

Sirius Heinonen

DER TEUFEL OR PAHOLAINEN?
Differences in meaning between monolingual and
multilingual translations of *The Devil in the Belfry* and
Berenice

ABSTRACT

Sirius Heinonen: Der Teufel or Paholainen: Differences in meaning between monolingual and multilingual translations of *The Devil in the Belfry* and *Berenice*

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The aim of this thesis is to analyze how translating multilingual literature into either a monolingual or a multilingual translation affects the meanings that multilingualism brings to the story. In addition, this thesis examines whether newer multilingual translations are closer to the original on the level of meaning than older monolingual translations.

The data for this thesis consists of two short stories by Edgar Allan Poe, *The Devil in the Belfry* and *Berenice*, as well as two translations of each, one monolingual and one multilingual. The multilingual parts of the stories are analyzed to find the meanings that they bring to the texts. After the analysis the translations are compared to the original texts to examine possible differences on the level of meaning, as well as to each other to see if one of the translations is closer to the source text than the other. Previous research on multilingual literature and its translation is used to support the analysis. The thesis also looks at previous research on retranslation and considers if the Retranslation Hypothesis is applicable to the translations examined.

The analysis shows that multilingualism is used in the short stories in different ways and for different purposes. In *The Devil in the Belfry* multilingualism appears mostly in the form of code-switching and accented English and it gives the characters their cultural identity. In *Berenice* on the other hand multilingualism takes the form of intertextuality and serves mostly as background and explanation of the narrator's monomania. The thesis discovered that how much the underlying meanings of the story change in the translation process, especially in the case of monolingual translations, seems to depend on the purpose and significance of multilingualism. The results also support previous findings on the insufficiency of the Retranslation Hypothesis because while the newer multilingual translation of *The Devil in the Belfry* is closer to the source text, there do not seem to be any significant differences in meanings between the translations of *Berenice*.

Keywords: multilingual literature, translation, retranslation, Edgar Allan Poe

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TIIVISTELMÄ

Sirius Heinonen: Der Teufel or Paholainen: Differences in meaning between monolingual and multilingual translations of *The Devil in the Belfry* and *Berenice*

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Tämän tutkielman tavoitteena on analysoida miten monikielisen kirjallisuuden kääntäminen joko yksikieliseksi tai monikieliseksi käännökseksi vaikuttaa monikielisyyden tarinaan tuomiin merkityksiin. Lisäksi tutkielma tutkii sitä, ovatko uudemmat monikieliset käännökset merkitysten tasolla lähempänä alkuperäistä tekstiä kuin vanhemmat yksikieliset käännökset.

Tutkielman aineistona toimii kaksi Edgar Allan Poen novellia, *The Devil in the Belfry* ja *Berenice*, sekä kaksi käännöstä kummastakin, *Paholainen Kellotornissa* ja *Berenice/Berenike*, toinen yksikielinen ja toinen monikielinen. Novellien monikieliset kohdat analysoidaan ja niiden teksteihin tuomat merkitykset selvitetään. Analyysin jälkeen käännöksiä verrataan alkuperäiseen tekstiin mahdollisten merkityserojen selvittämiseksi sekä toisiinsa, jotta voidaan päätellä onko toinen käännöksistä lähempänä lähdetekstiä kuin toinen. Analyysin apuna tutkielmassa käytetään aiempaa monikielisen kirjallisuuden ja sen kääntämisen tutkimusta. Lisäksi tutkielmassa tehdään lyhyt katsaus uudelleenääntämisen aiempaan tutkimukseen ja pohditaan pitääkö uudelleenääntöshypoteesi paikkansa tutkittujen käännösten kohdalla.

