

## CALVINO AND WEAVER ON TRANSLATION: IN THEORY AND IN PRACTICE

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**Abstract** – Italian writer Italo Calvino has played an important role in defining and supporting a new criticism of translation, which, he believed, should be based on rigorous scientific criteria. This new criticism of translation is illustrated here, along with the importance given by Calvino to the cooperation between author and translator, and especially with reference to his relationship with William Weaver. The aim of this paper is to analyse the theories on which the Italian writer bases his “traduzione inventiva” [*inventive translation*] and the method of translation that he proposes in his “Nota del traduttore” for his Italian translation of Queneau’s novel *Les fleurs bleues*. Finally, Weaver’s adhesion to Calvino’s method and his own strategies are discussed in relation to the translation of *Mr. Palomar*.

**Keywords:** Calvino; criticism of translation; “inventive translation”; Weaver; Palomar.

### 1. Calvino as a theorist of translation

Italo Calvino is known as one of the most important Italian writers, but few know that he was also an essayist, a translator and a theorist of translation.

Calvino explained his theories of translation in a letter<sup>1</sup> to the editor of the literary journal *Paragone Letteratura*, in reply to the strong criticism of Claudio Gorlier to Adriana Motti’s translation of *A Passage to India* by E. M. Forster, previously published in the journal:

Today, more than ever, a criticism that goes deeply into the matter of translation is needed. [...] Therefore, many of us are pleased with the coming into use of this new kind of criticism, and we follow it with interest. But, at the same time, we recommend an absolute technical evaluation. [...] The art of translating is going through a hard time. Together with technical qualities, moral qualities are becoming rarer [...]. But if criticism starts to tear a translation apart in two lines, without caring about how the most difficult parts and the stylistic features have been dealt with, without wondering whether there could be other solutions and which ones, then it is better to ignore it. Critical research on translation must be based on a method, testing enough

<sup>1</sup> Calvino I. 1995a, *Sul tradurre*, in Barengi M. (ed.), *Saggi*, Mondadori, Milano.

translations to serve as clear models. Furthermore, it is an exercise that we recommend not only to critics but also to every good reader: as we know, you really read an author only when you translate him, or when you compare his text with a translation, or when you confront versions in different languages. (A comparison between three texts: the original text, the Italian version, and a version in another language, is another very good method for judgement). Technical evaluation, rather than a personal one: the openness to question, always restricted in literary judgment, is much more restricted in translation.<sup>2</sup>

Calvino, here, highlights the need for a new critical theory of translation, which should express a technical judgment, rather than a personal one. Though he also stresses that a translator should have moral qualities as well as technical ones, because translation is an *art*, a way to express personal creativity. Works, however, should be analysed with a sense of absolute technical responsibility, following a strict scientific method, evaluating the translator's final choices by looking into all the possibilities that he rejected. Calvino states that a good criticism of translation should not be a rushed job, which defines a translation "good" or "bad" "in two lines". This letter was written in 1963, when Calvino had not yet translated Queneau's novel *Les fleurs bleues* (1967).

He goes on in the text to write:

He who writes this letter is one who has never dared translate a book in his life; and entrenches himself, in fact, behind his lack of these particular moral endowments, or better of methodological-nervous resistance; but already in his job as persecutor of translators he suffers enough, for other people's sufferings and his own, and for the bad translations as well as for the good ones.<sup>3</sup>

Calvino underlines that the most important moral quality for a translator is "courage", a courage that he does not yet have, but this lack does not keep him from criticizing the translations of others. The translation critic, the "aguzzino dei traduttori" [*persecutor of translators*], is less courageous than a translator; he will have fewer moral qualities than a translator.

In the same letter, Calvino anticipates the title of his most famous essay on translation, *Tradurre è il vero modo di leggere un testo* [*Translating is the real way to read a text*] (1995b), when he says "si legge veramente un autore solo quando lo si traduce" [*you only really read an author when you translate him*].

So, translation is, first of all, *reading*: a reading that should occur not only at the level of meaning, but also at the level of form. A translator should read beyond the texts, discover all its facets to enter the author's world. His task is to take possession of that world to make it accessible for his readers.

<sup>2</sup> See Annex 1, n.1, for the original quotation.

<sup>3</sup> See Annex 1, n. 2, for the original quotation.

