Reprise Editor's Introduction

Non-English American Short Stories: A Transnational Anatomy

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At the beginning of 2025, Edinburgh University Press published *The Werner Sollors Reader: Ethnicity, Cosmopolitanism, and Particularism*, a volume that collects twenty-seven essays, chapters, introductions, and articles by Sollors, the influential German academic who, having received a PhD from the Freie Universität Berlin, joined Harvard University's English Department in 1983 and today continues there as emeritus faculty.[1]

The pieces included in the Sollors reader, organized under headings provided by Daniel G. Williams as the compendium's editor, are a virtual map of Sollors's significant impact on the study of American culture and literature during the past four decades. The selected pieces have original publication dates ranging from 1982 to 2024 and include excerpts from his major monographs *Beyond Ethnicity: Consent and Descent in American Literature and Culture* (1986), *Neither Black nor White yet Both: Thematic Explorations of Interracial Literature* (1997), and *Ethnic Modernism* (2008).[2] In the collection's first part, we find terms and definitions outlining some of Sollors's influential thinking on ethnicity and race. Part 2 offers seven essays on the general subject of US American literature. Part 3 addresses African American literature. Part 4 focuses on Jewish American literature, Part 5 on multilingualism, and Parts 6 and 7, respectively, on interracialism and World War II and after in Germany. These essays offer not only a map of Sollors's thinking but also access to major debates and preoccupations in US cultural thought and life.

In the volume's introduction, Williams, as Sollors's current editor and former student, seeks to crystallize his mentor's signal contribution: "If there is a central, abiding question that can be seen to unite Sollors's *oeuvre*, it is this: Why does modernization take the form of ethnicization in many places around the globe?"[3] The

transnational comparativism of this crystallization is unsurprising in light of the transnationalism of Sollors's own career, not only because he took his PhD from a school in Germany and became a fixture at a school in Massachusetts, but also because over the years he taught at other schools, including (as he mentions in the project's acknowledgments) Columbia University, Università degli Studi di Venezia Ca` Foscari, the Clinton Institute Summer School at University College Dublin, and New York University Abu Dhabi.[4] The picture that comes into focus in Williams's commentary and Sollors's roster of teaching appointments is of an Americanist scholarship that reaches out, transnationally, to places across the globe.

But one of the essays included in the Sollors reader, and the essay that anchors *Reprise* 2025, is more in line with another mode of Americanist transnationalism, a transnationalism that looks within. This essay, titled "Non-English American Short Stories," was originally published as a chapter in *The Columbia Companion to the Twentieth-Century American Short Story* (2000), and it begins by lamenting that "'American literature' has now become synonymous with English-language literature written in the United States."[5] Sollors's concern is that US American literature is now assumed to be, as a matter of course, *written in English*. He observes that this is "a great loss," because US American "literature in Yiddish, Polish, Swedish, Welsh, Norwegian, Portuguese, Spanish, Chinese, or German—the list goes on and on—offers fascinating insights into American ethnic diversity in works some of which are formally accomplished and thematically provocative."[6] In bringing focus to "non-English American short stories," Sollors points toward the comparatively prominent examples of Vladimir Nobokov's Russian short stories and Isaac Bashevis Singer's Yiddish tales; he counterfactually imagines what readers would have missed if these had never been translated into English and thus remained beyond the ken of what we perceive as US American literature. Speculating that there have probably been thousands of non-English American short stories published over the years, Sollors asks, "How many Nabokovs and Singers are still waiting to be discovered? To be translated into English? Or to be presented to readers in bilingual editions?"[7] He then goes on to describe several American short stories that were written and published in the United States but which, rather than being published in English, appeared in Yiddish, Polish, Swedish, Welsh, Norwegian, Portuguese, Spanish, and Chinese. As emphasized in the essay's first, unnumbered endnote, Sollors's ability to help readers navigate through this array of non-English American short stories hinges on the essay's status as "a collaborative undertaking," with Sollors expressing gratitude to several "specialists for providing [him] with published work that [he …] followed closely and paraphrased" as well as providing "new descriptive prose that [he …] directly incorporated" into the chapter.[8]

The transnationalism of Sollors's essay on non-English American short stories is allied with the transnationalism of Randolph Bourne's famous 1916 essay "Transnational America," which for its transnationalism looked not outward but inward.[9] "The discovery of diverse nationalistic feelings among our great alien population has

come to most people as an intense shock," wrote Bourne of the transnational sympathies that were revealed as *internal* to the United States by the First World War.[10] Indeed, according to Bourne, if the United States's "Anglo-Saxon tradition" has unquestionably been labeled *American* in the United States, then those who hold to this definition must admit "the failure of Americanization."[11] Bourne saw this failure clearly. "The war has set every one vibrating to some emotional string twanged on the other side of the Atlantic," bringing into high relief not a new transnationalism but rather the transnationalism that had always been central to US fabric: "Each national colony in this country seems to retain in its foreign press, its vernacular literature, its schools, its intellectual and patriotic leaders, a central cultural nucleus."[12]