Analyysistä selviää, että monikielisyyttä on käytetty novelleissa eri tavoin ja eri tarkoituksiin. Novellissa *Paholainen Kellotornissa* monikielisyys esiintyy enimmäkseen koodinvaihtona ja aksenttina ja se tuottaa tekstin hahmoille kulttuurista ryhmäidentiteettiä. *Berenikessa* taas monikielisyys on intertekstuaalisuuden muodossa ja toimii enimmäkseen taustatietona ja selityksenä kertojan monomanialle. Tutkielman tuloksena on, että näyttäisi riippuvan monikielisyyden tarkoituksesta ja tärkeydestä, kuinka paljon tarinan merkitykset muuttuvat käännösprosessissa, varsinkin jos käännös on yksikielinen. Tulos myös tukee aiempien tutkimusten löydöksiä uudelleenääntöshypoteesin puutteellisuudesta, sillä vaikka *Paholainen Kellotornissa* -novellin uudempi monikielinen käännös on lähempänä lähdetekstiä, *Bereniken* kohdalla käännösten välillä ei ole kovin suuria merkityseroja.

Avainsanat: monikielinen kirjallisuus, kääntäminen, uudelleenääntäminen, Edgar Allan Poe

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1 Introduction

Multilingualism and translation are closely connected and the question of which languages are used also implies the question of who and in what context can translate from or into those languages (Meylaerts 2006, 2). Translation of multilingual texts therefore poses new and different challenges to translators. Multilingual texts and research on their translation have changed the way concepts such as faithfulness and equivalence as well as the division between source and target texts might be seen (Meylaerts 2010, 227). Multilingual literature and its translation are an important subject of research because due to continuing globalization multilingual literature is likely to become more common and as a result so are their translations. Understanding how the content and context of a story can change in the translation process is important to translators and so is understanding how the decision whether to translate multilingual parts or not might affect the implications and meanings in a story. Especially if multilingualism has cultural implications in a story, translating it into a monolingual target text might change or erase significant parts of the story.

This thesis aims to examine how translating or not translating multilingualism can affect the underlying meanings of a text and whether newer multilingual translations are in this regard closer to the source text than older monolingual translations. This examination is conducted through analyzing the use of multilingualism in two of Edgar Allan Poe's short stories, *The Devil in the Belfry* and *Berenice*, and two translations of each, one monolingual and the other multilingual. The translations are compared to the original texts as well as to each other to determine how much the meanings and effects that multilingualism has in the stories change from the original and how they differ between monolingual and multilingual translations. As two translations of each short story are used, the thesis will also delve into retranslation and see whether the Retranslation Hypothesis might hold true in the case of older monolingual translations and multilingual retranslations when looking below the textual surface level.

Both the translation of multilingual literature and retranslation have been widely researched. Translation of multilingual texts has been researched, for example, by Reine Meylaerts and Rainier Grutman. Previous research on multilingual literature and its translation has, for example, examined the different forms and purposes multilingualism has and the possible reasons for retaining or removing multilingualism when translating. Retranslation has been

researched notably by Kaisa Koskinen ja Outi Paloposki. Studies on retranslation discuss, for example, the reasons behind retranslation and whether the Retranslation Hypothesis is an accurate way to describe retranslation.

I will first discuss the findings of previous research in multilingual literature and its translation and to support parts of my analysis I will also briefly discuss studies on the connection between code-switching and cultural and/or social identity. After that a similar review of research on retranslation will be given with a description of the Retranslation Hypothesis. Then I will give a description of the research data and methods. Finally, I will discuss my findings on the use of multilingualism in the two stories examined and compare them to my findings in each of the translations, followed by a discussion of the translations' closeness to the original on the level of meaning and whether the Retranslation Hypothesis might hold true in the case of the stories and translations analyzed.

2 Multilingual literature and retranslation

2.1 Multilingualism and code-switching in literature

Multilingualism in literature and the translation of multilingual texts has been researched widely. Some researchers use the word heterolingualism instead of multilingualism when talking about literary texts. Heterolingualism “refers to the use of foreign languages or social, regional, and historical language varieties in literary texts” (Meylaerts 2006, 4). Heterolingualism is used so that there would not be confusion with real-life multilingualism and diglossia (Grutman 2006, 18). Even though multilingualism has similar effects both in real life and in literature, in literary texts it is usually intentional and serves a specific purpose whereas in real life multilingual people mix languages sometimes without even meaning to, so it seems important to make a distinction between the two. Literary multilingualism can be seen in different forms based on quantity and types of foreignisms and can be used for different purposes, for example plot or dialogue (Meylaerts 2010, 227).

