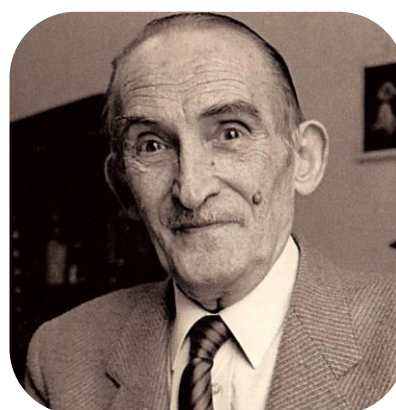


Leon Levițchi – Archive. 15

Emisiuni Radio

Ediție facsimil în 4 volume
Volumul 3

Editat de
C. George Sandulescu
și
Lidia Vianu



Speaker. Our guest to-night is Prof. Dr. Leon Levitchi, head of the department of English literature at the Faculty of Germanic languages and literatures University of Bucharest. He has recently finished his Course in Mediaeval and Renaissance English Literature -

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Emisiuni Radio

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Anul acesta se împlinesc 100 de ani bătuți pe muchie de la nașterea Profesorului de limbă și literatură engleză Leon D. Levițchi. ESTE CENTENARUL LEVIȚCHI.

*

Nu există gramătic mai însemnat decât Leon Levițchi pentru profesorul de limba engleză din România. A scris gramatici din care toți urmașii lui au învățat structura limbii engleze, și cum poate ea fi predată vorbitorului de limba română. A făcut cele mai bune dicționare dintre câte avem. A tradus integral William Shakespeare. A predat lexicologie. A scris „Învățați limba engleză fără profesor”. A scris istoria literaturii engleze și americane.

Leon Levițchi [Radio România, 1973]

“Well – you see – quite, quite accidentally, I belong to an older generation; and quite, quite accidentally, for twenty years on end I taught English grammar to our students; and I taught them in the spirit of Charles Bally and Harold Palmer, not in that of Chomsky.... I do not in the least believe in the idea that the history of linguistics should be divided into two: the pre- and the post-Chomsky period. I should rather say: I believe in things that can be demonstrated and I do not believe in things that cannot be demonstrated. If – if! – the new achievements of linguistics can prove that we have been in the wrong, and the new achievements are in the right, all the better – we shall surrender to them: but, if they cannot justify themselves, all the worse – we

shall not surrender, and we shall go on saying that it is much much better to speak of subject and predicate than of subject and predicate group (SG, or PG)."

Leon Levițchi [Radio România, 1972]

L.L: "...an Austrian professor invited me to join an international society of lexicographers."

Announcer: "Does that imply practical or theoretical activity?"

L.L: I don't know yet; I only hope it will be applied linguistics – a discipline which I personally like very much. Of course, I like theory as well, but only if it is based on applied linguistics."

C. George Sandulescu

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Holograph list of the
40 languages
used by James Joyce
in writing *Finnegans Wake*

Director
Lidia Vianu

Executive Advisor
C. George Sandulescu

Leon Levițchi – Archive. 15

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L. Leviṭchi

Crainic: And so, probably very soon, another Grammar-Book of ~~THE~~ English ~~LANGUAGE~~ will be available for the use of those who learn this language.

Lev. : Yes - But, I'm afraid, two qualifications are necessary. First, I don't think it will come out "very" soon - probably in a couple of months. Secondly, it has not been ~~sent~~ meant for the use of any kind of learner - although, I hope, it might prove useful to a wider circle than secondary school pupils ~~for~~ ^{to} whom it is specifically ~~meant~~ destined.

Crainic: I see. Is it then just another edition of your earlier English Grammar - I mean the book that you published as far back as 1958 and re-edited in....

Lev: In 1961. No - it's an ALMOST new work,...

Crainic: Has it anything in common with another ^{English/}Grammar, the one you published with Mr Ioan Preda? I mean - have you used the rules, classifications, examples, etc. that ~~form~~ represent your contribution in that book?

Lev. : Not exactly - although, of course, rules are rules and it would be ridiculous to modify them once you consider them to be correct as they are. Here and there, too, I have ~~reused~~ made use of the same classifications and examples. But, roughly speaking, it is an original book; and the best hope I have is that it won't be too original.

Crainic: How do you mean? Rules are rules - that's what you yourself said.

Lev.-: Certainly, and I abide by what I say. Rules are rules and grammar is grammar, and a book of practical grammar (this is what I tried to do) is not an essay instinct with speculation. But even in such dry-as-dust matters as the grammatical, the subjective element - the emotional element if you want - cozes

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through. For instance, in the selection of examples.

Crainic: Have you taken your examples from literature?

Lev.: From literature, from everyday speech, from proverbs, from science, from everywhere. The subjective element has been in operation especially in my endeavour to find both interesting and instructive examples. By way of illustration, here are some: "One Never Can Tell" - I've mentioned the title of B. Shaw's play to show that ONE may discharge the function of an impersonal subject. Or: "Theory without practice is useless, practice without theory is blind" (that was from Roger Bacon) - to show that certain abstract nouns are used without an article when denoting a notion in its most general sense (theory, practice). Or: "Anything is better than not to write clearly" (Somerset-Maugham) - it's a malicious innuendo against modernistic poetasters, meant to show that is is a link-verb, forming part of a compound nominal predicate.

Crainic: Have you conceived your work on structural bases?

Lev.: Oh no, no, no. As a theory, structuralism is OK, but in a practical ~~grammar~~ kind of grammar it is out of place, as I take it - as I said, Theory without practice is useless. My approach has been traditional and functional, ~~with~~ I'd like to add that I have done my utmost to simplify (mind, not oversimplify) things. All in all, it has been a hell of a job. In fact, how is it possible to simplify so difficult a thing as English grammar? Well, I don't want to anticipate, but I am pretty confident that whatever has been written in this book is - how shall I put it? ... palatable. Anyhow, I've tried to apply Maugham's recommendation "Anything is better than not to write clearly." If I haven't succeeded, well, then - I'm sure I'll receive one or two letters from our pupils....

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Rudyard Kipling in Romania

Crainic: Our guest tonight/to-day is Prof. Dr. Leon Levițchi, from the Department of English Literature, University of Bucharest. We have invited him ~~to~~ for a brief talk ~~on~~

L.L.: A brief dialogue rather....

Crainic: ...~~xxx~~ about...

L.L.: Rudyard Kipling in Romania. As you may easily see, I was told about the topic in good time and I'm glad of it, ^{in this way I could/} for ~~xxxxxx~~ consult certain books of reference; with the result that our dialogue will only partly be "spontaneous".

Crainic: Still, may I ^tsart with a "spontaneous" question?

L.L.: By all means.

Crainic: Do you think that Kipling's complete works have been translated into Romanian?

L.L.: ~~M~~ No, of course not. But - to the best of my knowledge - his most important prose works have been placed at the disposal of the Romanian reader - The Jungle Book, The Second Jungle Book, Captains Courageous, Kim, Stalky and Co. and several others. There have been several translations of The Jungle Books, of which the latest, signed by Prof. Mihnea Gheorghiu, is very faithful to the original ~~xxxx~~ as regards both meaning and style.

Crainic: And how about his poetry?

