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Retranslation allows literary works to be continually rediscovered, reinterpreted, and shared across cultures and generations, contributing to the ongoing evolution of literary traditions and enriching the global conversation about their significance. Over the past three decades, scholarly research in retranslation studies has extensively explored the retranslation hypothesis (Berman, 1990; Gambier, 1994), retranslation motives (Alvstad & Rosa, 2015; Gürçaglar, 2019), and the scope of retranslation (Albachten & Gürçaglar, 2020). Nonetheless, critical questions remain: How are retranslations adapted to different cultural contexts? What impact do they have, and does a higher number of retranslations correlate with better reception? The volume *Retranslation and Reception: Studies in a European Context*, edited by S. M. Cadera and Andrew Samuel Walsh, addresses these issues through diverse case studies. As the first work to systematically explore the relationship between retranslation and reception, it provides valuable insights.

The edited volume is structured to explore the interplay between retranslation and reception within the European context through both theoretical perspectives and practical analysis. It consists of a theoretical overview and five sections, comprising a total of 16 chapters. The theoretical overview, authored by Susanne M. Cadera and Andrew Samuel Walsh, points out the historical and socio-cultural dimensions of retranslation, emphasizing its interdependence with reception. They argue that retranslations not only shape but are also shaped by the reception of literary works across different cultures, contributing to the formation of a foreign literature canon and reflecting historical changes over time.

The first section, titled “Literary Canon and Retranslation” comprises five chapters authored by Piet Van Poucke, Şehnaz Tahir Gürçaglar, Susanne M. Cadera, and Roberto Dagnino. In Chapter 2, Poucke investigates whether the absence of retranslation of literary work signifies poor reception or acceptance. Focusing on the reception of non-retranslated Russian literary works within the Dutch literary system, Poucke illustrates cases of non-retranslation, analyzing the underlying reasons. He categorizes these reasons into five groups: the absence of aging, the exceptional quality

of the initial translations, ideological considerations, the relative obscurity of certain literary figures, and the lesser literary significance of some canonical works. Poucke further discusses the interplay between retranslation, canon formation, and the perception of high-quality translations, emphasizing how these elements influence and reinforce each other. His analysis challenges the assumption that non-retranslation implies a lack of reception in the target language culture. Chapter 3, authored by Gürçaglar, provides a comprehensive examination of online reader responses to various Turkish translations of “The Little Prince”. Through the analysis of non-professional reader reviews, Gürçaglar elucidates how these responses reflect the reception, acceptance, and popularity of the different translations. Employing thematic analysis, she explores the ideological and cultural factors that influence both the translation process and reader reception. This chapter highlights the important role of retranslation in shaping literary canons and the perception of seminal translations, thereby contributing to the burgeoning field of digital humanities and retranslation studies. In Chapter 4, Cadera explores the concept of canonical translation through Kafka’s “The Metamorphosis” in Spain. She defines criteria for canonical translations, emphasizing their cultural endurance and influence. Analyzing thirty-three Spanish translations since 1925, Cadera highlights the persistent impact of the first translation. She contextualizes these translations within Spain’s historical and political landscape, particularly considering the Franco regime’s censorship. Her methodology, combining comparative textual and diachronic analysis, provides a comprehensive understanding of translation evolution and reception. Chapter 5, contributed by Dagnino, provides an in-depth analysis of Hendrik Conscience’s “The Poor Gentleman” and its Italian retranslations, focusing on historical context, translation strategies, and socio-cultural influences. Dagnino traces the novel’s evolution from a Flemish work to a text favored in Italy. His critical engagement with the Retranslation Hypothesis highlights how retranslations adapt to cultural contexts. The chapter examines structural changes in the translations and the role of illustrations in shaping reception. Dagnino’s discussion on the Catholic influence on Conscience’s reception in Italy is particularly insightful, revealing how literature aligns with religious purposes.

