



by Giulia Baselica

If an analogy or even some possible equivalence exists between the performance of the actor on stage and the action performed by the translator on the page, it could be interesting to try and identify in the famous “method” invented by the Russian director and actor Konstantin Stanislavski, certain elements that shed light on some possible connection between acting and translation, between actor and translator. Based on a speculative virtual dialogue between the author of the method, a theoretical concept of translation, and the translators themselves, this short article proposes a reflection on the topic of (self-)identification/empathy, and the awareness of truth; on the importance of enthusiasm or sensitive attention and on the discovery of the “magical self”.