaging, the nature for reprocessing the two groups of renditions seems to be different.

Local renditions serve as the primary source (65%) for repackaged translations. The first repackaged volume of local renditions of Poe is Ji (1994). In this case, the number of tales in his 1980 rendition was reduced from 20 to 19. The simple manipulation may represent the overall nature in repackaged local renditions. Local translations of Poe's tales are mostly repackaged with different tale selection/presentation, book series, book titles, and/or by different publishers. The modifications may not significantly change the content of the seed translation. Yet, they do demonstrate layers of intended interpretation added upon the texts. For instance, *Poe's Suspension Murder Cases* (2005) is repackaged in 2007 (*Poe's Suspension Murder Cases*, 2007). The only difference between the two volumes is that the 2005 rendition was released under the "Master Classics" series while the 2007 one was published under the "Detective Theater" series. Simple might the change be, the move demonstrates how repositioning the same translations with a different book series may target different readerships and hence renew the seed translations.

¹⁷ What is interesting to note is that few adaptations have been repackaged. As most repackaged volumes are based on translations, for the convenience of discussion, the practice will be termed as "repackaged translations/renditions."

There are, of course, more complex manipulations. One common approach is to add new stories to the seed translations. For instance, Chen's (2002) *Resurrection From Hell* is repackaged into *New Selection of Allan Poe's Horror and Detective Tales* (Chen, 2009) by adding the translation of "The Masque of the Red Death," a tale not present in the seed translation. Jian (2005) is reissued again in 2018, with the addition of the translations of "The Conversation of Eiros and Charmion" and "The Raven" by Lin (Jian & Lin, 2018). Another approach is to select/re-use part of the seed translations. Four out of the nine tales from Hsieh (1997) are gathered and repackaged into a bilingual version of Poe's tales (Hsieh, 1998). A notable case of tale selection as repackaging would perhaps be the reworking of Xiaoyun Shen and Shufeng Zhou's translations. Xiaozhitang Culture issued a series of collections of Poe: *Collection of Poe's Horror Tales 1 and 2* and *Suspension Tales of Poe* between 2002 and 2004 by the two translators (Shen, 2002a, 2002b; Zhou, 2004). A total of 29 tales of Poe were rendered in the three volumes. These 29 tales underwent further reprocessing for three times. They were initially repackaged as a two-volume collection with a slightly different book title: *Selection of Poe's Horror Tales 1 and 2* in 2013 (Shen & Zhou, 2013a, 2013b). But the "after-life" of these 29 translated tales does not end here. Eighteen of them were selected and repackaged in another two-volume collection titled *The Gold Bug: Selection of Poe's Short Stories 1 and 2* (Shen & Zhou, 2018a, 2018b). In 2020, nearly 15 years after Shen and Zhou first published their translations, ten of out the 29 tales were collected and published again as *The Murders in Rue Morgue: Selections of Poe's Tales* (Shen & Zhou, 2020) by another publisher. The above manipulations show how repackaged local translations center on repurposing existing translations by redefining Poe's tales through book titles, book series or tale selections to appeal to new readerships. Despite no actual retranslation efforts being made, the lives of these translations are extended through repackaging.

Repurposing keeps local translations relevant. It is not, however, the goal when foreign seed translations are reprocessed.

Although early traces of repackaged Chinese translations emerged around the 1970s,¹⁸ renditions of Poe's tales published in China after the 1990s are the major sources for repackaged foreign translations. These contemporary Chinese seed translations exhibit two features. First, the translators are often renowned literary translators and/or scholars—such as Minglun Cao, Yingsun Tang, or Puxuan Zhu—whose translations are highly praised. For instance, in the preface of Tang et al. (1995), the collection is highly praised for its exceptional quality, characterized by “faithfulness, expressiveness and elegance” (Tang et al., 1995, p. 3). Secondly, the chosen seed translations are usually omnibus collections of Poe's works, encompassing a comprehensive range of Poe's repertoire. The comprehensive selection offers a level of legitimacy to the renditions, enhancing the value of the seed translations. An example is Cao's 1995 translation (Quinn, 1984/1995), which is the seed translation for four repackaged renditions and two fake translations in Taiwan. This two-volume Chinese rendition contains more than one million words, making it the most extensive rendition of Poe's works in Mandarin to date. The prominent status of this seed translation explains why it has been such a popular target for repackaged and fake translations. The literary status of the translators and comprehensive tale selection in these seed translations contribute to their subsequent reprocessing and publication in Taiwan. However, such desirable features are not prominently highlighted in the repackaged volumes.