Published over eight decades after Bourne's essay, Sollors's book chapter was written not from within a cultural and critical milieu in which Anglo-Saxon US Americanization had failed but in which it had succeeded, or at least provisionally so in the literary realm, if we grant as common sense Sollors's observation that "'American' literature has now become synonymous with English-language literature written in the United States."[13] Certainly, the current practice of housing the study of US American literature in *English* departments suggests that it has been and continues to be common sense; US American literature is, purportedly, an English-language tradition. But Sollors's essay wants to draw our minds back to Americanization's pre-success days (the days when Bourne could pronounce Americanization a failure), during which, as Bourne wrote in "Trans-national America," each national colony in the United States retained "its vernacular literature," and during which, as Sollors says, "earlier literary histories of the United States routinely covered works in American Indian, colonial, and immigrant tongues."[14] In the year 2000, Sollors's intention was no doubt to recover, as he himself wrote, lost Nabokovs and Singers. But there also existed in Sollors's essay, if only implicitly, the intention to set the non-English US American twenty-first century to vibrating, based on the critical twanging of a string that runs from the present and back to an era prior to the success of Anglo-Saxon Americanization in the US American literary realm.

This edition of *Reprise* builds on Sollors's interest in recovering non-English American short stories and thus animating present and past non-English US literary traditions. But *Reprise* 2025's transnationalism does not look so steadfastly inward, nor so steadfastly toward Europe, as either Sollors or Bourne. Rather than focusing strictly on figures writing within the United States, and rather than focusing on these writers' frequent transnational resonances with European countries, *Reprise* 2025 seeks to anatomize four modes of *being* a non-English American short story. First in the current *Reprise* cluster is the republication of Sollors's essay "Non-English American Short Stories." Following Sollors's essay, we have the republication of four non-English American short stories. First is Ester del Toro's Spanish-language story "La Mujer de la Cabellera Roja," which originally appeared in 1929 in *Gráfico*, a Spanish-language newspaper based in New York, and which now appears in *Journal of Transnational American Studies* accompanied by an English-language version titled "The Woman with the Red

Tresses," an original translation by John Alba Cutler.[15] Del Toro's story is consonant with the type of lost story Sollors hoped to recover in the year 2000—the non-English American short story published in the United States. Second in *Reprise*'s lineup is Edgar Allan Poe's famous 1841 story "The Murders in the Rue Morgue" (the version republished here is taken from the Harrison edition of 1902), accompanied by the Indonesian-language story "Pembunuhan Aneh di Rue Morgue," a free adaptation (i.e., "saduran bebas") of Poe's story that was published in Jakarta in 1962 by an anonymous translator identified only as A N S.[16] Poe's story represents another non-English American mode—a story that originally appeared in English but that became a non-English American short story via the interest and agency of readers, translators, and publishers beyond the United States. Next is a story titled "Polea loca" (1921) by the Uruguayan writer Horacio Quiroga, republished in tandem with an original translation produced by Washington C Pearce, titled "Idle Pulleys; or, the Art of Becoming a Good Public Servant."[17] Quiroga's piece represents a short story written by someone from the non-US Americas (hence, American) and not published or set in the United States but with thematic content related to the United States. Finally, *Reprise* 2025 is republishing the Indonesian writer Mochtar Lubis's 1953 story "Angin Musim Gugur," accompanied by an original English-language translation that I myself have prepared, titled "Autumn Gales."[18] Mochtar's piece represents a mode in which a story may be written by a non-American author but nonetheless be American for being set in the United States.[19] While the original stories by Ester del Toro, Edgar Allan Poe, and Horacio Quiroga are in the public domain, as is the Poe translation by A N S, I thank Cutler and Pearce for providing original translations of del Toro and Quiroga, respectively. I also thank Yayasan Pustaka Obor Indonesia for giving copyright permission to republish Mochtar's 1953 story and to publish my original translation of it in *Reprise*.