Code-switching, the use of different languages or language varieties, can also be used to signify parts of the text or to characterize characters or communities in the text (Gardner-Chloros and Weston 2015, 186). Studies on real-life code-switching link it to different aspects of a person's identity. According to Yim and Clément (2019, 481) code-switching can, among other things,

signify the speaker's cultural identity. The use of a specific language reflects social structures and is linked to belonging to a specific social, for example ethnic or cultural, group (Auer 2005, 404–405). Code-switching's significance to group membership is related to how the languages used are seen in relation to each other. Even though monolingual use of a language also shows group membership, code-switching brings in the juxtaposition between the status of two languages, for example local-regional or minority-majority, where the higher status or more widely used language is neutral and the other language shows group membership (Auer 2005, 405).

According to Meylaerts (2006, 4–5) analyses of the translation of multilingual texts are often examined from the perspective of problems, difficulties or untranslatability, which does not “do justice to the specificity of the phenomenon” and does not account for the function that multilingualism has in the text. According to Grutman (2006, 22) “reducing the possible tensions between languages and language varieties is an extension of a more general homogenizing strategy” that changes the semantic and syntactic meanings in the texts. Translating the second source language removes the “inherent dual linguistic characteristic” of code-switching and the identity characterization it brings to the people using it, which disregards the function of code-switching as a marker of group membership and what the use of different languages signifies to the specific speech community (Franco Arcia 2012, 66). This would be a significant change to some aspects of the text as cultural and/or social identity is often an important characteristic. Possible reasons for either omitting or maintaining multilingualism in a text could be “the assumed linguistic profiles of the projected ST and TT readers” (Lee 2009, 73), attitudes towards the languages used or the ethics of the translator (Grutman 2006, 26). This thesis, however, does not aim to assume or analyze the reasons behind the translators' decisions, only to analyze the changes between source and target texts.

2.2 Retranslation

Retranslation is a much-researched topic in translation studies. It has been researched notably, for example, by Kaisa Koskinen and Outi Paloposki. Retranslation refers either to the act of translating a previously translated text or the translation itself (Gürçağlar 2008, 233). There are several reasons for retranslation. Common reasons for retranslation are changes in language, environment and attitudes and the old translations therefore not being up to date (Koskinen and Paloposki 2015, 8). Other reasons might be an updated version of the source text or creating a

new interpretation for a different or new readership (Gürçağlar 2008, 235). Classics are a good example of literary works that are retranslated (Koskinen and Paloposki 2010, 295). The relationship between classics and retranslation is a circle in which retranslation helps literature to become a classic and a text's status as a classic gives a reason for more retranslations (Koskinen and Paloposki 2010, 295). According to Koskinen and Paloposki (2015, 172) retranslation shows the source text's timelessness, richness and multiple interpretations. A theory that has been mentioned frequently in retranslation research is the Retranslation Hypothesis.

The Retranslation Hypothesis is a theory based on the writings of Antoine Berman (Koskinen and Paloposki 2015, 8). It is the idea that the first translation is more domesticated and retranslations more foreignized, the retranslations therefore being more loyal and closer to the source text (Koskinen and Paloposki 2010, 295). Berman thought of translation as “an ‘incomplete’ act and that it can only strive for completion through retranslation” (Gürçağlar 2008, 233). It is, however, complicated to measure the closeness of a translation since it is difficult to find reliable methods for doing so (Koskinen and Paloposki 2010, 296). There are some factors that can be used in measuring the closeness of a translation. Some of these are the micro and macro structures, meaning whether entire paragraphs, sentences or words have been omitted and whether the text has been paraphrased or summarized (Koskinen and Paloposki 2015, 80). According to Koskinen and Paloposki (2015, 81) omissions and additions are often related to ideological emphasis and political situations and changes in context can be examined through them. Koskinen and Paloposki (2015, 81) also mention the use of foreign languages as an aspect of comparison, whether a translation has brought the text closer to the target culture or kept the foreignness of it. It has been proven that the Retranslation Hypothesis is insufficient, and that first translations are not always more domesticated and retranslations closer to the source text (Koskinen and Paloposki 2010, 296). Despite this this thesis will consider whether the hypothesis applies when comparing monolingual and multilingual translations of the same source text.

