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## **Back to the Future: The Journey of *The Bloody Chamber* in Italy and France**

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### Abstract

This article examines the different strategies employed by publishers and translators in Italy and France to introduce *The Bloody Chamber* in each respective cultural space. Through analysis of the paratexts and actual translations, the article argues that while the Italian edition shows a certain amount of uncertainty in relation to its presentation and textual complexity, the French edition offers evidence of a greater confidence and willingness to engage with the book's intertextuality, perhaps because of the stronger bonds linking Carter's text with French culture.

DIANA BIANCHI AND CATIA NANNONI

## Back to the Future

### The Journey of *The Bloody Chamber* in Italy and France

#### Introduction

The main object of this essay is to analyze how *The Bloody Chamber* has been received, decoded, and “positioned” within the cultural and literary space of the two countries that, as it is generally acknowledged, are seen as the “home” of the fairy tale as a genre. In the last few decades much work in the area of translation studies has been directed toward demonstrating how importing a foreign text into another culture does not consist of merely rendering its verbal component into another language, but instead involves a complex set of linguistic, cultural, and historical factors. As Susan Bassnett and André Lefevere put it: “Translation . . . is never innocent. There is always a context in which the translation takes place, always a history from which a text emerges and into which a text is transposed” (11). Hence, context is important as a source of insight into the reasons why texts are translated at a certain point in time and to understand the particular “cultural transactions” that take place to make texts acceptable in the target culture, since the publication of a foreign text always requires a series of negotiations between the various actors involved: the source text, the target text and its culture, the potential readers’ expectations, and the publishing industry (cf. Eco 18).

Such negotiations take place at different levels—through the translator’s strategies that mediate between different languages and cultures but also

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