Section 2, titled “(Re)Translation and (Self-)Censorship” includes works by Andrew Samuel Walsh, Montserrat Franquesa Gòdia, and Xavier Bocquier. Chapter 6 explores Gerald Brenan’s “The Face of Spain” and its translations: the 1952 version by Miguel de Amilibia and the 1985 retranslation by Domingo Santos. The 1952 translation, which was not intended to construct Brenan’s myth during the transition period. In contrast, the 1985 retranslation softened Brenan’s offensive remarks to maintain his image as a Hispanophile and anti-Francoist, influenced by commercial pressures. Under Franco’s dictatorship, Brenan’s works were subjected to strict censorship, with “South from Granada” being the only publication permitted after removing references to post-Civil War events. The 1985 retranslation was essential in shaping and preserving Brenan’s myth as a progressive and sympathetic figure to Spanish culture, involving literary manipulation and self-censorship. Therefore, this study highlights the significant impact of socio-political context and censorship on the translation and reception of Brenan’s work in Spain. Chapter 7 addresses the reception of Goethe’s literature in Catalan-speaking regions, emphasizing the historical, cultural, and linguistic complexities involved. The detailed historical context underscores Goethe’s reception in the Catalan language and the socio-political influences on translation efforts. The chapter also explores the translation strategies employed, the impact of linguistic and cultural differences, and the translators’ role in bridging these gaps. Gòdia’s rigorous methodological

approach combines historiographical and cultural studies, offering a comprehensive understanding of the translation phenomenon. Chapter 8 examines the reception and translation of Vian's controversial novel "J'irai cracher sur vos tombes" focusing on its translations into Spanish. Written in 1946, the novel was initially banned in France for its explicit sexual content and perceived immorality. It wasn't until 1978 that the book was allowed to be published in Spain, following an initial rejection by censors in 1974. This chapter compares the first Spanish translation of 1977 with two subsequent retranslations from 1979 and 1989, highlighting how each translator handled the novel's pervasive sexual language. The first translator, operating under heavy censorship, engaged in implicit and generalized translation, often self-censoring the text. In contrast, the later translators made the sexual content more explicit, reflecting their personal views on sex and sexuality. The chapter also discusses the broader cultural and political context of Francoist Spain, where censorship and the influence of the Catholic Church shaped translation practices, particularly regarding sexual and immoral content.

Section 3, "Rewriting, Reprinting, and Retranslation" consists of four contributions by Helena Lozano Miralles, Jorge Braga Riera, Adrienn Gulyás, and José Luis Aja. In Chapter 9, Miralles examines the various transformations of Grazia Deledda's novel "Dopo il divorzio" (1902). The novel underwent multiple rewritings and retranslations in response to shifts in socio-political contexts. Originally written in Italian and translated into English in 1905, Deledda later rewrote it in 1920 as "Naufraghi in porto" following the failure of Italian divorce legislation. The Spanish translation in 1914 and its 1955 retranslation under Francoist Spain illustrate the impact of censorship and ideological shifts on textual performance. Miralles raises critical questions about the distinctions between translation, retranslation, and revision, suggesting that even minor paratextual changes can significantly re-perform and influence a text's reception, thus categorizing them as retranslation. By providing concrete examples and a descriptive model, this chapter contributes to the theoretical debate on retranslation and reception. Riera's chapter thoroughly examines retranslation in theatre, focusing on Lope de Vega's "Fuente Ovejuna". By analyzing two English retranslations—Allan Sillitoe and Ruth Fainlight's "All Citizens Are Soldiers" (1967) and April De Angelis's "The Village" (2018)—Riera illustrates how socio-political contexts influence the retranslation and reception of classic plays. The chapter discusses the broad concept of retranslation, emphasizing the unique challenges in theatre, such as the dual nature of texts as both printed and oral. Analyzing the texts and paratexts, the chapter compares the motivations, contexts, and thematic focuses of the two translations, highlighting the importance of retranslation in keeping classic works relevant and accessible to new audiences, making it a significant contribution to retranslation and drama studies. Chapter 11 explores retranslation in post-communist Hungary. Tracing the historical shifts from Soviet-controlled publishing to a competitive market, Gulyás highlights the socio-political influences on literary production. Using a sociological approach grounded in Bourdieu's theories, the chapter examines the ideological, economic, and cultural dimensions of retranslation. By profiling key translators and publishers, Gulyás illustrates the impact of personal networks and market dynamics on retranslation projects. Notably, the chapter reflects on the dual role of retranslations in challenging and reinforcing the literary canon, using concrete examples to enhance theoretical discussions. Aja's chapter analyzes the reception of a novel in Spain through Carlos Manzano's translations from 1981 to 2012, employing both textual and sociocultural analysis. Initially published in a censored Spanish version in 1956, the first uncensored translation by