On September 14, 1929, del Toro's "La Mujer de la Cabellera Roja" was published in the New York City–based Spanish-language periodical *Gráfico*, a newspaper with roots in the reading and listening traditions of cigar manufacturing culture, and whose Spanish-speaking readership was made up primarily of Puerto Rican immigrants.[20] Del Toro had submitted her story to *Gráfico*'s 1929 literary contest, announced in July of that year, which aimed to offer "a great service to Hispanic letters, nurturing new writers and providing them with the means to win a privileged place in Spanish literature."[21] From the resulting submissions, *Gráfico* published one original story weekly from August 24 to December 28, and readers voted del Toro's story the winner from among the contest's nineteen published stories. John Alba Cutler encountered del Toro's story—and the other stories associated with the contest—while researching an in-progress book tentatively titled *Latinx Modernism and the Spirit of Latinoamericanismo*, which brings attention to the ways Latin American modernismo interacted with early twentieth-century Spanish-language newspapers. As Cutler has described his archive: "From New York to Los Angeles, newspapers and magazines bearing names like *Gráfico*, *La Prensa*, *Mercurio*, *Noticia Mundial*, *Hispano-Americano*, and *Heraldo de México* reprinted modernista poems and crónicas by the thousands,

alongside original works by local writers (Cosme Damián, Celio H. Barreto, [Ester] del Toro, Gabriel Navarro, Josefina Silva de Cintrón, and Jorge Ainsle, to name a few) now forgotten to literary history."[22] Though the *Gráfica* readership was primarily working class, Cutler's notes that del Toro's "La Mujer de la Cabellera Roja" has its opening scene in a luxury hotel in Puerto Rico and focuses on a Greek opera diva named Adriana Graxirene de Plaja, whose husband forbids her to cut her long red hair. The story treats a lurid love triangle in which Adriana's unfaithful husband is shot dead, and which finally has the titular woman of the red tresses cutting her long hair in a signal of disdain for her deceased husband.

As *Reprise* readers will see, whether in del Toro's 1929 Spanish version or in Cutler's 2025 English version, the story offers something of a meeting place between the elite (Adriana and her husband Ernesto) and the nonelite (Ernesto in his rapacity preys on a young teenaged village girl named Florinda). The story also offers an associated elite–peasant parable as Ernesto, due to his treatment of Florinda, meets his death and posthumously loses the affection of his red-tressed widow. But is del Toro, as Sollors might wonder regarding the authors of non-English stories published in the United States, a lost Nabokov or Singer? With its setting and tropes (San Juan's luxury Condado Vanderbilt Hotel, the German composer Richard Wagner's famous opera *Tristan und Isolde*, frequent allusions to Greek myth, gatherings of Puerto Rico's upper crust), del Toro's story more resembles the internationalism and aristocratic preoccupations of a Henry James or an Edith Wharton. And yet certainly, in del Toro's story and Cutler's archive, readers have access to formations that are not mere shadows of the familiar and canonical. Rather, such stories participate in movements and formations that have fallen, as Cutler points out, outside of traditional literary-historical narratives. They estrange us from—and in so doing alter—the literary history we think we know.

Poe's 1841 story "The Murders in the Rue Morgue," adapted into Indonesian in the early 1960s by one A N S, showcases another mode of non-English American short story—the splintering of a single original English-language American short story into many non-English American short stories. A few years after its publication in English, Poe's "The Murders in the Rue Morgue" "fell into the hands of two Parisian journalists who printed different [French] adaptations, each as if original with himself," with both appearing in 1846.[23] These adaptions and an ensuing lawsuit "gave further publicity to Poe" in France, a step on the road toward what Emron Esplin and Margarida Vale de Gato in their collection *Translated Poe* have called Poe's "most well-known international achievement, his reputation in the French language."[24] Esplin and Vale de Gato argue that "few, if any, U.S. writers are as important to the history of world literature as Poe, and few, if any, U.S. authors owe so much of their current reputations to translation."[25] Illustrative of the impact of translation on Poe's reputation, the contributors to *Translated Poe* treat his translations in Spanish, Italian, Greek, French, German, Russian, Romanian, Swedish, Icelandic, Arabic, Turkish, Portuguese, Japanese, Chinese, and Korean. Had Poe in the Indonesian language received a chapter

in *Translated Poe*, a good starting place would have been with the artist, creative writer, and translator Trisno Sumardjo, who, as mentioned in Esplin and Vale de Gato's introduction, translated two poems by Poe for the January 1955 issue of the periodical *Indonesia: Madjalah Kebudajaan*.[26] A further four pieces appeared in Trisno's 1969 book of Poe stories, titled *Maut dan Misteri*. In this collection, "The Black Cat" appears as "Kutjing Hitam," "The System of Doctor Tarr and Professor Fether" as "Sistem Dr. Tarr dan Prof. Fether," "The Pit and the Pendulum" as "Sumur dan Bandul," and "Hop-Frog" as "Si Kodok."[27] Intriguingly, in selecting these four stories for translation, Trisno chose two ("The System of Doctor Tarr and Professor Fether" and "Hop-Frog") that reference orangutans, the famed and charismatic great apes endemic to the Indonesian archipelago's islands of Sumatra and Borneo/Kalimantan. In "Tarr and Fether," the narrator receives "a terrible beating" from "a perfect army of what I took to be Chimpanzees, Ourang-Outangs, or big black baboons of the Cape of Good Hope," while "Hop-Frog" has the subtitle "or, The Eight Chained Ourang-Outangs."[28]