3 Research data and method

The research data for this thesis is from two short stories by Edgar Allan Poe, *The Devil in the Belfry* and *Berenice*, first published in 1839 and 1835 respectively, and two translations of each. The older translations, from 1954 were translated by Aulis Nopsanen and the more recent

translations from 2006 by Jaana Kapari. Poe's works are certainly considered classics, which might contribute to them being translated multiple times. Both stories use at least one other language in addition to English. In *The Devil in the Belfry* a mix of German and Dutch as well as English with a Dutch accent are used and in *Berenice* multilingualism appears in the form of intertextuality in French and Latin. In *The Devil in the Belfry* there is also an instance of the word *and* being used where there possibly should be *und*. This might just be a mistake in the version used. The 1954 translations are shortened, and many passages have been omitted including most, in the case of *Berenice* all, of the multilingual parts.

Because both short stories include a relatively small number of multilingual passages, all of them are used and analyzed. The passages and their underlying meanings and effects are compared to the translated passages to see if the meanings and effects are the same in the target texts as in the source texts. Especially in the case of the older translations and their omissions, whether the effects and meanings that the omissions remove can be inferred from other parts of the text is taken into consideration. In addition to comparing source and target texts, the translations of the same text are compared to each other to determine the differences they have and whether one of them is closer to the source text.

4 Multilingualism in the stories

4.1 The Devil in the Belfry

Even though *The Devil in the Belfry* takes place in a fictional Dutch borough most of the multilingual instances in the story are in German. In the story multilingualism is used mostly in dialogue in the form of code-switching between English and German or Dutch. The story also includes a passage where the residents of the borough speak English with an accent. Multilingualism has multiple purposes of varying significance in the story such as background information and cultural markings. In the 1954 translation the instances of multilingualism have been either translated or omitted and the non-omitted part of accented speech has been translated into perfect Finnish making the translation monolingual. In the 2006 translation on the other hand the multilingual parts have been kept as is and the accented English has been translated into accented Finnish.

The first instance of multilingualism gives some background to the name of the borough, Vondervotteimittiss. The narrator explains that the origins of the borough and its name are mostly unknown but there are some opinions:

Touching the derivation of the name of Vondervotteimittis, I confess myself, with sorrow, equally at fault. Among a multitude of opinions upon this delicate point – some acute, some learned, some sufficiently the reverse – I am able to select nothing which ought to be considered satisfactory. Perhaps the idea of Grogswigg – nearly coincident with that of Kroutaplenttey – is to be cautiously preferred. – It runs: – “Vondervotteimittis – Vonder, lege Donder – Votteimittis, quasi und Bleitziz – Bleitziz obsol: – pro Blitzen.” (Poe 2014, 1019).

The narrator also directs the reader to fictitious literature for further information on the name’s background:

I do not choose, however, to commit myself on a theme of such importance, and must refer the reader desirous of information to the “Oratiunculae de Rebus Praeter-Veteris,” of Dundergutz. See, also, Blunderbuzzard “De Derivationibus,” pp. 27 to 5010, Folio, Gothic edit., Red and Black character, Catch-word and No Cypher; wherein consult, also, marginal notes in the autograph of Stuffundpuff, with the Sub-Commentaries of Gruntundguzzell. (Poe 2014, 1019–1020).

In the earlier translation these passages have been omitted and the possible background to the name is not given. In the newer translation this background has been kept as it is in the source text. This instance of multilingualism has a slight plot purpose in demonstrating to the reader how obscure and bizarre the borough is. However, the omission of these passages does not affect the story significantly because the uniqueness and obscurity of the setting is made clear from other descriptions given in both translations.

