What constitutes a canon? A question formulated in this way can provoke a variety of answers. A canon may be defined as a collection of key works of literature; it can refer to philosophical, political, and religious texts that a particular society has come by consensus to regard as foundational. Today the term canon has come to signify authors and works that either used to be included in literature syllabi or textbooks, or those works that repeatedly appear in standard volumes of the history of literature, bibliographies, and literary criticism. The canon has become an issue of much contention in the humanities. The purpose of the debate, interestingly enough, has not been (as one might have assumed) about alterations, but instead about comprehending why the canon is as it is, how it was formulated, and how circumstances can alter and condition its supposedly timeless content. The canon has come to be viewed by some as "the expression of cultural authority created by other people influential in the past"; it has been defined as "the space of cultural conflict" and as "debatable ground, the ground of the battle between various groups, practices and institutions". This ongoing "hermeneutics of suspicion" can produce one of two consequences: either a new canon is established, or the very notion of a canon is called
As Jeremy Hawthorn noted: “When feminist critics started to construct a rival canon or canons, not always as a replacement for the ‘official’ canon but also as an alternative to it, then this struck at the claim to universality that lay behind the idea of a single canon. For, in a traditional sense, if there were several canons then there was no canon.”
National literary canon under translation. Abstract. This study focuses on problems of literary translation and of national literary canon trans-formation in a target culture, and, as a result, the fate of the original text in the receiving culture. Case studies of classical Russian literature (A. S. Pushkin, N. V. texts; displacement Gogol, M. Yu. Lermontov, etc.) in translation, its reception and evaluation in the West, as well as the British regularities. (J. Austen, J. K. Jerome, O. Wilde, etc.) and American (M. Mitchell, etc.) literature in Russian, are studied and explored. No doubt, canon can be and is often viewed as a constant competition that should result in designing special institutional, educational, and cultural policy. and Translation. Polish Culture as a Case Study. Piotr Wilczek. What constitutes a canon? In this case the publisher was the well-known and highly regarded Princeton University Press, but this collection of Szymborska's poems likewise remained unnoticed until 1996, when it was republished after the author's Nobel success. By contrast, the poetry of Adam Zagajewski prospered on the American poetry market thanks to the excellent renderings of an influential translator of Polish and Russian poetry, the very same Clare Cavanagh. What constitutes a canon? A question formulated in this way can provoke a variety of answers. A... A canon may be defined as a collection of key works of literature; it can refer to philosophical, political, and religious texts that a particular society has come by consensus to regard as foundational. Today the term canon has come to signify authors and works that either used to be included in literature syllabi or textbooks, or those works that repeatedly appear in standard volumes of the history of literature, bibliographies, and literary criticism. The canon has become an issue of much contention in the humanities. Polish culture—Case studies. Polish history—Social aspects. Polish literature—Criticism and interpretation. His influence on Polish culture goes far beyond his literary appeal, reverberating particularly strongly during the Warsaw Rising and throughout the communist regime. Just how much of Conrad, as we know him, is actually Polish? And how 'Conradian' are Poles today? This strong patriotism is actually preserved in the name they chose for their only son. The name Konrad, which was how the family referred to the boy, was actually a political reference to the two preeminent works of Polish Romantic literature, namely Adam Mickiewicz's Konrad Wallenrod and his Forefather's Eve. In the latter, the protagonist undergoes an existential transformation from Gustaw into Konrad, a man dedicated to the cause of his nation and that of humanity.