Manzano appeared in 1981, followed by multiple editions with various revisions and rewritings. The chapter compares these editions, particularly the sixth chapter, “Wife and Mistress,” noting the challenges in distinguishing between revisions, adaptations, and retranslations. Insights from a 2019 interview with Manzano reveal the complexity of the editorial process. The chapter further discusses how successive editions and their reception reflect the evolving publishing market and the novel’s canonization as a twentieth-century classic, while also considering the sociocultural factors that influenced these changes.

Section 4, “Retitling in Retranslation” features contributions from Andrea Schäpers and Claudia Cabezón Doty, focusing on how title changes can influence the reception of retranslations. In Chapter 13, Schäpers examines the reception and translation of Joseph von Eichendorff’s “Aus dem Leben eines Taugenichts” in Spain. Eichendorff, a key figure in German Romanticism, has had his novel translated under various titles, affecting its recognition. Schäpers analyzes the term “Taugenichts” meaning “good-for-nothing” and evaluates nine translations based on Nord’s model. The analysis reveals that the communicative functions have been fulfilled to varying degrees across the nine titles. Schäpers’ research and critical evaluation offer insights into how titles and character portrayals shift across translations. In Chapter 14, Doty situates the reception of Latin American literature within the German context, discussing the relaunching and retitling of Mario Vargas Llosa’s “La tía Julia y el escribidor”. Doty highlights publishers’ efforts to rejuvenate interest among readers through these retitling strategies. Additionally, this chapter also explores Vargas Llosa’s narrative techniques, particularly his critique of the literary profession in Peru, providing deeper insights into the thematic complexities of his work.

The final and fifth section focuses on “Modernizing Retranslations”. The first chapter, authored by Mourinha, examines the English translations of António Lobo Antunes’s “Os Cus de Judas” by Elisabeth Lowe (1983) and Margaret Jull Costa (2011). Mourinha highlights how each translation reflects its cultural and historical context, with Lowe’s abridged version simplifying the narrative for an English audience and Costa’s more faithful rendition preserving the original’s depth. The paper explores the translators’ strategies and the evolving literary status of Lobo Antunes, emphasizing how retranslation mirrors changing market dynamics and cultural values. The concluding chapter by Zeven and Dorst offers an insightful analysis of Daisy Buchanan’s characterization in two Dutch translations of “The Great Gatsby”. Zeven and Dorst examine how translation choices in the 1948 and 1985 versions affect readers’ perceptions of Daisy’s personality, noting shifts that render her more manipulative and insincere compared to the original text. A reader response survey supports their findings, revealing significant differences in perceptions of Daisy’s confidence and helplessness between the translations. The study also highlights the profound influence of translators’ decisions on gender stereotyping and character reception, contributing valuable methodology to the field of retranslation research.

This volume represents a significant advancement in understanding how retranslations influence and are influenced by the reception of literary works across diverse cultures and historical periods. While the primary focus is on the European context, the implications and discussions presented can extend to the global landscape of retranslation and reception studies. Additionally, the book critically examines censorship considerations, the translational, historical and cultural aspects inherent in the retranslation studies, thereby enriching the discourse within translation

studies. Scholars from literary studies, linguistics, cultural studies, and translation and retranslation studies will find this book highly valuable and insightful.

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