Later in the story there are instances of codeswitching between English and German as well as Dutch. The three instances are *Der Teufel*, *Mein Gott* and *Donder and Blitzen* (Poe 2014, 1031). These exclamations in the middle of English sentences signify the inhabitants’ cultural identity and their belonging to the local culture and community. The juxtaposition between the neutral English of the narration and the local German and Dutch helps create the social and cultural identity of the community. In the 1954 translation the last exclamation has been omitted and the others are translated into *Paholainen* and *Jumala paratkoon* (Poe 1954, 106). Translating these exclamations to be the same language as the main text removes the juxtaposition of the languages that the code-switching has in the original text and the cultural identity it gives to the characters and their community. In the 2006 translation the code-switching has not been translated keeping the juxtaposition of languages the same or at least similar, this time between the neutral Finnish of the narration and the local German and Dutch. Therefore, the cultural markings of code-switching are also present in the translation. This identity characterization is

not necessarily a consequential part of the story, and the story would not be completely different without it, but it does add new aspects to the story and ties it to its setting.

Another way that the cultural identity of the residents of Vondervotteimittiss can be seen in the story is in their accented speech. The residents repeat the numbers the bell in the belfry strikes and numbers one to thirteen are said with a Dutch accent as *Von, Doo, Dree! Vour! Fibe! Sax! Seben! Aight! Noin! Den!, Eleben, Dvelf* and *Dirteen* (Poe 2014, 1030-1031). In the 1945 translation the numbers have been translated into Finnish without an accent. In the 2006 translation on the other hand the numbers have been translated into accented Finnish: *Ukzi, Kakzi, Kulme! Nelja! Fiizi! Kuuzi! Scheitzeman! Kachdekzan! Uchdekzan! Kummenen!, Ykzitoizta, Kakzitoizta* and *Kulmetoizta* (Poe 2006, 261-262). After that the story also has another passage spoken in accented English:

“Vot is cum’d to mein pelly?” roared all the boys – “I’ve been onry for dis hour!”

“Vot is com’d to mein kraut?” screamed all the vrows, “It has been done to rags for this hour!”

“Vot is cum’d to mein pipe?” swore all the little old gentlemen, “Donder and Blitzen; it has been smoked out for dis hour!” (Poe 2014, 1031-1032)

This part has been omitted in the older translation but in the newer translation it has been translated as

“Mita mein mazulle tapachtunut on?” kiljuivat pojat, – “minulla nalkha tahan aikhaan on!”

“Mita mein khaalille tapachtunut on?” kirkuivat vrowt, “sche pilalle tahan aikhaan mennut on!”

“Mita mein piipulle tapachtunut on?” kiroilivat pienet vanhat herrat, “Donder und Blitzen! sche schammunut tahan aikhaan on!” (Poe 2006, 262)

In addition to showing cultural identity the accented parts could also be read as satire. A satirical effect is achieved in the story by using exaggeration to mock the residents and their foolishness. The residents are obsessed with keeping time, which is evident from the name of the borough, Vondervotteimittiss (Wonder-what-time-it-is), and from the way they panic when the Devil makes the clock strike thirteen. The story pokes fun at the foolishness of the inhabitants’ obsession with time and the use of an exaggerated accent pushes the mocking even further. Because the older translation either loses the accent or omits a part of the passage, both the cultural identity and the satire are lost. In keeping the accent, the newer translation manages to maintain the cultural identity of the residents as well as the satirical effect.

4.2 Berenice

In *Berenice* the narrator and main character of the short story has monomania which causes him to focus on and obsess over specific things. In this story multilingualism appears in the form of intertextuality and serves mostly to show the narrator's monomania to the reader. In the 1954 translation all the instances of multilingualism have been omitted whereas in the 2006 translation they have not been changed except for the title of one book that has been changed from English to Latin, adding to the multilingualism.