L.L.: I'm sorry to say that very little has been done here - with the exception of If, translated several times, ~~with xxxxxxxx~~ very successfully at least once (Pancu-Iași). "If you can fill the unforgiving minute...."

Crainic: "With sixty seconds worth of distance run,"....

L.L.: "Yours is the Earth and everything that's in it..."

Crainic: "And - which is more - you'll be a Man, my son!"

L.L.: Now that was "spontaneous"! Well, I don't think there's anything extraordinary about ourselves, I mean about two former graduates

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of the Bucharest English Department knowing these lines by heart, but there is something at least remarkable in the fact that many of our young students know them too - sometimes, they know the whole poem. I'm really sorry that I couldn't find among my papers some of the written tests of the first-year students who quoted ~~at length~~ ^{free/} from If at length in their composition - entitled "Do you like poetry?" Of course, part of the explanation lies in their having four stanzas ~~first~~ of the poem printed as an Addendum in the English textbook for the 12th class.

Crainic: Oh, I see. Apart from the Addendum, is Kipling an author whom secondary school pupils study in their English textbooks?

L.L.: ~~Yes~~ He is. Well, here is the book - Limba engleză - Bucharest, 1968. Lesson 11, pages 75-81: "Rudyard Kipling". Mm - some biographical notes, the enumeration of his important works, a lengthy quotation from The Second Jungle Book, a general survey of his literary merits - mm - I quote: "Among K.'s merits we must count the fact that he likes energy, courage and action - no English writer has been more mobile and vivid in his description of action - and this can be easily seen in ~~his~~ all his works. On the other hand his descriptions are charged with reality and he makes his readers see, smell, touch what he describes and for a great number of untravelled English people he has "created" India for ever."

Crainic: Don't you think Kipling is hard reading?

L.L.: Of course he is. But I don't think there is any Romanian teacher of English who would ask his pupils to read Kipling in the original. As I have already pointed out, there are the translations.

Crainic: Is Kipling also taught in the University?

L.L.: Certainly - within the framework of the history of English literature and of World Literature. As to the "general reader", if he wants to learn something about Kipling's life and world, let

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him open The Dictionary of English Literature, published in December 1970 in Bucharest - pages 211 - 212 .Here it is...

Crainic: Mmm- yes - a book written by members of your Department...

L.L.: Mmmyes - very kind of you to mention that. I'm very proud of this work, although my ~~own~~ own contribution is restricted to the Elizabethan area. It's a collective work, under the guidance of Mr Ioan Preda... First-hand information - lived in such and such a period - wrote this and that - remarkable for Still, it is to be regretted that Kipling's poetry has not been translated into Romanian. It is still a desideratum. For, although I agree that "Kipling has written some of the best and some of the worst poetry in the English language" (I've been quoting from Everyman's Encyclopedia), his best poetry should be translated.

Crainic: Do you happen to know whether there are any intentions to this effect?

L.L.: Well - I've got an inkling that something will be done; most likely, in a very comprehensive anthology of English verse. I, for one, will fight for Kipling's striking presence there.

Crainic: Thank you.-

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Balade engleze

(traduse de L. Levițchi)

L. Levițchi

Crainic: Prof. Dr. Leon Levițchi, head of the English Literature Department of the University of Bucharest, has translated a ~~volume~~ number of English and Scottish popular ballads...

L.L.: About 4000 lines - and not only popular but also literary or cultivated ballads.

Crainic: The volume has just appeared - it has about....

L.L.: Here is the "corpus delicti" - mm - 250 pages, 32 ballads...
the/

Crainic: It's first in its kind - I don't ~~think~~ think we have another collection of translations of this type...

L.L.: To the best of my knowledge, it is the first in its kind. I only know of isolated translations, published here and there, in various magazines... Do you like the book - I mean ~~it~~ the way it looks?

Crainic: Certainly I do... The illustrations are very pretty, aren't they?

L.L.: The paper and the letter are excellent, too. In short, from the technical point of view, the book is quite attractive. From the point of view of the selection, you can judge for yourself - probably the most or, at least, some of the most representative ballads: ballads of domestic relations: The Two Sisters, Edward, Clerk Saunders etc.; ballads of superstition: Thomas the Rhymer, The Wife of Usher's Well etc.; Humorous ballads: King John and the Bishop of Canterbury, Get Up and Bar the Door, etc.; ballads of love and death: Hind Horn, Sir Patrick Spens, Barbara Allen, Childe Waters; Historical ballads: Chevy Chase, Gude Wallace; ballads of outlawry: R. Hood and Guy Gisborne, Robin Hood and Little John, etc.; literary ballads: John Barleycorn (R. Burns), Rime of the Ancient Mariner (Coleridge), John Gilpin (Cowper), William and Helen (Scott), The Blessed Damsel (Dante G. Rossetti).

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Crainic: May I ask you - why haven't you included any American popular ballads?

L.L.: For a very simple reason. In a couple of months an anthology of American poetry is going to appear in Biblioteca pentru toți ("Everyman's Library") - a pretty big volume, which does contain a considerable number of American popular ballads. And as those ballads there are also my translation, I thought it nonsensical to publish them twice....

Crainic: I see. Prof. Levițchi, may I ask you another question - what induced you to translate this special chapter of English literature?

L.L.: How shall I put it? There have been several reasons. One of them is the fact that so very, very little is known in this country about English and Scottish popular ballads (by the way, as little is known in England or America about Romanian popular ballads - these absolutely extraordinary gems of Romanian folklore!) Secondly - well - I like them very much. As far as my literary tastes go, excepting Shakespeare, Browning and Emerson, they are second to none! The deep philosophical qualities of Thomas the Rhymer, the playful rhythm of Robin Hood and Little John, the popular wisdom in King John and the Bishop of Canterbury have always impressed me as good, sound literature....

Crainic: Did you say "sound"?

L.L.: Yes. Sound. Sound - for they deal with vital human problems in a non-sophisticated manner, clearly, intelligibly, and artistically. If I may put it like that, they are a sort of counterpart to insane literature (modernistic literature, that is) - they are ~~six~~ century-old wisdom and tradition, the sea-shells that embed the moods of the sea - elemental moods and feelings, love and hatred and ambition ~~and~~ and what ~~not~~...

Crainic: Do you consider that your task was a very difficult one?

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L.L.: Very difficult indeed. Perhaps because of the special kind of responsibility which I felt - a/s a sort of ~~XXXXX~~ intermediary between two cultures. What I actually tried to do was to stick to the original from various points of view (vocabulary, ideas, feelings, etc.), while sticking to the genius of the Romanian language. You have to admit that ~~it~~ is no easy task !

Crainic: Have you tried to preserve the metrical structure of the original?

L.L.: By all possible ~~XXXXX~~ means. Some people say that "numbers govern the world". I subscribe to the idea, interpreting the word numbers in the sense of verse, or music...

It is an Ancient Mariner

And he stoppeth one of three...

By thy long, gray beard and glittering eye,

Now wherefore stoppest thou me?

Un marinar bătrîn aține

Pe unul din cei trei.

"Pe ochiu-ți viu, pe barba sură!

Cum îndăznești? Ce vrei?"