In putting together his orangutan-heavy selection of Poe stories in 1969, Trisno followed A N S, whose 1962 collection of three Poe adaptations included "The Purloined Letter" as "Surat jang Tertjuri," "The System of Doctor Tarr and Professor Fether" as "Rumah Gila," and "The Murders in the Rue Morgue" as "Pembunuhan Aneh di Rue Morgue." Again, "Tarr and Fether" of course contains an orangutan reference, while "Murders" revolves around the story of a Borneo-captured orangutan that has escaped in Paris. Just as one might wonder what happens to Poe's versions of Paris and France when they are translated into French, it is interesting to consider the affordances and transformations of Poe's representations of orangutans and Indonesia when they are translated into Indonesian.[29] Poe in the English version of "Murders" has the detective Dupin discuss one of the voices overheard by multiple witnesses who have *heard but not seen* the murders. Dupin says: "But in regard to the shrill voice, the peculiarity is—not that they [the witnesses] disagreed—but that, while an Italian, an Englishman, a Spaniard, a Hollander, and a Frenchman attempted to describe it, each one spoke of it [the voice] as that *of a foreigner*."[30] Meanwhile, A N S's adaptation has Dupin explain: "Mengenai suara jang njaring, apa jang *luar biasa* bukan karena saksi-saksi itu berlainan pendapat, tapi karena mereka—orang Italia, Inggeris, Spanjol, Belanda dan Perantjis—semuannja mengatakan, bahwa suara itu adalah seorang *asing*."[31] Or, to back-translate the sentence: "As for the loud voice, the *extraordinary* thing is not that the witnesses differed in opinion, but that they—an Italian, Englishman, Spaniard, Hollander and Frenchman—all said, that the voice came from a person who was *foreign*." What doesn't come through clearly in my back-translation of A N S's adaptation is the phrase listing the nationalities of the witnesses. In the Indonesian, the word *orang* (person) is modified by five different national adjectives, so that the witnesses are in essence referred to as *orang Italia* (an Italian), *orang Inggeris* (an Englishman), *orang Belanda* (a Netherlander), and *orang Perantjis* (a Frenchman). All of whom identify the voice of the murderer as emanating from *seorang asing* (a foreigner). Later in the same paragraph A N S has the narrator using

the phrases *orang Rusia* (a Russian), *orang Asia* (an Asian), and *orang Afrika* (an African).[32] Although this use of the term *orang* is completely standard in Indonesian, its repetition, together with its frequent modification by adjectives, must leave A N S's Indonesian readers wondering, *Of all the possible types of* orang*, what kind of an* orang *was this murderer?* Finally, Indonesian readers learn the identity of this mystery *orang*. The murderer was none other than an *orang-hutan*, the Indonesian/Malay term that literally means *forest person* but also refers to the red-tressed great apes of Sumatra and Borneo/Kalimantan, with the phrase becoming the origin of such English terms as the standard *orangutan* and Poe's *Ourang-Outang*.[33] In A N S's adaptation, Dupin's earlier cogitations on the murderer's identity vis-à-vis the varieties of *orang* never rises to the level of a language-specific clue afforded to Indonesian readers. But the term's centrality to Dupin's reflections nonetheless must be read, *after the reveal*, as having been a repetition of the first component of the identity of the murderer—not *orang Italia* or *orang Inggeris* or *orang Belanda* but *orang hutan*. What happens when an *English-language* American short story splinters, via translation, into many *non-English* American short stories, and thereby becomes accessible to *orang* who speak their own respective languages all over the world? And how do translators and readers grapple with a translation's reintroduction of terms that were their own before they were taken up by English? Certainly, the voice of the orang-hutan of A N S's Poe, for having journeyed into English and back, is different from the voices of the orangutans who were appearing in contemporaneous mid-century Indonesian literature.[34]