According to Calvino, the best way to judge a translation is through comparing three texts: the original text, the translation and the translation in a third language. In this way, the good critic (but also the good reader) can note the complexities of the work and see how the two translators solved them; s/he can evaluate their choices and suggest other solutions.

On the 4<sup>th</sup> June 1982, Calvino attended a meeting about translation from Italian into English. His important statements are included in the essay *Tradurre è il vero modo di leggere un testo*. Here, he goes thoroughly into the concepts expressed (1995b, p. 1825):

In short, the translator never lacks problems to solve. In the texts where the communication is more colloquial, if he is able to catch the right tone from the beginning, the translator can continue according to this impulse with a fluency that seems – must seem – easy. But translating is never easy. [...]. Translating is an art: transferring a literary text, no matter its value, into another language always needs some kind of miracle. We all know that poetry in verses is untranslatable by definition; but the real literature, also in prose, really insists on the untranslatable limits of every language. The literary translator is someone who devotes himself entirely to translating the untranslatable.<sup>4</sup>

“The fluency that seems – must seem – easy” is the definition that we could apply to Calvinian style in general; it is the aim pursued by the author in all his works. Reading them, the fluency and the straightforwardness of the style are evident, but this simplicity is the reward of painstaking work, full of adjustments and revisions.

The aim of the literary translator is “translating the untranslatable” (Calvino 1995b).

Untranslatability, according to George Steiner (1994, p. 292), is usually associated with poetry, because in this case the link between meaning and form is so solid that no dissociation is allowed: ashes are not the translation of fire.

Roman Jakobson (1959, p. 239), too, considers poetry untranslatable by definition:

In poetry, verbal equations become a constructive principle of the text. Syntactic and morphological categories, roots, and affixes, phonemes and their components (distinctive features) – in short, any constituents of the verbal code – are confronted, juxtaposed, brought into contiguous relation according to the principle of similarity and contrast and carry their own autonomous signification. Phonemic similarity is sensed as semantic relationship. The pun, or to use a more erudite, and perhaps more precise term – paronomasia, reigns over poetic art, and whether its rule is absolute or limited, poetry by definition is untranslatable. Only creative transposition is possible: either intralingual transposition – from one poetic shape into another, or interlingual transposition – from one language into another, or finally intersemiotic transposition – from

<sup>4</sup> See Annex 1, n. 3, for the original quotation.

one system of signs into another, e.g., from verbal art into music, dance, cinema or painting.

Poetic translation has been the object of many studies which tend to ignore the apparently simpler prose translation. Calvino stresses that “translating is never easy”, even in the case of prose, because the translator has to be on the same wavelength as the author, s/he has to take possession of the author’s language and give it back to the reader.

Calvino goes on to talk about his bond with his English translator, William (Bill) Weaver:

Whatever the language and into whatever language you are translating, it is necessary not only to know the language but also to be able to get in touch with the spirit of the language [...]. I am lucky to be translated by Bill Weaver, who possesses this spirit of the language at its maximum.<sup>5</sup>

In the essay *Calvino and his Cities* (2011)<sup>6</sup> William Weaver tells us about his relationship with Calvino: they first met in Rome, in the early 1960s. Their meeting was unplanned, but, appropriately, it took place in a bookshop. Gian Carlo Roscioni, then an editor for Einaudi, the publishing house, came over to Weaver and said: “Calvino is here and would like to meet you”. A few minutes after their introduction, Calvino asked him if he would be willing to translate his new book; and Weaver immediately accepted. Weaver goes on in the text to write:

This was the simple beginning of a complex relationship and of my long journey through the world of Calvino, which was to last until his death.<sup>7</sup>

This biographical anecdote is essential to understand an author-translator relationship based on a very deep reciprocal respect. And indeed, their first meeting was followed by a lifelong and deep collaboration: Weaver became Calvino’s official English translator, and translated almost all his works under the supervision of Calvino himself (see Appendix 2).

William Weaver also talked about his relationship with Calvino in an interview with Giulia Guarnieri (1996, pp. 129-130):

At the very beginning I submitted to him the more urgent problems, sometimes his suggestions were really good but sometimes...they were not, they did not work at all. Between the two of us, I surely knew English better than him, so I could more easily understand when something did not work in English. Sometimes he modified the Italian version and he changed the construction so that the English version was better. In general, we could calmly discuss over

<sup>5</sup> See Annex 1, n. 4, for the original quotation.

