

Franco Buffoni

*Ritraducendo Seamus Heaney*

ABSTRACT: While I stress the fundamental importance for the translator also to have access to previous drafts, I cannot say which of these two translations of mine from Seamus Heaney is better. In translatology one cannot set down firm rules. One cannot say: «here you have to translate like this», because it is the complexity of experience – in toto – of a person, of an artist, of a translator that comes into play. Most important is that, overall, the translation done on that particular day is consistent, responds to a genuine rhythm, contains a depth of intonation. There is a moment in the history of the outside world and a moment in the personal history of each one of us when the two overlap and correspond: that moment then passes, and a new correspondence has to be recreated. This is the flow of life, and translation in its widest sense is our experience and therefore our way of communicating.

Simona Anselmi

*Towards self-translational stylistics: Andrea Zanzotto's self-translations and allograph translations*

ABSTRACT: For translation stylistics the style of a translation cannot be analysed as that of a non-translated text for the obvious reason that in it there are two writers involved, the author and the translator, and that the choices of the latter are inevitably constrained by the choices of the former (Malmkjaer 2004). But what happens when the translation of a text is carried out by its own author? Will there be the same restrictions on the author-translator as on an ordinary translator? This issue will be investigated by looking at Andrea Zanzotto (1921-2011), who practised self-translation quite extensively, translating into Italian many of his dialect poems, but also ninety short lyrics composed in English (*Haiku for a Season*). Interestingly, Zanzotto was also an accomplished translator, mainly from French, having translated, among others, Arthur Rimbaud, Henri Michaux and Paul Éluard. The stylistic choices Zanzotto made when he translated his own poems will be set against the ones he made in his allograph translations of poetry. The comparison will allow to understand whether the poet adopted similar strategies in both situations, and to what extent the shifts he made in his translations represented stylistic idiosyncrasies typical of his *usus scribendi*. The study of Zanzotto's experiences in self-translations will thus help highlight features that self-translation shares in common with standard translation, but it will also reveal certain aspects that might set it apart from the translation done by a translator other than the author, having a different mode of writing.

Alessandra D'Atena

*Von oben gesehen / Seen from above di Hans Magnus Enzensberger: un'analisi stilistica*

ABSTRACT: The aim of this work is to experiment with and to propose a method of stylistic analysis of (self-)translated poetic texts that is consistent with a concept of “individual style of the text” understood as a perceptive phenomenon as a whole (*Gestalt*), and individually detectable starting from the linguistic elements of the text. To this end, a stylistic analysis of the poem *Von oben gesehen* by Hans Magnus Enzensberger (published in *Kiosk*, 1995) is conducted. Furthermore, the differences between source text and target text are studied in order to understand their logic and to observe their effects. The analysis will finally determine whether the style of the target text differs from the style of the source text.

Marina Foschi Albert

*Tradurre lo stile – tradurre con stile: due esempi di analisi dello stile di genere (il microgiallo) e individuale (Elf Söhne di Kafka)*

ABSTRACT: The article presents a comparative method of style-analysis, inspired by the principles of textlinguistic-oriented stylistics. This method of style-analysis can be also applied to the text in translation, as the article shows by means of some concrete examples: the genre micro-thriller (exemplified on the basis of Sebastian Fitzek's text *Nicht einschlafen*, 2010), and Franz Kafka's story *Elf Söhne* (1919), whose original text is compared with its English version, *Eleven Sons* by Wolfgang Hildesheimer (1946), the 1949 Frassinelli edition edited by Anita Rho (*Undici figli*), as well as the Italian translation published online by the blogger Nicola Spinosi (2012).

Rainier Grutman

*Stilus operis: paratassi e passato prossimo nelle traduzioni italiane de L'Étranger di Albert Camus*

ABSTRACT: «Le style, c'est l'homme même» (Buffon) is an often (mis)quoted dictum. Yet style is not only linked to people. Some types of style (think of "period styles" in art history) exceed individual personalities, while others could be considered infra-individual, since they are only valid for part of an artist's (or writer's) oeuvre.

In keeping with the same logic, this paper focuses on a text which, on the level of style, is entirely non-representative of the rest of its author's work: *L'Étranger*, published to great acclaim by Albert Camus in 1942, amounted to nothing less than a stylistic revolution. Camus eschewed "le passé simple" (*passato remoto*), the literary tense par excellence, and his narrator, Meursault, speaks to us without style, in short, paratactic sentences, that are isolated from each other like "islands" (to use Sartre's famous metaphor). The challenge for translators, then, became how to render this "blank prose" in a way that did justice, both to Camus's reputation as France's newly discovered "intellectual" and this apparently style-less book. We will see how Alberto Zevi, who was among the first translators of *L'Étranger* in the 1940s, went about this task. In addition, we will briefly look into the fascinating dynamics of retranslation as exemplified by Sergio Claudio Perroni's 2015 *Straniero*.