Some words journey into American English and back, and some regions have been compelled to journey across US American borders and back. The Uruguayan author Horacio Quiroga set his story "Polea loca" in one such region, the Philippines. Adjacent to Indonesia within archipelagic Southeast Asia, the Philippines in recent decades, with the heightened interest in cultures of US imperialism, has garnered significant attention in American studies. Numerous books have traced US–Philippine imperial overlaps and relational modes.[35] Mark Twain's Philippines-centered "To the Person Sitting in Darkness" has been brought into the light.[36] As have three Philippines-set short stories originally published in the *Colored American Magazine* in 1902 and 1903 by the Black US military officer Frank R. Steward.[37] But American studies has showcased less interest in the Philippines prior to the 1898 Spanish-American War.[38] To some degree this is understandable, given that 1898 was the year in which the Philippines passed into US borders, or, better, the year US borders expanded to encompass the Philippines in a Constitution-doesn't-follow-the-flag mode.[39] Still, however, one might consider other times and places that have existed prior to being overtaken by US expansion. The Iroquois creation story and the writings of Christopher Columbus and Álvar Núñez Cabeza de Vaca and Anne Bradstreet are all seen as part of US American literary history even if they predate the establishment of the United States.[40] And *the frontier* (by definition extending ever beyond US borders) spent several decades, and has not fully waned, as the accepted engine of US American history and myth.[41]

Structurally analogous to these cases in exhibiting a US Americanism avant la lettre, Quiroga's "Polea loca" is set in the Philippines in the 1880s, a decade or two prior to US territorial claims in the archipelago. But the story becomes perhaps more US American than Columbus or Bradstreet because, although it is set prior to 1898, it was written and published *during* US territorial claims in the Philippines. The story's narration of pre-US history, then, becomes teleological, with its incidents in the pre-US Philippines riding the iron rails of known future history, toward the terminus of the Philippines's US American present of the story's publication dates in 1917 and 1921. Hence, when in Quiroga's story we have the narrator meet a Spanish public servant who tells of ascending to the office of Spanish governor of the Philippines, and of learning from his predecessor of the importance of *not* answering any governmental correspondence, the torpor and languor of the outgoing and incoming Spanish governors attain a certain historical meaning. It can be no surprise that Spain in the 1880s was careening toward the Philippines's imperial takeover by the United States—the islands' Spanish governors were, according Quiroga's story, preoccupied with the taste of chocolate, with the indolent life afforded by not answering governmental correspondence, and with the difficulty of multiplication as compared to the ease of addition. Though "Polea loca"/"Idle Pulleys" (especially with the subtitle "or, the Art of Becoming a Good Public Servant" as restored by Pearce) may seem droll and lighthearted, this non-English American short story offers a fictionalized and bumbling prehistory of the Spanish-American War. The languor isn't incidental. It is world historical.

The final story in *Reprise* 2025's cluster of non-English American short stories is by the Indonesian writer Mochtar Lubis, who hosted Richard Wright during his attendance at the 1955 anticolonial Bandung Conference, and whose *Twilight in Jakarta* (1963) was the first Indonesian novel to be published in English translation.[42] Mochtar's story is set in New York City in late August and early September 1951, less than two years after Indonesia militarily and diplomatically wrested sovereignty from its Dutch colonizers.[43] In "Angin Musim Gugur"/"Autumn Gales," an unnamed Indonesian narrator tells of a visit to New York during which he undertakes an unofficial investigation into the death of a fellow Indonesian named Hutabarat, who a year earlier had been shot by police while robbing a store. Hutabarat had lived in exile from his homeland during the Indonesian Revolution (1945 to 1949), but from a distance he *lived* the Revolution in a variety of ways—going on strike while working on a Dutch ship, organizing on behalf of Indonesian workers' unions in San Francisco and New York, rallying friends in the cause of Indonesian nationalism, collecting and perhaps stealing money to contribute to the Revolution. The narrator speaks with several informants (including Hutabarat's former friends, a police sergeant, and a member of Hutabarat's erstwhile gang) but remains puzzled by Hutabarat's life and death in New York. "None of them really knew [Hutabarat]. They each seemed only to know bits and pieces of his life," says the narrator regarding Hutabarat's friends.

Not only is Mochtar's story set in the United States, but, whether intentionally or not, it also bears a certain resemblance to another—albeit English-language—short story set in New York City. Whereas Herman Melville's "Bartleby, the Scrivener" features a narrator attempting to understand the story's eponymous "inscrutable scrivener," the narrator in "Autumn Gales" attempts to understand the motives and death of the inscrutable Hutabarat.[44] Melville's narrator closes his story thus: "But ere parting with the reader, let me say, that if this little narrative has sufficiently interested him, to awaken curiosity as to who Bartleby was, and what manner of life he led prior to the present narrator's making his acquaintance, I can only reply, that in such curiosity I fully share, but am wholly unable to gratify it."[45] He then concludes by taking the inscrutable Bartleby as emblematic of all humankind: "Ah Bartleby! Ah humanity!"[46] Like Melville's narrator regarding Bartleby, Mochtar's narrator closes by wondering of Hutabarat, "What was his real story?" He then lists a barrage of questions and concludes: "They were questions I couldn't answer myself, and that I hadn't succeeded in finding answers to.… I wondered if Hutabarat was a casualty of all he'd inherited from his generation—confusion, chaos, fear, failure, lies. And had he hoped to find truth in it all? Whether in New York or Indonesia, those who are bound and burdened by this human legacy will meet the same fate." Whether Bartleby or Hutabarat, the object of each narrator's interest becomes a stand-in for humanity.