In contrast to the focus on repurposing existing translation in the reworking of local translations, the repackaged volumes of them Chinese renditions appear to

¹⁸ The former one is the 1968 repackaging of Fu and Yu (1937). The latter one is Cactus Press's re-issue of Jiao's 1949 *Selected Tales of Poe* (Jiao, 1970). Both of them make interesting cases as the translators were all enlisted as communist translators in the book ban period. Yet in both cases, the translators' names were not effaced.

emphasize the inclusion of local “re-readings” of Poe. A common practice is the inclusion of reviews of Poe’s achievement made by local writers, critics or scholars. For instance, in the 2005 repackaged volumes by Cao (Quinn, 1984/1995), several introductions to Poe, along with an editorial preface, are included. These introductory texts analyze literary elements in Poe’s tales, and discuss Poe’s literary status as the father of detective stories and his achievement in horror stories. They were written by three local literary scholars and writer—Yuxiu Liu, Yuhei Chen, Yiping Su. The repackaged volumes even feature a translation of Poe’s authorial preface from 1840. Yet, there is little mention of the translatorial or the translational achievement, except for the name of the translator on the book cover and copyright page.

Similarly, the comprehensiveness of these imported translations should have been highlighted, as ten out of the 61 translated tales of Poe introduced to Taiwan are present only in these imported seed translations. Such significance is neither addressed. Instead, the endorsement or validation from local literary producers is required to ascertain the value of the imported translations. Local mediation is made by featuring the classic literary status of Poe’s works introduced by local literary producers, adding local cultural capitals in the Bourdieusian sense (Bourdieu, 1992/1996). But such investment of cultural capital, however, is not necessarily derogative. In fact, in one case, a simplified Chinese rendition was republished in Taiwan by converting simplified Chinese to traditional Chinese without any further reprocessing effort (J. Wang, 2018). The observations on all repackaged imported translations suggest that the more esteemed the translators or the seed translations are, the more likely the repackaged volumes will include local literary endorsement. These endorsements can be seen as gestures of recognition of the imported seed translations from local publishers.

The above analysis shows the two different approaches to repackaging

translations: repurposing and validation. The dominance of repackaged translations of Poe's tales after the 2010s suggests that reprinting, though being a cost-effective way to extend the life of a translation, is no longer sufficient in the competitive landscape of translated works of Poe's. Repackaging becomes necessary to re-define existing translations—by either appealing to new target readership or by imposing local “authoritative” readings of Poe.

Conclusion

The identification of the four text production modes in the translations of Poe's tales highlights the dynamic nature in the reception of his works. These modes—fake translations, local translations, rewriting/adaptations and repackaged renditions—encompass a range of textual, para-textual and/or contextual reprocessing for varying purposes from censorship enforcement, value-enhancing, repurposing, readership-defining to endorsement. The “translations” of Poe's tales in Taiwan can hence be construed as the coexistence and interplay of translation and reprocessing, where Poe and his works are constantly re-positioned by the changing practices of reading and writing (i.e., translation as literary production).

The early dominance of fake translations implies the rewriting and overwriting of the seed translations by de-contextualizing and re-contextualizing them. Despite no or few translating acts are involved, fake translation still demonstrates a shaping process that defines and is defined by the censored and “legitimate” way of reading, which is best exemplified by the dominance of Jiao's work among all fake translations. Jiao's work is patronized by the right institution (i.e., USIS Hong Kong) with the proper availability and usability. All of which respond to the KMT's need to ally with the US, to build Mandarin as the national language and to perform its censorship on literary production. This shows that fake

translations, though plagiaristic in nature, present a contextual rewriting of how literary texts should (and should not) be read. The later variations of fake translation manipulations identified above may then be perceived as experimental attempts to break away from this highly institutionalized reading.