<sup>6</sup> <http://www.uky.edu/~eushe2/Pajares/calvino/cal.html#essays2>

<sup>7</sup> See Annex 1, n. 5, for the original quotation.

the different solutions to adopt. Calvino never got angry...at least, not with me.<sup>8</sup>

According to Calvino, the author-translator cooperation is essential. He writes in *Tradurre è il vero modo di leggere un testo* (1995b, p. 1828):

I firmly believe in cooperation between author and translator. This collaboration begins with the translator's questions to the author, before the author revises the translation, which is possible only for a limited number of languages within which the author can give an opinion. A translator who has no doubts cannot be a good translator: my first judgement on the translator's quality is based on the questions that he asks.<sup>9</sup>

In an interview with Paul Fournel (2002, p. 24), Calvino talks about his relationship with his translators:

[...] for these three languages [French, Spanish, English] I discuss with my translators. [...] I think that the author's intervention is crucial. The author's work is to force the language, to make it say something that the current language does not say. The translator must reproduce this effort. In many cases translation offers only a pale image of the author's work. We can therefore draw two conclusions: either to read only in original languages, or to make an effort to translate conveying something that goes beyond a literal account. I prefer the latter.<sup>10</sup>

In the essay *Tradurre è il vero modo di leggere un testo* we have seen how Calvino esteems his English translator who, in his opinion, “possiede lo spirito della lingua al Massimo grado” [*possesses the spirit of the language at its maximum*]. Yet, Weaver's approach to translation is apparently very different from Calvino's.

## 2. Calvino the translator vs. Weaver the translator

Calvino translated Queneau's novel *Les fleurs bleues* from the French. It is a work which is very difficult to translate due to its numerous puns and double meanings.

He solved the problems of untranslatability by proposing a new model of translation, which he called “la traduzione inventiva” [*the inventive translation*]. It refers in some ways to the creative transposition proposed by Jakobson for poetry: the only possible solution for the untranslatable.

In the *Nota del Traduttore* (1967) Calvino writes:

<sup>8</sup> See Annex 1, n. 5, for the original quotation.

<sup>9</sup> See Annex 1, n. 6, for the original quotation.

<sup>10</sup> See Annex 1, n. 7, for the original quotation.

The translation reprinted here [...] is a particular example of “inventive” translation (or better, “reinventive”), which is the only way to be faithful to a text of that kind. The very first pages are sufficient to demonstrate it, with the punning on the names of the ancient people and on the Barbarian invasions [...] many of which do not work in Italian and can only be conveyed by replacing them with new ones.<sup>11</sup>

The translator should invent, or better, *re-invent* the work: s/he cannot translate word for word; and cannot report the original complex words in the text, because the text would be too difficult and would sound too “foreign” for the reader.

According to Calvino, translation is *re-creation*: the less literal it is, the more possible it is that the final result is a good text. If the two languages have different roots, as in the case of English and Italian, this aim is easier to obtain, while if the two languages belong to the same family of languages (as in the case of French and Italian) the temptation of the literal calque is stronger, so it is more difficult to have a good translation.

The relationship between Calvino and Weaver is much more complex than the relationship between that of an author-only and his translator. Calvino was a translator himself and had proposed a scientific method of translation. Furthermore, as we have already discussed, he was also a very strong critic of the translations of his day, and he insisted on the need for a new debate on the matter.

Before we proceed with the analysis of the two different approaches to translation, we should consider also the differences between the original works that they translated: *Les fleurs bleues* and *Palomar*. Queneau’s novel is very different from Calvino’s, so at the outset the two translators cannot adopt the same method and their approach to translation cannot be the same. *Palomar* is Calvino’s last literary work. It can be defined as a ‘psychological novel’, because it is centred on Palomar’s intellectual development. His history, Calvino says, can be rendered in two sentences: “Un uomo si mette in marcia per raggiungere, passo a passo, la saggezza. Non è ancora arrivato” [*A man sets off step by step to reach wisdom. He has not yet arrived*].

In *Les fleurs bleues* there are many neologisms, puns, allusions to French (and not only French) literature, history and society. So the translator must solve a number of literary and culture-bound problems. *Palomar*, on the contrary, is written in a clear and apparently simple style; its plot is centred on Palomar’s intellectual growth, his reflections and his experiences of the world.