When the narrator is explaining his monomania, he talks about how books have been a part of it. Three titles, *De Amplitudine Beati Regni Dei*, *City of God* and *De Carne Christi* (Poe 2014, 852) are mentioned as well as a quote from one of them, *Mortuus est Dei filius; credible est quia ineptum est: et sepultus resurrexit; certum est quia impossibile est* (Poe 2014, 853). The narrator says that he thought about and investigated the quote for weeks. These instances of multilingualism serve as background to and examples of the narrator's monomania. In the 1954 translation the explanation of how books related to his monomania has been omitted erasing multilingualism. The characteristics of his condition are still explained clearly in other parts of the translation and therefore too much meaning is not lost in between the source text and the target text. In the 2006 translation on the other hand nothing has been omitted and the book titles and quote have been kept the same except for *City of God* being replaced with its Latin title *De Civitate Dei* (Poe 2006, 102) therefore adding a little to the multilingualism of the story. The context that multilingualism brings to the story stays mostly the same in the newer translation as in the source text. Some meaning and context might be lost, however, because of the change in readership. People reading the original text, especially in Poe's time, possibly had a better understanding of Latin than Finnish people reading the translation and might have been able to draw more inferences from the quote.

Later in the story when the narrator's monomania is focused on Berenice's teeth, the narrator brings up a quote in French about dancer Marie Salle, *Que tous ses pas etaient des sentiments* (Poe 2014, 857), and changes it to be about Berenice's teeth: *Que toutes ses dents etaient des idees* (Poe 2014, 857). Changing the quote to be about Berenice's teeth helps to demonstrate the narrator's obsession with them. This instance of multilingualism serves a slight plot purpose as the teeth will play a part later in the story. In the 1954 translation the multilingual parts have been again omitted but the narrator's obsession with the teeth is in this instance also clear from

other parts of the text. The 2006 translation as usual does not change the multilingual parts and the substance and context they give the text stay the same.

After Berenice's death the narrator is sitting in the library and notices a box and an open book on the table. What is interesting in this instance is how the omission of the multilingual part changes the context of the following sentence.

On the table beside me burned a lamp, and next to it lay a little box. It was of no remarkable character, and I had seen it frequently before, for it was the property of the family physician; but how came it *there*, upon my table, and why did I shudder in regarding it? These things were in no manner to be accounted for, and my eyes at length dropped to the open pages of a book, and to a sentence underscored therein. The words were the singular but simple ones of the poet Ebn Zaiat:—
“*Dicebant mihi sodales si sepulchrum amicae visitarem, curas meas aliquantulum fore levatas.*”
Why then, as I perused them, did the hairs of my head erect themselves on end, and the blood in my body become congealed within my veins? (Poe 2014, 859-860)

In the last sentence *them* refers to the quote and possibly also the box on the table. Therefore, in the source text the narrator's hair rising and blood freezing is caused at least partly by the quote in the book. Whereas in the 1954 text the same passage is translated as

Pöydälläni paloi lamppu, ja sen lähellä oli pieni rasia. Se ei ollut millään tavoin erikoinen, ja olin nähnyt sen siinä usein ennenkin, sillä se kuului lääkärillemme. Mutta miksi se oli siinä pöydälläni ja miksi vapisin katsellessani sitä? Tätä en voinut mitenkään selittää. Joka tapauksessa tukkani nousi pystyyn, ja veri jähmettyi suonissani. (Poe 1954, 97)

In the 1954 target text the last sentence of the passage refers clearly to the box since the book and the quote are not mentioned at all. This changes the context of the sentence as well as the reason for the narrator's terrified and shocked state. In the 2006 translation on the other hand the last sentence refers clearly and exclusively to the quote:

Läheisellä pöydällä paloi lamppu ja sen vieressä lojui pieni rasia. Rasia ei ollut mitenkään erikoislaatuinen, ja olin nähnyt sen useasti aikaisemminkin, sillä se kuului perhelääkärillemme; mutta kuinka se oli *siinä*, minun pöydälläni, ja miksi minua puistatti katsoa sitä? Nuo seikat eivät olleet selitettävissä, ja vihdoinkin katseeni laskeutui avoimen kirjan sivulle ja siitä alleviivattuun virkkeeseen. Sanat olivat runoilija Ibn az-Zayyatın merkitykselliset mutta yksinkertaiset: “*Dicebant mihi sodales, si sepulchrum amicae visitarem, curas meas aliquantulum fore levatas.*” Miksi siis, kun minä luin niitä huolella, nousivat hiuskarvani pystyyn ja vereni hyytyi suoniinsa? (Poe 2006, 106)

In the 2006 translation the context and reason for the narrator's reaction is the same as in the source text. The change in context in the older translation does not, however, reduce the enormity of the narrator's terrified feelings and, in addition, manages to highlight slightly more the important role the box will play in the last passage of the story.