To observe the original metrical structure is to observe the original modal attitude - and that is fundamental. I don't know if I have succeeded in that - it's the most ticklish side of the problem - but - well, I've done my best. The rest is silence.

Crainic: Silence?

L.L.: Silence, of course - as in Hamlet. The best hope I have is that a very old Romanian shepherd will, quite accidentally, come across my preface and my translations and say: "Well, it beats me! They very much remind me of the things I heard from my grandfather...!"

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Balade engleze (trad. de L. Levițchi)

Dr.

Crainic: Prof. Leon Levițchi, șeful catedrei de literatură engleză a univ. din București, a tradus un număr de ~~xxxx~~ balade populare engleze și scoțiene....

L.L.: Vreo 4000 versuri - și nu numai balada populară, și și balade literare sau culte....

Crainic: Volumul a apărut de curînd - cuprinde aproximativ....

L.L.: Asta e "corpul delict" - 250 pag., 32 balade...

Crainic: E prima în genul ei - nu cred că mai avem o altă culegere de traduceri în acest gen....

L.L.: După cîte știu, este, în/tr-adevăr, o lucrare "primă" în genul ei. Cunosc numai niște traduceri izolate, publicate ici și colo, în ~~diverse~~ diverse reviste ... Vă place cartea - vreau să spun felul cum arată?

Crainic: Bineînțeles... Ilustrațiile sînt foarte frumoase, nu-i așa?

L.L.: Excelente și sînt și hirtia și caracterul de literă....Pe

scurt, din p. de vedere tehnic, cartea este cît se poate de atrăgătoare. Din punctul de vedere al alegerii, judecați singură: probabil cele mai reprezentative sau, cel puțin, cîteva din cele mai reprezentative balade: balade ale relațiilor casnice: Căle 2 surori, Edward, Clerk Saunders etc.; balade de superstiție: Thomas Stihuitorul, Nevasta de la Usher's Well/ etc.; balade umoristice: Regele John și episcopul de Canterbury, Scoală-te și zăvorăște ușa etc.; balade ale dragostei și morții: Hind Horn, Sir Patrick Spens, Barbara Allen, Childe Waters; balade istorice: Vînătoarea din munții Cheviot, Bunul Wallace; balade haiducești: Robin Hood și Guy of Gisborne, R. Hood și Micul John etc.; balade literare: John Bob-de-orz (R. Burns), Balada bătrînului marinăr (Coleridge), John Gilpin (Cowper), William și Helan (Scott), Slăvita doamnă (Dante G. Rossetti)....

Crainic: Dați-mi voie să întreb - de ce nu ați inclus și balade populare americane?

L.L.: Pentru un motiv foarte simplu. Petse cîteva luni va apărea

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În BPT un volum un volum destul de cuprinzător care conține un număr cuprinzător de balade populare americane. Și cum aceste balade reprezintă, de asemenea, traduceri a/le mele, am considerat să ar fi absurd să le public de două ori.....

Crainic: : Înțeleg. D-le profesor L., îngăduiți-mi să vă întreb altceva - ce v-a determinat să traduceți tocmai acest capitol al literaturii engleze?

L.L.: Ce-aș putea să spun? Au existat mai multe motive. Unul dintre ele este faptul că în țara noastră se știe atât de puține lucruri despre baladele populare engleze și scoțiene (printre altele, tot atât de puține lucruri se știe în Anglia și America despre baladele populare românești - aceste nestemate cu totul extraordinare ale folclorului românesc!) În al doilea rând - cum să spun? - îmi plac foarte mult. În ceea ce privește gusturile mele literare, cu excepția lui Shakespeare, Browning și Emerson, nu le aflu egal! Calitățile adânc filozofice ale lui Thomas Stihuitorul, ritmul jucăuș din Robin Hood și Micul John, înțelepciunea populară din Regele John și episcopul din Canterbury m-au impresionat întotdeauna ca literatură bună, sănătoasă....

Crainic: Ați spus... "sănătoasă"... ?

L.L.: Da. Sănătoasă. Sănătoasă - pentru că se ocupă de problemele omenești vitale într-un mod nesofisticat, clar, inteligibil și artistic. Dacă pot să spun așa, sînt un fel de replică la literatura nesănătoasă (vreau să spun literatura ^{modernistă} "nesănătoasă") - reprezintă înțelepciunea și tradiția seculară, scoicile care înregistrează stările mării - stările și sentimentele elementale, dragostea, ura, ambiția și toate celelalte.....

Crainic: Socotiți că a fost o sarcină dificilă?

L.L.: Într-adevăr, foarte dificilă. Poate din pricina responsabilității/deosebite pe care am simțit-o - aceea de mijlocilor între două

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culturi. Ceea ce, de fapt, am încercat/ să fac a fost să respect originalul din diferite puncte de vedere (vocabulary, idei, sentimente etc.), respectând în același timp geniul limbii române! Recunoașteți că nu a fost un lucru ușor!

Grainic: Ați căutat să păstrați structura metrică a originalului?

L.L.: Cu tot dinadinsul. Săun unui că "numerele guvernează lumea".

Subscriu la această idee, interpretând cuvântul numerele în sensul de versuri sau muzică.... :

Un marinar bătrîn așine

Pe unul din cei trei.

Pe ochiu-ți viu, pe barba sură!

Cum îndărznești? Ce vrei ?

A respecta structura metrică a originalului înseamnă a respecta atitudinea modală originală - lucru esențial. Nu știu dacă am reușit în privința aceasta - este partea cea mai gîngășă a problemei - dar am încercat să fac tot ce pot. Restul e tăcere.

Grainic: Tăcere!?

L.L.: Tocare, bineînțeles, ca în Hamlet. Spreanțele mele se îndreaptă spre un foarte bătrîn păstor român care, dînd peste prefața și traduceriile mele, va spune: "Asta-i bună ! Parcă ar fi lucruri pe care le-am auzit de la bunicu'...."





The latest issue of The Review of Romance and Germanic Philology (published by the Academy of the Rumanian People's Republic) contains, as all other issues do, a number of articles dealing with English philology by University assistant A. Bantas, and one of them deals with ~~the~~ Robert Tressell's novel The Ragged-Diagonised Philanthropists showing the way in which the English working class is presented in it. The main idea of the article is that Tressell's novel is not only a realistic presentation of the British proletariat at the beginning of the 20th century, thus following up ~~the~~ a literary track opened up and continued by such writers as Ernest Jones, Thomas Hood, Disraeli, Elizabeth Gaskell, Charlotte Brontë, Dickens, George Eliot and William Morris, but also ~~the~~ a ~~some-thing~~ novel which has laid ~~the~~ the foundations of socialist realism in English literature. In spite of certain limitations, obvious in the novel, it is noteworthy that Tressell ~~has pointed to the necessity for~~ ~~has~~ ~~been~~ ~~capable to~~ ~~determine a change~~ ~~had a~~ ~~revolutionary~~ ~~outlook~~ on the solution of the conflict between labour and capital. The same conflict between labour and capital is ~~depicted~~ at large by University assistant George H. Anson in an article entitled Pitmen as Depicted in Len Doberty's Novels (A Miner's Sons and The Man Beneath). Both works feature the efforts of men fighting miners trying to ~~solve soon~~ solve their own conflicts and contradictions, to overcome individualism and selfishness, that they may better fight against exploitation.