So, Weaver does not need to re-invent the text: “la traduzione inventiva” [*the inventive translation*] suggested by Calvino does not fit a text such as *Palomar*.

<sup>11</sup> See Annex 1, n. 8, for the original quotation.

If we consider the beginning of *Mr. Palomar*, we can see that Weaver's translation is quite literal (Table 1). Weaver closely follows the original text, reproducing it in English.

<b>Palomar</b>	<b>Mr. Palomar</b>
<i>Le vacanze di Palomar – Palomar sulla spiaggia – Lettura di un'onda</i>	<i>Mr. Palomar's vacation – Mr. Palomar on the beach – Reading a wave</i>
Il mare è appena increspato e piccole onde battono sulla riva sabbiosa. Il signor Palomar è in piedi sulla riva e guarda un'onda. Non che egli sia assorto nella contemplazione delle onde. Non è assorto, perché sa bene quello che fa: vuole guardare un'onda e la guarda.	The sea is barely wrinkled, and little waves strike the sandy shore. Mr. Palomar is standing on the shore, looking at a wave. Not that he is lost in contemplation of the waves. He is not lost, because he is quite aware of what he is doing: he wants to look at a wave and he is looking at it.

Table 1.  
Examples of literal translations

In the interview with Giulia Guarnieri (1996, pp. 129-30), Weaver talks about translating the title of the book; he explains why he added the title "Mr.": "*Palomar* became *Mr. Palomar* according to the author's own specific wish to distinguish it from Mount Palomar in California. It would be like entitling a book Bergamo or Roccamare. It is necessary to specify that it concerns a man"<sup>12</sup>.

Following Vinay and Darbelnet's (1995, p. 36) figures of translation, Weaver makes much use of transpositions. These are translations whereby one grammatical category is translated with another one (for example: a noun becomes an adjective, a verb becomes a noun and so on), as in Table 2.

Botanical lexicon often occurs in *Palomar*, because Calvino's parents were botanists, and he loved the scientific language. In his interview with Spiegelman (2002), Weaver talks about his problems in translating Calvino's use of scientific language:

Although he was not a scientist, both of his parents were, and he liked to read scientific works. He had an entire technical and scientific vocabulary that I don't have. He would fall in love with technical terms, and he would rewrite the translation because he was actually rewriting the Italian.

As might be expected, Weaver chose to translate scientific terms literally (Table 3).

<sup>12</sup> See Annex 1, n. 9, for the original quotation.

<b>Palomar</b>	<b>Mr. Palomar</b>
<i>Il seno nudo</i>	<i>The naked bosom</i>
Palomar, <i>uomo discreto</i> , volge lo sguardo all'orizzonte marino. Sa che in simili circostanze, <i>all'avvicinarsi</i> d'uno <i>sconosciuto</i> , spesso le donne <i>s'affrettano</i> a coprirsi, e questo non gli pare bello: perché è <i>molesto</i> per la bagnante che prendeva il sole tranquilla ...	Palomar, <i>discreet by nature</i> , looks away at the horizon of the sea. He knows that in such circumstances, <i>at the approach of a strange man</i> , women often cover themselves <i>hastily</i> , and this does not seem right to him: because it is <i>a nuisance</i> for the woman peacefully sunbathing...

Table 2.  
Examples of transposition.

<b>Palomar</b>	<b>Mr. Palomar</b>
<i>Il prato infinito</i>	<i>The infinite lawn</i>
Il prato è costituito di dicondra, loglietto e trifoglio.	The lawn is composed of dichondra, darnel, and clover.
<i>Dal terrazzo</i>	<i>From the terrace</i>
Il signor Palomar corre sul terrazzo per far scappare i piccioni che mangiano le foglie della <i>gazania</i> , crivellano di beccate <i>le piante grasse</i> , s'aggrappano con le zampe alla cascata di <i>campanule</i> , spiluccano <i>le more</i> , becchettano fogliolina a fogliolina il <i>prezzemolo</i> piantato nella cassetta vicino alla cucina, scavano e razzolano nei vasi rovesciando fuori la terra e mettendo a nudo le radici, come se il solo fine dei loro voli fosse la devastazione.	Mr. Palomar rushes onto the terrace to drive away the pigeons, who eat the leaves of the <i>gazania</i> , riddle the <i>succulent plants</i> with their beaks, cling with their claws the cascade of <i>morning-glories</i> , peck at the <i>blackberries</i> , devour leaf by leaf the <i>parsley</i> planted in the box near the kitchen, dig and scratch in the flowerpots, spilling dirt and baring the roots, as if the sole purpose of their flights were devastation.

