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...
into question. 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.”

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Literary studies have also moved on from an early and more elitist view of translation. As Peter France, editor of the Oxford Guide to Literature in English Translation points out, the processes of translation involved in making another culture comprehensible entail varying degrees of violence, especially when the culture being translated is constituted as that of the “other”. In the 1990s two contrasting images of the translator emerged. In contrast, another interpretation sees translation as a highly suspect activity, one in which an inequality of power relations (inequalities of economics, politics, gender and geography) is reflected in the mechanics of textual production. The five literary translation techniques proposed by Amparo Hurtado Albir, one of the leading specialists in translation. Albir describes adaptation as a “technique whereby one cultural element is replaced by another which is typical of the receiving culture. This technique is very useful when translating advertisements, slogans, etc., which employ a number of different linguistic processes. In these cases, the most important thing is the actual meaning of the message rather than the words making it up.”

According to Albir, “this translation technique adds new linguistic elements in the target text. It is the opposite of the linguistic compression technique.” This is usually about usi 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. Articles for translators and translation agencies: Literary Translation: Recent Theoretical Developments. Literary studies have always, explicitly or implicitly, presupposed a certain notion of "literariness" with which it has been able to delimit its domain, specify, and sanction its methodologies and approaches to its subject. This notion of "literariness" is crucial for the theoretical thinking about literary translation. The recent developments in the literary studies have radically questioned the traditional essentialist notion of "literariness" and the idea of canon from various theoretical perspectives. In the case of translating poetry, it is vital for a translator to decide whether the verse should be translated into verse, or into free verse or into prose. The Western canon is the body of high culture literature, music, philosophy, and works of art that is highly valued in the West: works that have achieved the status of classics. However, not all these works originate in the Western world, and such works are also valued throughout the world. It is "a certain Western intellectual tradition that goes from, say, Socrates to Wittgenstein in philosophy, and from Homer to James Joyce in literature". The word canon is derived from ancient Greek κανών, kanón.