Early local translations, as mentioned, are often published in literary magazines or newspaper supplements that served specific literary or political purposes. Adapted tales of Poe by the 1990s also exhibit a strong pedagogical reading of Poe. Similar to fake translations, early local translations and adaptations are shaped by certain “legitimate” and didactic ways of reading, which are later replaced by the diversified and popularized ways of reading with the ease on literary production after the lift of the martial law.

To break away from the desired “legitimate” way of reading, later local translations, especially those after the 1990s, resort to the source texts and the author, presenting a fuller repertoire of Poe’s tales. Comprehensiveness of the Poe repertoire seems to stand for the authenticity, and hence, legitimacy of the translations. As the number of local translations increased, the repetitive anthologizing and packaging process seem to also popularize Poe, which may lead to some reduced or flattened presentations of Poe.¹⁹ Poe as a literary sign is embodied mostly by his arabesque, horror and dark tales whereas his scientific or ironic works are understated.

For adaptations, Poe as a classic author became a powerful literary sign. Even when his tales were largely abridged or rewritten, they could be utilized for various purposes. Adaptations, whether rewritten locally or abroad, use Poe’s works as a

¹⁹ The popularization of Poe is also evident in local reviews. The present researcher reviewed 67 newspaper articles, book reviews or introductions that mentioned Poe. Poe’s literary achievement is highly addressed and expounded before the 1990s. However, after the 1990s, few critical reviews on Poe can be found. Poe was mostly referred to in passing as a literary sign (i.e., detective/horror story writer) that inspires later writers.

vehicle to achieve different reading goals—from pedagogy, character-building, language-learning, test-preparation to simply entertainment. In these cases, Poe is regarded as a literary sign that can be further interpreted or appropriated for various readership.

Repackaged translation, on the other hand, presents the re-reading or meta-reading of how Poe can be read/translated. Local translations are repackaged with the aim to repurpose or extend the “afterlife” the seed translations. Imported seed translations are repackaged through local validation and endorsement. Both manipulations demonstrate that translations of Poe in the local context require constant redefinition and renewal.

From fake translations, local translations, adaptations to repackaged translations, what is observed in the reception of Poe’s tales in Taiwan is the constant repositioning of Poe, which results in layers of hybridity. Such hybridity is present in the four text production modes involved in the so-called “translation” of Poe’s tales. It is also present in how Poe is read and re-read in each mode. The hybridity, at the same time, may reflect a kind of “third space” (Bhabha, 1994), which is observed not just between the source language and target language, but, more importantly, within the practices of translation as literary production in the past seventy years. The long-lasting enthusiasm in translating Poe over the last seven decades reflects how the act of translation is negotiated, confronted, compromised along with the socio-political changes in the local context. Poe’s tales are firstly (fake-)translated and reprocessed into politically-correct texts. The proliferation and popularization of Poe’s tales in local renditions, adaptations and repackaged renditions since the 1990s may be construed, on the one hand, as the rejection to the highly charged and didactic reading of Poe. On the other hand, considering reduced and flattened interpretations of Poe, the constant and repetitive appropriation of Poe’s works in local new translations, adaptations and repackaged

volumes may at the same time paradoxically reinforce such ways of reading. In this sense, Poe made an “exceptional” case in the history of literary translation in Taiwan not only because he is “a writer whose texts in translation rescue, redeem, and redefine him” (Esplin & Vale de Gate, 2014, p. xi), but because the translational manipulations involved in introducing Poe’s tales in Taiwan present the irreducible hybridity that characterizes both his reception in Taiwan and the unique history of literary translation in this island nation as it underwent colonization and democratization.

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