Table 3.  
Translation of scientific terms.

In the same interview, Weaver talks about the problems in translating Calvino's works:

Calvino was in some ways not difficult to translate, because the works are very literary, and literary or writerly language is much easier to translate than dialect and popular speech. In another way, he was not easy to translate. With him, every comma and sound has an importance, and it isn't only a question of getting the words right.

It's a question of not spoiling the rhythm, of getting the cadences and the tone exactly right.

In *Palomar* there are no problems of lexical untranslatability (there are no puns, no neologisms), but the translator's goal is to reproduce the rhythm and the sound; in other words, his aim is to get "the spirit of the language" and, according to Calvino (1995b), Weaver got it.



It is interesting to note how similar Weaver's following assertions about translation are to those by Calvino:

In my opinion, translation is a literary operation, creative, it is a matter of perceptiveness, one can know all the theories in the world, but when you are faced with a sentence by Pirandello it is not the theory that will help you to translate it but it will be the readings of his books that teach you something of the style, of the tone and of the personality of the author". (Guarnieri 1996, pp. 129-130)<sup>13</sup>

So, Weaver too considers translation a "creative transposition" and he underlines the importance of "sensitivity", a moral quality Calvino also referred to. This similarity can be explained by the possible influence of Calvino's theory on Weaver: they first met in the early 1960s, when Calvino wrote his essays on translation, so it is possible that the Italian writer convinced his translator of the rightness of his theories during their cooperation.

In the end, Calvino and Weaver's translations seem to be very dissimilar: the first can be defined as *creative*, the second as *literal*. But if we consider the differences between the original works, we can see how their approach to translation is similar, because translating *Palomar* literally is the best way to be (re)creative.

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**Bionote:** Ginevra Grossi is a PhD at the University of Calabria and is currently researching on French translations of Italo Calvino's works. She graduated with honours at the same University in Foreign Languages and Literatures. As author, she published *Spangling the butterflies of vertigo: Samuel Beckett traduttore di Le Bateau Ivre* (Aracne Editrice, Roma 2010), a study on Beckett's translation of *Le Bateau Ivre* by A. Rimbaud. She also worked as translator from English and French into Italian. She is currently interested in translation studies and comparative literature.

<sup>13</sup> See Annex 1, n. 10, for the original quotation.

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### Weaver's translations

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- 1982 *The Uses of Literature* [*Una pietra sopra*, 1980], Harvest/HBJ, New York.

## Annex 1: Original quotations

1. Più che mai oggi è [...] sentita la necessità d'una critica che entri nel merito della traduzione. [...] Che questo tipo di critica cominci a entrare nell'uso, dunque, siamo in molti a compiacercene, e a seguirla con interesse. E nello stesso tempo a raccomandarle una responsabilità tecnica assoluta.[...] L'arte del tradurre non attraversa un buon momento. [...] Insieme alle doti tecniche, si fanno più rare le doti morali [...]. Ma se la critica prende l'abitudine di stroncare una versione in due righe, senza rendersi conto di come sono stati risolti i passaggi più difficili e le caratteristiche dello stile, senza domandarsi se c'erano altre soluzioni e quali, allora è meglio non farne niente. L'indagine critica su una traduzione dev'essere condotta in base a un metodo, sondando specimen abbastanza ampi e che possano servire da pietre di paragone decisive. È un esercizio, oltretutto, che vorremmo raccomandare non solo ai critici ma a tutti i buoni lettori: com'è noto, si *legge* veramente un autore solo quando lo si traduce, o si confronta il testo con una traduzione, o si paragonano versioni in lingue diverse. (Altro ottimo metodo per il giudizio: un confronto a tre, testo, versione italiana e una versione in un'altra lingua). Giudizio tecnico, prima che di gusto: su questo terreno i margini di opinabilità entro i quali sempre oscilla il giudizio letterario sono molto più ristretti. (Calvino 1995a: pp. 1776-77)