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The setting is obviously different now - it's English life after ~~the 1st~~ World War II, while the standpoint of ~~the young~~ the young pitman writer, characterizes the whole of English progressive literature of the present day. ~~It is important to write about things that matter, people that matter, about life that is important to millions of people, not only to a narrow group of readers," as Arnold Kettle put it, wholly applies to Len Doherty's novels.~~

Kettle's remarks obviously holds good with reference to Robert Tressell and to all progressive writers, he they contemporary or not. Thus, it also holds good with most classical writers, who, in the age in which they lived, represented an advanced moment of thinking in comparison with all that was becoming dusty and mouldy. Isn't Shakespeare one of the most striking illustrations?

Well, it is exactly in this sense that another article signed by Al. Zutu, was written in connection with ~~Shakespeare's King Lear~~ and of Edgar in King Lear. The author calls the tragedy "a social-philosophical drama" and, while insisting on the social-philosophical problems of the play, he pays special attention to the stylistical device of repetition - so frequent, by the way, in Shakespeare - pointing out that three repetitions have a special significance in King Lear for a better understanding of the central theme:

the ~~content~~ namely:

- a) repetition of the image of a 'wheel'
- as a symbol of changing fate;
- b) repetition of the sentence "nothing will come of nothing", by which the





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fool ~~was~~ emphasizes that Lear was
unwise to believe that "everything" and
"nothing" depended on his will;

1) Repetition, of the words (Poor Tom,
Tom o' Bedlam, significant in that it
points to different categories of people, who,
putting on the mask of madness, tried to
escape the nobles' exploitation.

Let me be allowed to add that a number
of Shakespearean studies in Rumania are devoted
at present to the analysis of Shakespeare's
the organic connection existing between
Shakespeare's themes and the form in which
they are couched.

Last but not least, a brief article signed
by Prof. Jean Iivescu, Rector of the "C.I.
Larion" University, deals with the way several
problems connected with the teaching of
Romance & Germanic languages in the
Universities. Referring to the debates which
took place at the Ministry of Education
and Culture last year on the subject of
a conference devoted to the above-
mentioned problems, Prof. Iivescu, writes,
among other things: "An important place in
the debates was reserved to the problems
connected with the study of literature...
Two principles have been insisted upon
which widen the scope of literary investi-
gation, joining it to the present-day
problems of cultural construction. It has
been shown that, on the one hand, the
aim of studying a language is ~~not~~ to know
not the culture of a certain people, but
the culture created in the respective





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language; explaining scientifically the fact that a certain language has become the means of expressing the culture of other peoples, literary investigation should ~~also~~ include these cultures too, ~~and~~ this, for example, is the case of the English language spoken in the USA, Australia, or Canada. Secondly, the task of the literary research-worker to connect his activity with the problems of historical development of Rumanian culture requires a ~~more~~ ~~or~~ ~~greater~~ emphasis laid both in lectures, at seminar-hours and in scientific work, on the cultural relations which have, in course of time, existed between the Rumanian people and the cultures expressed in the Romance and Germanic languages."

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Dictionar englez-român

Edit. Academiei

Grainic: Today we have invited in our studio Mr. ~~and~~ Leon Levițchi and Mr Andrei Bantas, ~~Professors of English~~ who teach English at the ~~Bucharest~~ University of Bucharest, ~~to~~ and have compiled and revised a number of Romanian-English and English - Romanian dictionaries, to speak about the latest developments in English Romanian lexicography.

Lev. : Out of the vast activity in this field, we should like to ~~single~~ dwell on what we presume will be actually an event, namely: the publication of the first comprehensive English-Romanian Dictionary, at the Academy ~~House~~ of the Socialist Republic of Romania. We started work at it rather long ago, didn't we, Mr Bantas?

Bant.- Well, yes, it was many and many a year ago.....I don't think I can remember the exact year, but I think I was still a student - so it might be ~~fifteen~~ a dozen years or so /// when you, Prof. Levițchi brought together a group of enthusiasts who tried to do our bit .

Lev. Oh yes, I remember - there were quite a few people engaged in the business: professors, teachers, students (who have now become teachers in their turn), writers, technicians, experts in various domains....

Bant.- We were quite a divers set, perhaps not even very well assorted, but then we were likned together by ~~the~~ a common ideal: to compile a ~~big, useful, XXXXXXXXX~~ thorough-going, ~~scientific~~ dictionary, useful to as many people as possible, which, necessarily meant a very comprehensive work.

Grainic: How big is it actually?
all of us/

Lev. : Well, ~~we~~ wanted it to be exhaustive - and in fact it proved so for some of us -, with the result that today it has about 120,000 entries, the manuscript including about 10,000 type-written

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pages....

Bant. That amounts to approximately 2 and a half million words, which makes it comparable in size with Harrap's Standard English-French Dictionary or Muret-Sanders' Encyclopaedic English-German Dictionary, anyhow, bigger than any bi-lingual dictionary ever published in this country.

Crainic: What kind of vocabulary have you included?

Lev.: ~~Such a vast vocabulary~~ Well, it boasts much the same the dictionaries/
diversity as ~~these~~ Mr Bantas mentioned, plus a good many additions from ~~the latest~~ Webster's Third International Dictionary, from the ~~xxx~~ big English-Romanian Technical Dictionary, to say nothing of many specialized dictionaries (slang, agricultural, of proverbs, and so on).

Bant. I think it is only fair to mention that we have given Caesar his due / - as English is so rich in phrases and idioms - these are very well represented, special attention being given to the ~~masses~~ linguistic new-comers, such as verb plus adverb combinations.

Lev. Right you are. It is you, if I am not mistaken, who allotted 36 type-written pages to the verb GET ...

Crainic: Poor readers! How will they find their way about it?

Bant.: In point of fact, we are ~~the first~~ among the first to know ~~what it is~~ how difficult it is to find the meaning ~~xxx~~ of a word or phrase you need, especially ~~when you are~~ in a mammoth dictionary! We have permanently been minded of facilitating the consultation of our dictionary by any ~~xxx~~ category of readers....

Crainic: But is it actually meant for everybody?

Lev.: Yes, everybody with capital E! That's why we have adopted what seems to us to be a ~~simplex~~ clear path through this jungle.

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Bant. : The reader is helped by an adequate number of indications of domain, ~~xxxxxxxxxxxx~~ grammar, and usage, ~~Atxxxxxxxx~~ distinctions being made between British and American English....

Lev.: - Australia, ⁿCanadian, ~~Indians, etc.~~ and various dialects in England...

Bant.- Of course ~~with~~ due attention is given to the differences in pronunciation, which, on the whole, ^{is} ~~represented~~ rendered in the transcription of the International Phonetic Association.

Crainic: By the way, have you included any proper names?

~~XXXXXX~~ Lev. : Yes, of course. At the end of the dictionary, there is a list of proper names, a pronouncing gazetteer, and a list of abbreviations.

Bant.- While at the beginning of it there is a general presentation of English vocabulary and grammar, as well as the normal key to pronunciation and to the use of the dictionary.

Crainic: Thank you...

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William Blake in Rumania.