In framing these stories as non-English *American* short stories, I am obviously not claiming them exclusively for the United States or even for an unproblematic American hemisphere. Del Toro's story was published in the United States and hence is US American, but as a story appearing in a periodical with a predominantly Puerto Rican readership, it might equally be considered a story along the lines of José Martí's *nuestra America*.[47] Poe's "The Murders in the Rue Morgue" was originally published in the United States but has a Parisian setting and underwent its most famous translational drama in France. Hence, it may also be considered a French story. It is also a story that has splintered, through an abundance of translations, into many languages and national traditions, even as its generic innovations as the first detective story make it something that belongs to the world. If stories follow the citizenship of their authors, Quiroga's story is a Uruguayan story, even as for other reasons it is also a Latin American story, a Spanish story, a Filipino story, and a US American story. Mochtar's story is US American by setting and Indonesian by authorship, even as its Dutch valences are strong, set as it is against the backdrop of the Indonesian Revolution against the Dutch, while also set physically in Manhattan and Brooklyn, areas that themselves are former Dutch colonial possessions. Recovering the non-English American short story is a transnational and translational project requiring Americanists to look within, as Sollors suggests, but also to look away.

Notes

Thanks to Rafael Deo Sutjipto for working with family in Jakarta to purchase and bring to the United States translations of Edgar Allan Poe by A N S and Trisno Sumardjo.

1 Werner Sollors, *The Werner Sollors Reader: Ethnicity, Cosmopolitanism, and Particularism*, ed. Daniel G. Williams (Edinburgh University Press, 2025).

2 Werner Sollors, *Beyond Ethnicity: Consent and Descent in American Culture* (Oxford University Press, 1986); Werner Sollors, *Neither Black nor White yet Both: Thematic Explorations of Interracial Literature* (Oxford University Press, 1997); and Werner Sollors, *Ethnic Modernism* (Harvard University Press, 2008).

3 Daniel G. Williams, "Introduction: *Schwarz*, *Braun*, *Beige*: Towards Cosmopolitan Particularism," in Sollors, *The Werner Sollors Reader*, 12.

4 Sollors, *The Werner Sollors Reader*, ix.

5 Werner Sollors, "Non-English American Short Stories," in Sollors, *The Werner Sollors Reader*, 303. This essay originally appeared as Werner Sollors, "Non-English American Short Stories," in *The Columbia Companion to the Twentieth-Century American Short Story*, ed. Blanch H. Gelfant and Lawrence Graver (Columbia University Press, 2000), 72–80. All citations in this introduction reference the version as republished in *The Werner Sollors Reader*.

6 Werner Sollors, "Non-English American Short Stories," 303.

7 Sollors, "Non-English American Short Stories," 303.

8 Sollors, "Non-English American Short Stories," 309.

9 Randolph Bourne, *History of a Literary Radical and Other Essays* (B. W. Huebsch, 1920), 266–99.

10 Bourne, *History of a Literary Radical*, 266.

11 Bourne, *History of a Literary Radical*, 266, 268.

12 Bourne, *History of a Literary Radical*, 286, 279.

13 Sollors, "Non-English American Short Stories," 303.

14 Bourne, *History of a Literary Radical*, 279; and Sollors, "Non-English American Short Stories," 303.

15 Ester del Toro, "La Mujer de la Cabellera Roja," *Gráfico*, Sept. 14, 1929, 9, 17. Though it is standard for Spanish-language titles to capitalize only the initial word and

subsequent proper nouns, del Toro's story originally appeared with capitalization as represented here.