2. Chi scrive questa lettera è uno che non ha mai avuto il coraggio di tradurre un libro in vita sua; e si trincerava, appunto, dietro un suo difetto di queste particolari doti morali, o meglio di resistenza metodologico- nervosa; ma già nel suo mestiere di aguzzino dei traduttori soffre abbastanza, alle sofferenze altrui e di suo proprio, e per le traduzioni cattive come per le buone. (1995a)

3. Insomma, per il traduttore i problemi da risolvere non vengono mai meno. Nei testi dove la comunicazione è di tipo più colloquiale, il traduttore, se riesce a cogliere il tono giusto dall'inizio, può continuare su questo slancio con una disinvoltura che sembra – deve sembrare – facile. Ma tradurre non è mai facile; Tradurre è un'arte: il passaggio di un testo letterario, qualsiasi sia il suo valore, in un'altra lingua richiede ogni volta un qualche tipo di miracolo. Sappiamo tutti che la poesia in versi è intraducibile per definizione; ma la vera letteratura, anche quella in prosa, lavora proprio sul margine intraducibile di ogni lingua. Il traduttore letterario è colui che mette in gioco tutto se stesso per tradurre l'intraducibile. (1995b: p. 1826)

4. Da qualsiasi lingua e in qualsiasi lingua si traduca, occorre non solo conoscere la lingua ma sapere entrare in contatto con lo spirito della lingua [...]. Io ho la fortuna di essere tradotto da Bill Weaver che questo spirito della lingua lo possiede al massimo grado. (1995b: p. 1828).

5. All'inizio ero io che gli sottoponevo i problemi più urgenti, a volte i suoi suggerimenti erano davvero ottimi, ma a volte...no, non funzionavano proprio. Tra i due sicuramente ero io a conoscere l'inglese meglio di lui e quindi potevo meglio capire quando qualcosa non funzionava in inglese. A volte lui interveniva sulla parte italiana e cambiava la costruzione in modo che risultasse meglio la versione inglese. In generale discutevamo tranquillamente sulle varie soluzioni da adottare. Calvino non si adirava mai...almeno non con me. (Guarnieri 1996: pp. 129-130)

6. Io credo molto nella collaborazione dell'autore con il traduttore. Questa collaborazione, prima che dalla revisione dell'autore alla traduzione, che può avvenire solo per il limitato numero di lingue in cui l'autore può dare un'opinione, nasce dalle domande del traduttore all'autore. Un traduttore che non ha dubbi non può essere un buon traduttore: il mio primo giudizio sulla qualità d'un traduttore sento di darlo dal tipo di domande che mi fa. (1995b: p. 1828)

7. Per queste tre lingue [francese, spagnolo, inglese] discuto con i miei traduttori. [...] penso che l'intervento dell'autore sia decisivo. Il lavoro di un autore consiste nel forzare la lingua, nel farle dire qualcosa che il linguaggio corrente non dice. È questo sforzo che il traduttore deve rendere. In molti casi le traduzioni non offrono che un'immagine sbiadita del lavoro d'autore. Se ne possono trarre due conclusioni: o leggere solo nelle lingue originali o sforzarsi di tradurre restituendo qualcosa di più d'un rendiconto letterale. Io propendo per la seconda soluzione. (Fournel 2002: p. 24)

8. La traduzione che qui si ristampa [...] è un esempio speciale di traduzione "inventiva" (o per meglio dire "reinventiva") che è l'unico modo di essere fedeli a un testo di quel tipo. A definirla tale bastano già le prime pagine, coi *calembours* sui nomi dei popoli dell'antichità e delle invasioni barbariche [...] molti dei quali in italiano non funzionano e possono essere resi solo inventandone di nuovi al loro posto. (1967: p. 263).

9. Per me la traduzione è un'operazione letteraria, creativa, è una questione di sensibilità, uno può conoscere tutte le teorie del mondo, ma quando ci si trova davanti ad una frase di Pirandello non è la teoria che ti aiuterà a tradurla ma saranno le letture dei suoi libri ad insegnarti qualcosa dello stile, del tono e della personalità dell'autore. (1996: pp. 129-130).

10. Palomar è diventato Mr. Palomar per espresso volere dell'autore, per volerlo distinguere dal monte Palomar in California. Sarebbe come intitolare un libro Bergamo o Roccamare, bisogna specificare che si tratta di un uomo. (1996: pp. 129-130)