William Blake is, decidedly, one of the most
contradictory English writers: lines replete with the
most authentic social pathos blend with pantheistic
motifs; ~~many of his poems~~ belief in a better future
of mankind in a better organization of human society,
rests on ~~biblical~~ imagery and style; most realistic
devices, ~~venturism~~ of contemporary English life, combine
with an extremely abstruse symbolism. A forerunner
of Byron and particularly of Shelley, Blake ushers
in ~~English~~ revolutionary romanticism, while ~~he is wrapped up~~
many of his advanced ideas and conceptions ~~in~~ the
clouds of mysticism. ~~What a loss~~ A ~~lost~~ forerunner
of Walt Whitman in matters of versification, he gives up
classical metres and adopts of rhymeless forms of the
boldest type which remind ~~one~~ of the best Renaissance ^{although}
traditions. ~~of~~ ^{we are} ~~all this~~ ^{the fact that} ~~and being~~

traditions. ~~Let us~~ ~~all~~ ~~to~~ ~~all~~ ~~this~~ ~~children~~ ~~very~~
poems are meant for children, ~~written~~ ~~in~~ ~~a~~ ~~very~~
realize that, although written in a ~~very~~ ~~deep~~ ~~complex~~ ~~very~~
simple form, they conceal a very deep complex
on life. Blake's poems profound message.
Resisting ~~Blake's~~ the negative aspects of
- symbolism, mys-

simple form
on life. Blake's focus
Rejecting ~~Blakers~~ the negative aspects of
- symbolism, mys-
works, socialist Rumania
far-fetched imagery, etc. - socialist Rumania
whatever is positive in him; - above all
retains belief in a better social organization of mankind.
his firm direct echo of the 1789 French Revolution
August 23, 1944, Blake was as much as unknown
after this historic date in
has been

retains belief in a ~~direct echo of the 1785 French Revolution~~ ^{unknown} ~~date in~~
his firm belief in a ~~direct echo of the 1785 French Revolution~~ ^{unknown} ~~date in~~
Before August 23, 1944, Blake was a much as ~~known~~ ^{unknown} ~~date in~~
to Rumanian readers; it is only after this historic ~~event~~ ^{event}
the life of the Rumanian people now analysed in ~~the~~ ^{the}
a name of importance. Blake is not only analysed in ~~the~~ ^{the}
various ~~universities~~ ^{secondary school} textbooks; ~~the~~ ^{the}
~~has been~~ ~~translated into~~ ~~Rumanian~~ ^{translated into} ~~it gets~~ ^{and}

given the importance he deserves. ~~and lately~~ ~~it gets~~
~~to cheat saying that~~ ~~both~~ his life and literary and
artistic activity are studied in our minorities and
secondary schools; ~~presented~~ they are ~~presented~~ and

Theodore Dreiser in Rumania

Theodore Dreiser, the great progressive American writer, displayed his vast literary activity of a novelist, short-story writer, essayist, poet and dramatist in the first forty-five years of our century; but although he asserted himself from the very beginning by a comprehensive outlook on life as well as by an indisputable talent (his impressive novel 'Sister Carrie' was published as far back as 1900), bourgeois-landlord Rumania ignored him. The few translations from Dreiser effected before August 23rd, 1944 — the day of our country's liberation from the fascist yoke — were ~~rather~~ adaptations rather than translations proper, with the removal of passages containing social criticism of ~~the~~ too marked character.

Quite significant in this respect is the, so-called 'translation' of 'An American Tragedy', published in Rumanian in 1930 under the title 'The Flame' — a title obviously devoid of significance in comparison with the original title, which implies a ~~generalization~~ generalization of the social order. Included in a volume 'belonging to a collection of ~~the~~ penny dreadfuls', 'The Flame' was, in fact, an adaptation altogether incompetent and "ingenious" only in the deprecating sense of the word, in the sense that it left out all the chapters or passages which, in the original, exposed the real causes of Clyde Griffiths' tragedy: the unjust organization of life under capitalism.





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From the perspective of our present life, of the life in a new, socialist Rumania, the distorted image by which Snyder formerly came to be known by the Rumanian readers - I should add: by a ~~very small~~ ^{few} number of Rumanian readers, because, on the one hand, the number of printed copies was ~~pretty~~ ^{very} small and, on the other hand, the number of illiterate people was very great - this distorted image, I mean, appears not only as a device unfair in itself, but also as a dastardly dishonest action in the arena of social fight - by disinformation. As a matter of fact, this isn't a new proceeding within the framework of the capitalist system, be it in old Rumania (by the way, Jack London and Mark Twain were then handled much in the same way), or in other countries (for example, in England, the famous 'bowdlerized' editions); to say nothing of present-day America, where classical works 'unfavourable' to capitalism are simply banned.

What is the fate of Dreiser's literary heritage in Rumania today? At present, Dreiser is presented to our secondary-school pupils in different English text-books, which also comprise reading-pieces from his works; at the Philological Faculty's special lectures are devoted to the great writer as part of the courses dealing with the history of American literature; commemorations.





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are organized; lectures are held at various cultural associations; articles are written in different magazines. As to translations, let me mention that, besides a series of sketches and short stories published either in separate volumes, or in magazines, two of the writer's important novels, namely "An American Tragedy" and "Sister Carrie" have been published by the State Publishing House for Universal Literature in 30,000 and 35,000 copies. A second edition of "An American Tragedy" will come out in a couple of days.

Rumanian readers have highly appreciated these two works - vast critical canvases of United States social realities. The fact that both were out of sale very soon after their publication is the best proof thereof; and I am convinced that they will receive with the same satisfaction other translations from Breizer, ~~which~~ already included in the plans of the Rumanian publishing-houses.

For at present Breizer is no longer to an unknown or a non-significant name to the mass of Rumanian readers. They ~~honour~~ honour and love him justly appreciating his activity as a progressive militant and writer, in the sense in which, with modesty and in simple a few simple words, Breizer himself described it in 1945, in the first lines of the letter he addressed to William Foster with the request to be admitted to the membership of the USA Communist Party:





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Jonathan Swift

1. As is but natural, Gulliver's Travels has long secured wide popularity in this country - in fact since it ~~was~~^{was} first translated in Romanian, ~~xxxxxxxxxxxx~~^{somewhere} in the distant nineteenth century. We may easily assume that even prior to the war the number of copies was large enough, since it was ~~xxxxxx~~ one of the children's favourite books; but it certainly cannot compare with the present-day situation when books in general are being published in ~~xxx~~ a far larger number of copies.

2. Well, the present edition is the ~~third~~^{fourth}. The first ~~was~~ came out in 1959 - in forty thousand copies; the second, in 1961, the third in 1964 - in forty thousand copies each. The 1967 edition has reached the number of one hundred thousand copies. So, you see, the figures speak for themselves. I might add that - to the best of my remembrance - ~~xxxx~~ when the book first appeared in the bookshops of Bucharest, it sold like hot cakes; in fact, in a few days it was sold out. As to the present edition, I should like to say that when I was told it was being sold in the town and I went to buy a copy, I could find none; so that the copies I have in my library are those I have received ~~xxxxxxxxxxxxxxxxxxxx~~ from the publishing house as stipulated by the copyright.