4.3 The translations' closeness to the original texts

On the purely textual surface level it is clear that the newer translations are closer to the original texts as they maintain the multilingualism of the source texts. But when looking below the surface level at factors such as meaning or context it is not as clear which translations are closer to the source texts.

In *The Devil in the Belfry* multilingualism serves as a cultural signifier and a satirical tool. While omitting the background to the name of Vondervotteimittiss does not take away any significant context the omission or translation of the codeswitching and accent does change some significant undertones of the story. The cultural identity and the satirical effect that those parts bring to the target text are erased in the 1954 translation but remain in the 2006 translation. While the cultural characterization of the residents and the community is not necessarily consequential to the story as a whole, it ties the story more clearly to the Dutch borough it takes place in. Therefore, in the case of *The Devil in the Belfry* the newer translation is closer to the source text.

In *Berenice* multilingualism has fewer underlying meanings than in *The Devil in the Belfry* and serves as background for and examples of the narrator's condition. But since they are not the only explanations given, the 1954 translation still manages to convey what monomania does to the narrator and how he feels. Therefore, omitting multilingualism in this case does not change the underlying meanings of the story in a consequential way and it is not easy to determine which translation is closer to the source text.

If the Retranslation Hypothesis is considered when examining these two stories and their translations, it is easy to say that on the surface the hypothesis holds true as the multilingual retranslations are more loyal to the original texts. When analyzing the significance of multilingualism in the stories the Retranslation Hypothesis applies to *The Devil in the Belfry* because the cultural significance of code-switching and accented speech as well as the satirical effect of the accented speech are lost in the older monolingual translation. In the case of *Berenice*, on the other hand, the Retranslation Hypothesis does not exactly hold true because no significant meaning is lost in the older translation even though all the multilingual parts have been omitted. This would seem to be in line with previous research in that the Retranslation Hypothesis is insufficient in comparing first translations to retranslations.

5 Conclusion

In this thesis I aimed to examine how translating a multilingual source text into either a monolingual or multilingual target text affects the story on the level of meaning and to see if one type of translation is closer to the original than the other in that regard. I analyzed the use of multilingualism in two of Edgar Allan Poe's short stories and their translations and compared the translations to each other and the original texts.

Analyzing the use of multilingualism in the short stories revealed different purposes depending on the story. The main purposes of multilingualism were as background and explanation of the narrator's condition in *Berenice* and as a group membership and cultural signifier as well as a satirical device in *The Devil in the Belfry*. In the case of *Berenice* not much significant information and meaning was lost in the monolingual translation, as the reader can understand the background and seriousness of the narrator's monomania from the rest of the text. Therefore, on the level of meaning one translation is not clearly closer to the original than the other. In *The Devil in the Belfry* on the other hand multilingualism has more significance which is lost in the monolingual translation. Removing multilingualism also removes the indicators of cultural identity and group membership that are present in the original text and the multilingual translation. The loss of cultural identity affects the characterization of the residents and their community and therefore the multilingual translation is closer to the original text than the monolingual translation. While the cultural identity characterization is not the most significant part of *The Devil in the Belfry*, in some stories it is tied closely to the core of the story and in those cases significant consideration should be given to the decision of what should be done with multilingualism when translating.

Based on my findings it seems that in the case of multilingual literature with both monolingual and multilingual translations, it might depend on the purpose and significance of the use of other languages whether the multilingual translation is closer to the source text than the monolingual one. This is, however, only a small sample of all the multilingual literature and its translation that exists so drawing a general conclusion from it is not possible and more studies and a much larger sample size would be needed for that.

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