[16] Edgar Allan Poe, "The Murders in the Rue Morgue," in *The Complete Works of Edgar Allan Poe: Prose Tales, Volume Three*, ed. James A. Harrison (George D. Sproul, 1902), 146–92; and Edgar Allan Poe, "Pembunuhan Aneh di Rue Morgue," in *Pembunuhan Aneh di Rue Morgue, Surat jang Tertjuri, Rumah Gila*, free adaptation by A N S (Penerbit Saka Widya, [1962]), 1–29. I have been unable to determine A N S's identity or locate other material written or translated by A N S, and I would welcome any leads on these topics. Though A N S's adaptation "Pembunuhan Aneh di Rue Morgue," lists no date, I have drawn the 1962 publication date from Projek Perpustakaan Nasional and Biro Perpustakaan Dep. P.D. dan K., *Bibliografi Nasional Indonesia: Kumulasi 1945–1963* (P.N. Balai Pustaka, 1965), item 482, https://upload.wikimedia.org/wikipedia/commons/a/a2/Bibliografi_Nasional_Indonesia-_O-Z.pdf.

[17] Horacio Quiroga, "Polea loca," in *Anaconda* (Agencia General de Librería y Publicaciones, 1921), 196–211. An earlier version of the story appeared as "El arte de ser un buen empleado público" in the periodical *Plus Ultra* no. 11 (March 1917); Pablo Rocca, *Horacio Quiroga, el escritor y el mito* (Ediciones de la Banda Oriental, 2007), 227. Pearce's translation of this story first appeared in his MA thesis: Horacio Quiroga, "Idle Pulleys; or, the Art of Becoming a Good Public Servant," pages 24–35, in Washington C. Pearce, "Human Passion and Isolation in the City and the Jungle: Translating Horacio Quiroga's 'Dieta de Amor,' 'El Simún,' and 'Polea Loca,'" MA thesis, English Department, Brigham Young University, 2025, https://scholarsarchive.byu.edu/etd/10757/.

[18] Mochtar Lubis's story "Angin Musim Gugur" originally appeared in 1953 in the periodical *Kisah*, as reported in Jamal D. Rahman, "Mochtar Lubis," in *33 Tokoh Sastra Indonesia Paling Berpengaruh*, ed. Jamal D. Rahman (Kepustakaan Populer Gramedia, 2014), 263. The version republished in *Reprise* 2025 is drawn from Mochtar Lubis, *Perempuan: Kumpulan Tjerita² Pendek* (1956; Timun Mas, 1962), 31–42.

[19] Subsequent references to Mochtar Lubis in this introduction use the first component of his name, Mochtar, rather than the final component of his name. The bibliography alphabetizes his name by the first component. In most cases, Indonesians are known formally by the first component of their name, and I follow this convention in the case of Mochtar as well as a few other Indonesian figures discussed here.

[20] I draw this and other background on *Gráfico* and del Toro's story from John Alba Cutler's "Reading Latinx Modernisms: Gender, Redemption, and Cosmopolitan Desire in New York's *Gráfico*," a draft chapter from Cutler's in-progress book, *Latinx*

Modernism and the Spirit of Latinoamericanismo. Thanks to Cutler for sharing this draft with me.

[21] Cutler's translation, from "Reading Latinx Modernisms."

[22] John Alba Cutler, "At the Crossroads of Circulation and Translation: Rethinking US Latino/a Modernism," *Modernism/modernity Print Plus* Aug. 20, 2018: https://modernismmodernity.org/forums/posts/crossroads-circulation.

[23] Thomas Ollive Mabbott, introduction to "The Murders in the Rue Morgue," in *Tales and Sketches, Volume 1: 1831–1842*, by Edgar Allan Poe (1978; University of Illinois Press, 2000), 525–26.

[24] Mabbott, introduction, 526; Emron Esplin and Margarida Vale de Gato, "Introduction: Poe in/and Translation," in *Translated Poe*, ed. Emron Esplin and Margarida Vale de Gato (Lehigh University Press, 2014), xiii. On Poe's reputation in France, see also Esplin and Vale de Gato, "Introduction," xi and xvi.

[25] Esplin and Vale de Gato, "Introduction," xi.

[26] Esplin and Vale de Gato, "Introduction," xx, 332–33n42. Subsequent references to Trisno Sumardjo use the first component of his name, Trisno, rather than the final component.

[27] Edgar Allan Poe, *Maut dan Misteri*, trans. Trisno Sumardjo (Penerbit Djambatan, 1969). For background on Trisno Sumardjo, see A. Teeuw, *Modern Indonesian Literature* (Martinus Nijhoff, 1967), 199–202.

[28] Edgar Allan Poe, *Tales and Sketches, Volume 2: 1843–1849*, ed. Thomas Ollive Mabbott (1978; University of Illinois Press, 2000), 1021, 1345.

[29] On Poe's translations into French, see Lois Davis Vines, "Poe Translations in France," in Esplin and Vale de Gato, 47–54, 352–55.

[30] Poe, "The Murders in the Rue Morgue," 170–71.