3. May I say that the main explanation should be sought in the fact that he is a great classic? That he writes about interesting things in a fascinating way and in a perfectly intelligible language (in contrast, say, with many a modern writer who says so very little if at all in a sort of Double Dutch, only understood by the snobs?)? Most likely. A little more specifically, Swift appeals to the young reader because he is so very deliberately young, and to the old reader because he is so very old and wise. Like Shakespeare and the other great ~~xxxxxxxxxx~~ writers, he is for all age and for all ages; everybody can derive some benefit from reading him. And, of course, you are right in saying that it's not fiction itself that has kept the readers' interest

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alive to our days, but the deeper sense of Gulliver's Travels. Perhaps with the qualification: the mature reader's interest. For there is a lot of philosophy underlying the book; and quite a few social problems are discussed in it; and there are many hints at the conditions in the England of Swift's time; and the book is so very, very modern, because so very topical - as are most of Swift's works. Suffice it to mention The Battle of the Books, which so aptly deals with the quarrel between ancients and moderns in matters of literature and which may serve as a guide to the present-day contestants!!

4. Yes - our students seem to appreciate Swift very much indeed. Many of them write papers about him and some take him as a subject for their diploma papers. Let me add that the professors of English literature give them substantial aid in understanding Swift's ideas, his irony and sarcasm, his style. For, I repeat, though writing in a perfectly intelligible English, Swift can be approached at various levels; and there are subtleties which can only be apprehended after a ~~xxxxxxxxxxxx~~ profound examination of the text, context and subtext or connotation. It's like going to a concert. The uninformed will understand and perhaps retain the melodious part of it; the qualified specialist will also appreciate the harmony and the cooperation of all the instruments. As to Gulliver's Travels, it is a favourite of our students; and they try hard to understand the harmony in it - a harmony which is sometimes disharmonious, of course, for it is performed by a surprisingly large number of instruments (characters, situations, tonalities, etc.)

5. Well, as far as I know, The Tale of A Tub and The Battle of the Books. Other works by Swift will be certainly included in an ample anthology of English literature in several volumes which is going to be printed by one of our Bucharest publishing houses. On the other hand I am sure that in the measurable future Swift's poetry will be also translated and published. Deservedly so, for, to my mind, his poetry is ^{as} entertaining and instructive reading as his prose.

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L. Levițchi

An Anthology of American Poetry

Announcer. As - seemingly very soon - The Anthology of American poetry will come out, we should kindly request you to tell us something about this work - in your capacity of a translator...

L.L./ . As one of the translators. As a matter of fact, judging by the number of lines, there are two main translators - Mr Dorin Tudor and myself (5000 lines each). The remainder of 5000 lines -

Announcer. Fifteen thousand lines in all... a big work...

L.L. Yes, 15,000. As I was saying, the remaining 5000 represent the contribution of so many translators that it would be impossible to mention them all here. Still, from those who have translated more than one hundred lines I'd like to mention such names as Dan Duțescu, Ștefan Stoescu, Mihai Dragomir, Mihai Rădulescu. You shouldn't be surprised by the quantitative lack of proportion. Mr Dorin Tudor and I have translated ~~many~~ untranslated poems; the other contributors, with very few exceptions, have not translated - the poems that they sign have already been signed in various magazines and volumes, they are just reprints. Well - I'd prefer being asked questions; I don't like soliloquizing when ~~there are~~ more than one are seated round the same table...

A. As you wish.. Then - perhaps you'll tell us something about the public to which the volume is ~~destined~~ addressed...

L.L. The two volumes - in BPT - Everyman's Library...

A.... yes... what poets are included, if you've made your selection in accordance with more or less biased criteria - this would seem to me a most natural thing when the translation of poetry is involved... Poetry means feeling in the first place, and the translation of a poem always requires a certain affinity. Excuse me, it's I now who am soliloquizing....

L.L. Well, then let's go on... methodically. Question-answer..

A.- Of course. Question: What poets have you included?

L.L.- Answer: All the great poets that the history of American literature knows of, that is from the beginnings of the colonial period down to our times; also, a great number of second-rate poets, even third-rate poets, here and there fourth-rate, fifth-rate, etc. for we wanted to offer the Romanian reader a comprehensive enough picture of the evolution of American poetry. After all, such an impressive mountain-range as American poetry is not made up just of peaks; the peaks are ushered in by hills and subalpine heights.

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A.- Did the subjective, biased element also play a part in your selection?

L.L.- Considerably. In principle, both Mr Dorin Tudor and I have translated what we liked. Nor is it less true, however, that we have also translated a few - only a few - poems to which we bear no esteem, but which we had to translate for they appear far too often in all anthologies (about 15 in number) which we consulted. You suspect, of course, that I'm referring to poems that are neither fish nor fowl, modernistic poems without commas and periods yet with grammatical mistakes and inexpressive sonorous qualities, all of them very easy to translate since they required no sentimental or intellectual effort.

A.- Have you preserved the versification pattern of the original - I mean, in general?

L.L.- Not "in general", but almost everywhere.

A.- It must have been ~~xxxxxx~~ rather difficult.

L.L.- Very.

A.- Have you also any introductions?

L.L.- We have.

A.- And a preface?

L.L.- And a preface - it's signed by Dan Grigorescu. The publishing house has received it but we haven't read it.

A.- Your favourite poet?

L.L. After Edgar Allan Poe, Sidney Lanier. I thought you'd ask me such a question, so I have prepared a quotation - from Song of the Chattahoochee:

Out of the hills of Habersham, / Down the valleys of Hall, /
I hurry amain to reach the plain, / Run the rapid and leap the fall, /
Split at the rock and together again, / Accept my bed, or narrow or
wide, / And flee from folly on every side, / With a lover's pain to
attain the plain, / Far from the hills of Habersham, / Far from the
valleys of Hell. Doesn't it remind one of Poe?

A.- Most certainly. He probably drew on Poe....

L.L. Yes and no. But these are problems for the critics, not for the translators. The best hope I have is that our readers will feel the presence of our effort and... goodwill....

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The Teaching of English in Higher Education Establishments

L. Levițchi

Grainic. Er - so, professor, we have invited you here to -

L.L. Yes, I know - a little bird told me - yes - I 'm supposed to say something about the situation of English in the higher education establishments of Romania. But - between you and me and the pillar-post - why did you summon me here for a matter of common knowledge, ~~of~~, rather, for a matter ~~shazxis~~ with which hundreds and hundreds of candidates and students are far more familiar than myself? The candidates and students that have passed and those that have failed in their examinations? can, certainly, give you far more instructive information. Am I really expected to repeat such common-places ~~things~~ as, for example, the idea that very many people in this country are very much interested in learning English either as a special subject or as a secondary special subject or as an optional subject?

Grainic. Don't take it amiss, professor, but it isn't exactly that kind of information that we'd like to derive from you... It is a matter of common knowledge that very many people in this country are learning English - with or without a teacher -, attending university or post-graduate courses, recording radio lessons, watching TV lessons, and so on; that there are several universities where English can be studied as a special subject - Bucharest, Cluj, Jassy, Timișoara - or several higher education establishments where English is a compulsory subject - the Academy for Economic Studies, the Polytechnic School, etc. ; that, as far as university courses are concerned, there are day -attendance classes, evening classes, extra-mural classes... But what we - myself included - do not know, at least do not know for certain - is the exact level, the quality of the English spoken and written by our candidates and students. Rumours are afloat that the freshest candidates to the entrance exams have a better

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command of English than the previous series...