Kirsten Malmkjær

*The translations of Frøken Smillas fornemmelse for sne: Is it really just a matter of style?*

ABSTRACT: Two translations into English exist of the Danish author, Peter Høeg's, novel *Frøken Smillas fornemmelse for sne*. While it is not uncommon for several translations of one work to exist, this case is unusual insofar as a translation by Tiina Nunnally exists alongside a version "corrected" by the author, and presented as translated by one «F. David». The author-corrected version has been criticized by Thom Satterlee, who compares the two versions and argues in favour of the translation by Nunnally largely on stylistic and readability grounds. While recognizing that preferences for one translation over another are often simply matters of individual taste, I argue that a number of Satterlee's negative criticisms of the author-corrected version overlook the differences in meaning between the original text and the original translation which the author presumably wanted to eliminate through his corrections of the first translation. I argue, further, that there is a closer connection between style and meaning than Satterlee implies, and that altering expression almost always affects meaning. I explore the implications of this argument for translation.

Simona Munari

*Scrittura sperimentale e parola poetica nel percorso autotraduttivo di Alba de Céspedes*

ABSTRACT: Alba de Céspedes' (Rome 1911 – Paris 1997) self-translating experience results in a thematic and stylistic change of pace in her writing: the poetry collection *Chansons des filles de mai* (Paris 1968) / *Le ragazze di maggio* (Milan 1970) is followed by the polyphonic and experimental novel *Sans autre lieu que la nuit* (Paris 1973) / *Nel buio della notte* (Milan 1976), inspired by the Nouveau Roman narrative theories. This experience of temporary translanguaging, which occurred at the same time as the decision to move to Paris, stimulates a double authorship that slowly unfolds through the manifestation of a sharper metalinguistic awareness. A contrastive analysis of the novel self-translation and the poetic production provides interesting evidence on the development of a personal interpretation of orality, in both languages, that allows writing to open up to new strategies and expressive patterns.

Rossana Sebellin

*Autotraduzione e traduzione allografa: il caso di Not I / Non io / Pas moi di Beckett. Stili a confronto.*

ABSTRACT: This paper deals with a play by Samuel Beckett, *Not I*, its Italian translation by John Francis Lane and the following self-translation into French. The aim of this comparison is to investigate the complex relation between the translation and the two authorial versions of the same text, a specific problem with an author like Beckett. The comparison wishes to highlight how stylistic choices by the author as translator can be used as a roadmap or as a model by a translator into a third language. The choice of this specific play is due to its style, which is in every aspect extreme, even for an author as Beckett: the monologue is fierce, jerky and broken, an uninterrupted flux which is known to overwhelm the audience in theatres. *Not I*, written in 1972 and published in 1973, was self-translated into *Pas moi* and published in France in January 1975 (copyright 1974). The translation by Lane was begun right away, used in a performance in March 1973 and published in 1974. The translator into Italian, therefore, could not avail himself of the self-translation and consequently worked autonomously. His choices will be compared to the ones made by Beckett in order to verify stylistic similarities and/or discrepancies, and to what extent stylistic awareness can influence the outcome of a translation.

Chiara Sinatra

*Lo stile, la scrittura e la voce di Alba de Céspedes in spagnolo: Cuaderno prohibido tra traduzioni allografe e riduzioni teatrali*

ABSTRACT: This paper deals with the question of the translation and reception of the novel by Alba de Céspedes *Quaderno proibito* (1952) in the allographic versions published over the years in Castilian: *Cuaderno prohibido* (1958; 1965; 1973; 1991) and *El cuaderno prohibido* (2017). The language used by the author in the original Italian edition of the novel and the diary form of the text are the focus for the analysis of the fundamental stylistic aspects of de Céspedes' writing also in the Castilian versions of the novel. The methodological support of Corpus Linguistics highlights some elements of uniqueness of the source texts. Furthermore, published texts and archival materials belonging to the Fondo Alba de Céspedes at the Fondazione Arnoldo and Alberto Mondadori in Milan have allowed to recover the presence of an oral modality through the direct intervention of the author on the allographic translation into Spanish of the homonymous play *Quaderno proibito. Commedia*

*in due atti* (1964), confirming de Céspedes' attitude and her role as an author with her own style, as the sole and tireless mediator between her works and the Spanish-speaking audience.