[31] Poe, "Pembunuhan," 14–15.

[32] Poe, "Pembunuhan," 15.

[33] Poe, "The Murders in the Rue Morgue," 182; Poe, "Pembunuhan," 23. It is also interesting to compare Poe's English and A N S's Indonesian regarding the place the orangutan was captured. The English "Borneo" and "Indian Archipelago" become the Indonesian "Kalimantan" and "kepulauan Indonesia" [or the "Indonesian archipelago"]; Poe, "Murders in the Rue Morgue," 188; Poe, "Pembunuhan," 26.

[34] Consider the orangutans whose voices subtly mediate the narrator's experience in Sitor Situmorang's short story "Harimau Tua"/"Old Tiger"; Sitor Situmorang,

Pertempuran dan Saldju di Paris (Pustaka Rakjat, 1956), 47–53; Sitor Situmorang, *Oceans of Longing: Nine Stories*, trans. Harry Aveling, Keith Foulcher, and Brian Russell Roberts (Silkworm Books, 2018), 1–8. The bibliography alphabetizes entries for Sitor Situmorang's works based on the first component of his name, Sitor.

35 See Martin Joseph Ponce, *Beyond the Nation: Diasporic Filipino Literature and Queer Reading* (New York University Press, 2012); Meg Wesling, *Empire's Proxy: American Literature and U.S. Imperialism in the Philippines* (New York University Press, 2011); Susan K. Harris, *God's Arbiters: Americans and the Philippines, 1898–1902* (Oxford University Press, 2011); and Denise Cruz, *Transpacific Femininities: The Making of the Modern Filipina* (Duke University Press, 2012).

36 Mark Twain, "To the Person Sitting in Darkness," *North American Review*, Feb. 1901, 161–76; Hsuan L. Hsu, *Sitting in Darkness: Mark Twain's Asia and Comparative Racialization* (New York University Press, 2015); Selina Lai-Henderson, *Mark Twain in China* (Stanford University Press, 2015), 8, 46, 60–64, 66–68.

37 Frank R. Steward, "Three Stories," ed. and introd. John Gruesser and Gretchen Murphy, *PMLA* 126, no. 3 (May 2011): 780–97.

38 This is to say, American studies has not been as attentive to notions such as "extended colonialism," a phrase Yolanda Martínez-San Miguel uses to "refer to experiences of colonialism in the Caribbean and the Philippines that began in the sixteenth and seventeenth centuries and lasted until the twentieth century (and sometimes until today), and that frequently include the coexisting of more than one colonial system ([e.g.,] … Spanish and US American in Cuba, Puerto Rico, and the Philippines …)"; Yolanda Martínez-San Miguel, *Coloniality of Diasporas: Rethinking Intra-Colonial Migrations in a Pan-Caribbean Context* (Palgrave Macmillan, 2014), 6.

39 Martha Minow, "The Enduring Burdens of the Universal and the Different in the Insular Cases," in *Reconsidering the Insular Cases: The Past and Future of the American Empire*, ed. Gerald L. Neuman and Tomiko Brown-Nagin (Harvard University Press, 2015), vii–viii.

40 Robert S. Levine, ed., *The Norton Anthology of American Literature, Shorter Tenth Edition*, vol. 1 (W. W. Norton & Company, 2023).

41 Henry Nash Smith, *Virgin Land: The American West as Symbol and Myth* (1950; Harvard University Press, 2009).

42 On Mochtar Lubis as Wright's host, see Brian Russell Roberts and Keith Foulcher, eds., *Indonesian Notebook: A Sourcebook on Richard Wright and the Bandung Conference* (Duke University Press, 2016), 68, 192–203. On *Twilight in Jakarta* as the first Indonesian novel published in English translation, see David T. Hill, "*Twilight in*

Jakarta: Fifty Years New," introduction to *Twilight in Jakarta*, by Mochtar Lubis, trans. Claire Holt with revisions by John H. McGlynn (Lontar, 2014), v–vi.

[43] The narrator does not specify a date for his trip to New York City, but the Siexas-Sedgman tennis match in Forest Hills happens during the visit. This match took place on September 5, 1951. On the Indonesian Revolution and its military and diplomatic conclusion, see Adrian Vickers, *A History of Modern Indonesia*, 2nd ed. (Cambridge University Press, 2013), 87–116.

[44] Herman Melville, *Works of Herman Melville* (Avenel Books, 1987), 530.

[45] Melville, *Works*, 540–41.

[46] Melville, *Works*, 541.

[47] José Martí, "Nuestra America," in *Obras Completas / José Martí*, vol. 6 (Editorial Nacional, 1963), 15–23.

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