L.L. Maybe there's ~~some~~ grain of truth in these rumours...

Crainic. So you don't invalidate them altogether.

L.L. No.

Crainic. Last July you were one of the examiners of the future students in English...

L.L. Yes; that's why I can partly ~~xxxx~~ credit the rumours to which you referred. I can only speak about the entrance examination to the English department of Bucharest University - so my own experience is limited enough. Anyhow, our candidates were excellent - many of them - ninety-five of them and even more - I mean those who ~~succeeded~~ succeeded in filling the vacant places. Pronunciation, translation, conversation, composition - everything was quite up to the mark. Several candidates could even recite verses with such an intonation and with so much emotional participation that had I not been an examiner - the embodiment of strictness and impassivity, you know - I might have been moved to tears. To say nothing of the written tests - in some of which we found pieces of original English poetry...

Crainic. Mmm - did you say "original".

L.L. Yes, original, both in the sense of 'composed by the candidates themselves' and original in the sense of 'containing new ideas and feelings'. To my mind, much modernistic poetry is not a patch on a lot of these lines. ~~xxxxxxxxxxxx~~

Crainic. Professor, kindly tell me whether these students - for students they are already, aren't they - will, all of them, become teachers of English?

L.L. Scientific predictability in these matters is impossible; but, roughly speaking, I believe that most of them ~~would~~ will actually become teachers, the minority joining such professions as that of a translator or linguist or literary researcher. There is, undoubt-

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edly, a growing interest in the didactic profession ~~that~~. A candidate whom I asked - after the examination - why she would like to become a teacher, gave me a most unexpected reason: You know, I want to learn English thoroughly - and... teaching is learning.

She
Grainic. ~~NE~~ was probably quoting - it's - er- a sort of proverb.

L.L. Right you are - it's a sort of proverb and the young lady had read it somewhere. But she was so eager to learn - her eyes spoke volumes - her voice was passionate - she was a bit of an actress, which clearly points to her ~~brings with~~ ^{very good/} endowments as a future teacher. There's no doubt about it.

Grainic. Although it's a long way to that - four years and a half of hard study....

L.L. ... English grammar...

Grainic. ... English literature...

L.L. ... History of the English language...

Grainic. ... Comparative grammar...

L.L. ... and other linguistic paraphernalia. But that is only the informational aspect. The main thing we try to do in our Faculty is to teach them a method of work. And that is very, very difficult, believe me.

Grainic. The premises, however, are quite promising. With such good students -

L.L. Certainly. Everything now depends on our examination, the teacher's examination - the best hope I have is that we shall pass it too, as they have passed theirs.





Prof. Leon D. Levițchi, Ph.D.

Original Contributions to English Linguistics

1. Grammar

An attempt at systematizing grammatical synonymy (in Sinonime în gramatica limbii engleze); a detailed analysis of the functions of articles (anaphoric, epiphoric, generic, etc.); a detailed classification of nouns in accordance with the idea of number (a morphological-lexical-syntactic classification); a redistribution of verbs in point of predication; a detailed systematization of the sequence of tenses

2. Lexicology-Lexicography

A revaluation of synonymy, homonymy and antonymy, with new sub-classes; new techniques in the compilation of bilingual dictionaries (resulting in space economy and easier consultation), all of them made use of some of my latest dictionaries; importance of synonymic discrimination in bilingual dictionaries ("specific differences" against the background of "genus proximus")

3. Style

A new theory of "accentuation" in literary-linguistic analysis (at all levels: phonology, semantics, morphology, syntax, style - with special stress laid on the dichotomy "theme-rheme"); "complex analysis", largely based on "accentuation", aimed at disclosing the subtlest intentions of the author's message, with numerous reappraisals of such intentions in Shakespeare, Milton, Thomas Heywood, Ben Jonson, etc. (my Course in English Literature, 2 vol., București, 1973, is essentially based on "complex analyses"); relationship between "key-words" and "echo-words" in Shakespeare's works

4. Translation Theory

Starting chiefly from my own experience of a translator from English into Romanian (Shakespeare, Burns, Browning, Sheridan, ballads, American poetry, etc.), I have come to the conclusion that there are 6 linguistic areas which cannot be overlooked in translation work: denotation, accentuation, modality, connotation, coherence, and style.

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prof.dr.Leon D.Levițchi

Contributii originale în lucrările de lingvistică

1.Gramatică

Încercare de sistematizare a sinonimiei din gramatica limbii engleze (v.Sinonime în gramatica limbii engleze); precizarea funcțiilor articolelor din engleză; clasificarea substantivelor engleze după ideea de număr; sistematizarea verbelor după predicatie; sistematizarea "concordanței timpurilor" în engleză

2.Lexicologie-lexicografie

O reevaluare a noțiunilor de sinonimie, antonimie și omonimie în limba engleză (cu subclasificări proprii); sugerarea și aplicarea unor tehnici personale în redactarea dicționarilor bilingve; importanța discriminărilor sinonimice și stilistice în dicționarele bilingve

3.Stilistică

O nouă teorie a accentuării în cadrul analizei literar-lingvistice; numeroase reconstituiri tematice în opera lui Shakespeare cu ajutorul "analizei complexe"; semnificația cuvintelor "ecou" în opera lui Shakespeare; aplicabilitatea universală a "analizei complexe" (ilustrată o constituie și Cursul de istoria literaturii engleze de la începuturi până în 1648, Buc., 1973)

4.Teoria traducerii

Pe baza experienței mele de traducător (mai ales din engleză în română), stabilesc 6 compartimente lingvistice obligatorii pentru atenția traducătorului: denotația, accentuarea, modalitatea, conotația, coerența și stilul.

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prof.dr.Leon Levițchi

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- Gramatica limbii engleze (pentru școlile medii), Editura Didactică și Pedagogică, 2 ediții (1959, 1961)
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- Contribuții la Gramatica limbii engleze în 2 vol. a Catedrei de limba și literatura engleză, Editura Didactică și Pedagogică, 1962
- În colaborare cu Ion Preda, Gramatica limbii engleze, Editura Științifică, 1967
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- Partea de gramatică teoretică din A Course in Modern Romanian, 2 vol. elaborate în colaborare cu A. Cartianu și V. Ștefănescu-Drăgănești, Ed. Științifică, 1957-1958
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Dicționar român-englez, Ed. Științifică, 3 ediții (1960, 1965, 1974)

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3. Stilistică

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In the gallery of ~~Among the~~ American classical prose-writers who enjoy the greatest popularity with the present-day Rumanian readers, Jack London can only vie with Mark Twain ~~or~~ Theodore Dreiser of whom I have already had the opportunity to speak at the Bucharest Broadcasting Station.

In the last ten years or so, different Rumanian publishing-houses have printed, among other works by London, "Martin Eden", "White Fang", "The Iron Heel", "South-Sea Tales", "The Sea-Wolf", to say nothing of a number of short-stories published in different periodicals and magazines. The books either forming volumes or ~~belonging to such a collection~~ as "Everyone's Library", or ~~appearing in editions of various sizes~~, have come out in an impressive number of copies, ranging between 20 and 40 thousand per edition; while the fact that they all of them publication testifies to ~~the~~ popularity of this great American writer to which I alluded at the beginning of this short presentation.