Rosella Tinaburri

«He knew what they have tholed»: *lo stile di Seamus Heaney traduttore del Beowulf*

ABSTRACT: Published in 1999, Seamus Heaney's translation of *Beowulf* is a significant example of how a subjective, personal approach to literary translation allows the restitution of the original text in a form which can strongly reduce chronological and linguistic distance from the Anglo-Saxon age. In the introduction to his work, Heaney explains how his style tries to express his own «voice-right», an inner voice which makes him able to overcome the difficulties of the prosodic trend of the original text and the dangers hidden in the rendering of the Old English poetic vocabulary, that word-hoard «that is old and strange», extraordinarily rich in formulas, compounds, kenningar, and surprising synonymic variations. Thus, he really manages to find its most intimate and true soul. In this perspective, this essay aims at offering an analysis of the opening lines of the poem, where the stylistic choices made by the Nobel Prize writer can be seized in all their powerful immediacy: he made his “Irishness” one of the tools to grasp with authoritative awareness the enormous «imaginative vitality» of *Beowulf* as well as its authentic Anglo-Saxon essence.

Carla Forno

*Parigi, 1789. In nome della «sovrana Diva». Vittorio Alfieri e la «vera speranza»*

ABSTRACT: This paper is part of a broader research project on Alfieri and the year 1789, the most tragic time for the poet's generation of intellectuals. The «sovrana Diva» is Alfieri's personification of Liberty in the ode *Parigi sbastigliato*, one of the most significant poems he wrote that year. This essay develops synchronically, through the dialogue in presence or at a distance between Alfieri and other authors who shared the disillusionment of a generation overwhelmed by the events that happened in 1789 and still marked by the trust in constitutionalism. This paper tackles various significant subjects such as: intertextuality in Alfieri's writings; allegorical visionariness, a common feature in Alfieri and some of his Italian contemporaries such as Ippolito Pindemonte and Vincenzo Monti; the Bastille as a symbol of royal despotism and its rich literary and pictorial suggestions: from Dante's *Inferno* to the nightmares of Goya and Piranesi; *mémoires* and pamphlets relating to French political current affairs – a kind of literature Alfieri was familiar with – through the works of Jean Dusaulx and Simon-Nicolas-Henri Lingue; and finally the echoes of the events that took place that same year in Germany and England, with a particular concern on the prevailing Anglophilia, also typical of Alfieri. This conclusion opens up to further investigations.

Chiara Montini

*L'autotraduzione: genesi del monolinguismo alfierano*

ABSTRACT: Despite his being noble and rich, we may consider Vittorio Alfieri to be a “translated man” of his time. Born in – and speaking the language of – the periphery, he considers himself a man with no language at all. He speaks French and Piemontese fluently – he was born in Asti –, but his Italian (or Tuscan) is poor. In this essay, I claim that self-translation together with translation laid the foundations for his future writing into Italian. To this aim, I will first recall his linguistic growth: from the hated and vulgar French to his beloved and sublime Italian. I will then analyze the genesis of *Filippo* through his first draft into French and its translation into Italian, a foreign language for him, as it were. Finally, I

will peruse Luisa Stolberg's translation in collaboration with the author from the Italian versification into French. This translation was executed while Alfieri was still changing his Italian versification to *Filippo's* Sienne edition. These different stages in the genesis of the first acknowledged tragedy by Alfieri open up new hypotheses about the function of languages in his creative process.

Maria Teresa Giaveri avec Eleonora Hotineanu

*Cas particuliers d'autotraduction*

ABSTRACT: The study sheds light on the concept of intertextual self-translation through well-known works by Mérimée, Hugo, Tolstoy, Rebreanu, Druță, leading to the theme of bilingualism of the literary text and the identity dimension of the characters. A particular interest arouses the onomastic self-translation of some Franco-Romanian authors (Ionesco, Fondane, Tzara, Voronca). Translation / self-translation, real or virtual self-translation, monolingual text / plurilingual text, the relationship between the text and the reader – all these aspects reveal the thematic stake of the article.

Fiorella Gabizon

*Una riflessione sul riso e sull'umorismo ebraico: The King of Schnorrers di Israel Zangwill*

ABSTRACT: The first part of the essay gives an overview of the main theoretical approaches to humour and laughter, with emphasis on Freud, Bergson, and Pirandello; on philosophers Kant, Hegel, Kierkegaard, and Schopenhauer; and finally on contemporary scholars Georges Minois and Donata Francescato. In the light of studies by Moni Ovadia, Marc-Alain Ouaknin, and Laura Salmon, the peculiar traits of Jewish humour and the functions it served are then examined, from its origins in Biblical writings and Midrashic literature to its later history. The essay then specifically examines British author Israel Zangwill (1864-1926) and his celebrated picaresque novel *The King of Schnorrers* (1894). In Zangwill's novel, the stock character of the astute, money-grabbing Jew that had prevailed in the English literary tradition (with notable examples in Marlowe's *Jew of Malta*, Shakespeare's *Merchant of Venice*, and Dickens' *Oliver Twist*) is recast by a Jewish writer who applies his talent for humour to bring into perspective and relativize British atavistic fears in the face of Jewish people and their tradition.