

This paper explores how (re)translation can be perceived as a way of both *remembering* and *re-membering*. It focuses on the (re)translation, including adaptation, of literary classics over the years, as a way of both remembering the literary legacy of other cultures but also of re-membering, that is re-generating, the *body* of literature of the translating culture. It anchors its reflection in the metaphorical vision of literature as an organic living body, growing and evolving. The analysis investigates how the regeneration and reshaping of the literary system takes place through (re)translation. It interrogates the different forms (re)translation can take, the frequency of the phenomenon and the targeted readers. By so doing, it also raises the question of the dis-memberment of the original *body* of the work in order for it to be remembered. Charles Dickens' *Oliver Twist* is a corpus of choice for this study as this literary classic was translated and retranslated into French and adapted several times. The article is interested in the following questions: What is to be remembered of certain works and why are those works remembered? How are they remembered and by whom?