~~Even~~ Judging therefore, by the rapidity with which Jack London's works are generally sold out in our country, it is by no means easy to ~~find out~~ establish which of them are the Rumanian readers' favourites. I can only speak about the opinion of a limited number of people.

The thing is certain: the Rumanian reader has become of more exacting than ever; and when I say 'exacting', I ~~use~~ ^{used} the epithet in conjunction with a writer's ~~these~~ ^{high} ~~conclusions~~ ^{with his} ~~with his~~ ^{craftsman-} ~~ship~~ ^{ship} of his work, with his craftsman-ship. And if I were to ask myself in which of the above mentioned works has Jack London failed in any of these aspects, I think I





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should voice the opinion ~~and~~ ^{of} the great mass of his readers in Rumania, in none of them.

If there was a period in London's life when he paid tribute to Nietzsche's & individualistic philosophy, which sometimes seems clearly in some of ~~the~~ the writer's books, it is not less true that he succeeded in ~~overcoming~~ ^{rejecting} this philosophy to make room for a ~~different~~ ^{optimistic} ~~genuine~~ outlook on life, ~~which~~ ⁱⁿ ~~the~~ ^{his} ~~ideas~~ ^{of} Socialism. In ~~himself~~ ^{an} autobiographical work, ~~Jack London~~ ^{he} confesses how ~~he~~ ^{he} ~~changed~~ ^{changed} at the age of 25, he changed his outlook. This happened when he went to the eastern states, where men were small potatoes and hunted the job for all they were worth, and I found myself looking upon life from a new and totally different angle. I saw the works in the shambles at the bottom of the social pit. The ideological hesitation or limitations both in Jack London's own life and work cannot eclipse whatever is positive in them: work raised to a ~~source~~ ^{source} ruling principle in life, courage in the fight against exploitation, belief in life amidst the most hostile circumstances, ~~struggle~~ ^{struggle} with natural forces, deep love for ~~the~~ ^{the} man and every living being.

~~These~~ ^{These} are serious attitudes; and ~~the~~ ^{the} serious-minded reader, be he an older man who has known the vicissitudes of former Rumania or a youth born or grown up in a different, socialist country, cannot ~~read~~ ^{read} Jack ~~London~~ ^{London} in a light, ~~which~~ ^{which} ~~could~~ ^{could} ~~blot~~ ^{blot} ~~out~~ ^{out} the ~~impassive~~ ^{impassive} mood; the older reader will ~~indignantly~~ ^{indignantly} remember, ~~such~~ ^{such} as will ~~indignantly~~ ^{indignantly} learn about things as could happen in "Martin Eden" or





-3- "White Fang."

"The Moon Hell" or "White Fang."

Jack London's ~~novels~~ are not simple books of travel and adventure, although it goes without saying, travels and adventures ~~are~~ sometimes conspicuously present in them.

Some of us are accustomed to associate the great ~~and~~ writer with one of the two extreme settings: either the infinite white deserts of the Far North or the infinite blue expanses of the Southern Seas. These landscapes and seascapes, horribly cold or excessively hot, are strange to and very remote from our country which enjoys ~~the~~ an agreeable temperate climate, characterized by the ~~seasonally~~ agreeable succession of the four seasons. The descriptions in ~~that~~ say, "White Fang" or "South-Sea Tales" should, seemingly, ~~the~~ attract us as so many 'exotic' elements. Well, I'm sure that for the majority of our readers, for all the richness ~~of~~ a natural descriptions, the latitudes are but a background - and a very real background, too. What is really ~~the~~ essential for them is the human element - man, with capital initial 'M', struggling against 'man' with small initial 'm', against exploitation, greed, and cruelty.





Despre TRADUCERI

L. Levițchi

Grainic. Să-mi permită ascultătorii să le reamintim că subiectul "traduceri" (atît din engleză în română cît și invers) a fost o preocupare constantă a noastră; de asemenea, că prof. Leon Levițchi, șeful catedrei de literatură engleză al facultății de limbi și literaturi germanice, pe care îl vom invita la un interviu de în-dată, și-a exprimat în mai multe rânduri ^{punctul de vedere/} părerea cu privire la această problemă....

L.L. Conșțați-vă pentru corectiv - nu punctele de vedere. Traducerea este departe de a fi o chestiune ușoară sau simplă; și, pentru a-l cita pe Shakespeare, nu foarte exact, făcînd, un traducător poate juca multe roluri în viața lui... Uneori, cînd e bine dispus, el traduce cuvînt cu cuvînt, ceea ce este dezastruos; alteori, cînd e calm și liniștit și "științific", traduce "sintactic", ceea ce nu e chiar așa de rău; alteori, cînd e supărat, înlătură originalul și spune, mai curînd serie, lucruri care au foarte puțină legătură cu textul original. Aceasta e ceea ce face. ~~XXXXXXXXXXXXXXXXXXXX~~ În ceea ce privește concepțiile sale... - ei bine, cei care cugetă la această problemă, nu spun astăzi ceea ce au gîndit ieri și, cu siguranță, nu vor spune mîine ceea ce spun azi; pentru această problemă a traducerilor seamănă foarte bine cu bucata de săpun din cada de baie: ai impresia că ai prins-o chiar în clipa în care îți scapă din mînă.

Grainic. Totuși, traduceri continuă să se facă, oamenii îl citesc pe Dickens în românește, pe Zola în rusește, pe Goethe în englezăste...

L.L. Bineînțeles - și acesta e lucrul cu adevărat important. Un poet american spunea: "Poezia este ceea ce nu se poate traduce". Dar Shakespeare a fost tradus, și zicem, în germană, cu urmarea că un specialist englez, comentînd versiunea lui Schlegel, a spus: "Fe-

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pe Dickens numai într-un fel de traducere foarte proastă - în așa fel încît mi-am făcut o părere foarte proastă despre Dickens - o părere pe care, din fericire, mi-am îmbunătățit-o mult mai târziu... Ce loc important ocupă astăzi traducerile în țara noastră se poate vedea din faptul că noi, ~~scriitorii~~ traducătorii români, alcătuim o secție a Uniunii scriitorilor români, că avem acolo cam 80 membri, că unii dintre noi au fost aleși în conducerea Uniunii, respectiv Consiliul Uniunii....

Crainic. Vă referiți, evident, la alegerile care au avut loc de curînd la Uniunea scriitorilor....


L.L. - Da - Conferința din Mai, un eveniment deosebit de important în viața culturală a țării noastre....

Crainic. Deci, un eveniment deosebit de important în viața traducătorilor....

L.L. Firește. Vom avea dezbateri pe chestiuni de principii, vom studia probleme concrete, ne vom sfîdi! Avînd un singur scop în vedere: să le oferim cititorilor noștri pe cel mai bun Dickens, pe cel mai bun Shakespeare, pe cel mai bun Goethe.... Sarcina este enormă, dar noi cunoaștem forțele latente sau evidente ale traducătorilor noștri. Eu, unul, nu pot să nu fiu optimist - foarte...








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