

Leon Levițchi – Archive. 18



Limba Engleză.
Texte analitice pentru
Cursul Practic
1967

Ediție facsimil în 4 volume
Volumul 1

I should rather say: I believe
in things that can be demonstrated and I do not believe that can
-not be demonstrated. If - if! - the new achievements of lin-
guistics 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.

Editat de
C. George Sandulescu și Lidia Vianu



<http://editura.mttlc.ro>
The University of Bucharest. 2018

1 iunie 2018

Comunicat de Presă

Ediție online

Contemporary Literature Press,

sub auspiciile următoarelor foruri: **Universitatea din București, The British Council, Institutul Cultural Român și Uniunea Scriitorilor din România**

Anunță publicarea volumului

CENTENAR LEVIȚCHI

Limba Engleză.

Texte analitice pentru

Cursul Practic

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Ediție facsimil în 4 volume

ISBN 978-606-760-168-8; 978-606-760-169-5; 978-606-760-170-1; 978-606-760-171-8

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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.

*

Ce este Anglistica? Este pur și simplu absolut tot ce se leagă nu numai de limba, ci și de literatura engleză, în timp și spațiu (în timp, de la *Beowulf* la Harold Pinter, iar, în spațiu, de la gramatica substantivului până la lexicografie).

Ca să fii anglist adevărat, trebuie să cunoști bine nu numai literatura, ci și limba – structura limbii. Să ne gândim acum la cei care l-au precedat pe Leon D. Levițchi la conducerea științifică reală a Catedrei. Nu au fost decât trei: Dragoș Protopopescu, Ana Cartianu și Klinka – după spusele studenților, născut la Calcutta. Cum se face că niciunul dintre ei nu avea cunoștințe de structura limbii? În plus, erau toți trei specializați în porțiuni ale anglisticii: Dragoș Protopopescu – în franțuzisme, Ana Cartianu – în literatura secolului al XIX-lea, iar Klinka era un foarte bun traducător, dar numai din română în engleză. Important este de subliniat aici că Profesorul Levițchi acoperea în detaliu întreaga arie a anglisticii în sensul german al

cuvântului. Aceasta este rațiunea pentru care el singur a fost deschizător de drumuri. Iată de ce el rămâne singurul și cel mai important dintre toți.

*

Nu ușor, ba chiar cu greu, reușim în sfârșit să publicăm o serie de documente private ale remarcabilului anglist mort tânăr pentru un intelectual, la numai 70 de ani (1918-1991), chiar când pusese tocul jos — terminând ultimul dicționar pe care ajunsese să-l mai scrie.

Nu avem nevoie să facem o prezentare a Profesorului Leon Levițchi, fiu într-o serie neîntreruptă de 17 preoți. Poate am avea material de publicat de zece ori mai mult decât reușim.

Să ne ajute Dumnezeu să publicăm cât mai mult, cu scopul de a întregi complexa sa personalitate. Mulțumim din inimă familiei Levițchi pentru ajutorul dat, și urăm spor cititorilor acestor stranii documente.

C. George Sandulescu

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CONTEMPORARY
LITERATURE PRESS



<http://editura.mttlc.ro>
The University of Bucharest. 2018

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CONTEMPORARY LITERATURE PRESS

The online Publishing House of the University of Bucharest

Lidia Vianu
Director

C. George Săndulescu
Executive Advisor

Editura pentru studiul limbii engleze prin literatură






ISBN 978-606-760-168-8

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Copertă, redactare și tehnoredactare

Lidia Vianu

Postare: Cristian Vîjea


Imaginile de pe copertă: Leon Levițchi; Manuscris din emisiune radiofonică, 1973, cu corecturile lui Levițchi, reluat aici lărgit:

Well - you see - quite, quite accidentally, I belong to an older generation; and, quite, quite accidentally, ~~ix~~ for twenty years on end I taught English grammar to our students; and I taught them ~~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 ^{is} 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 that can ^{in things/} -not 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 ~~much~~ ^{is} better to speak of subject and predicate than of subject and predicate group (SNG, or PG).



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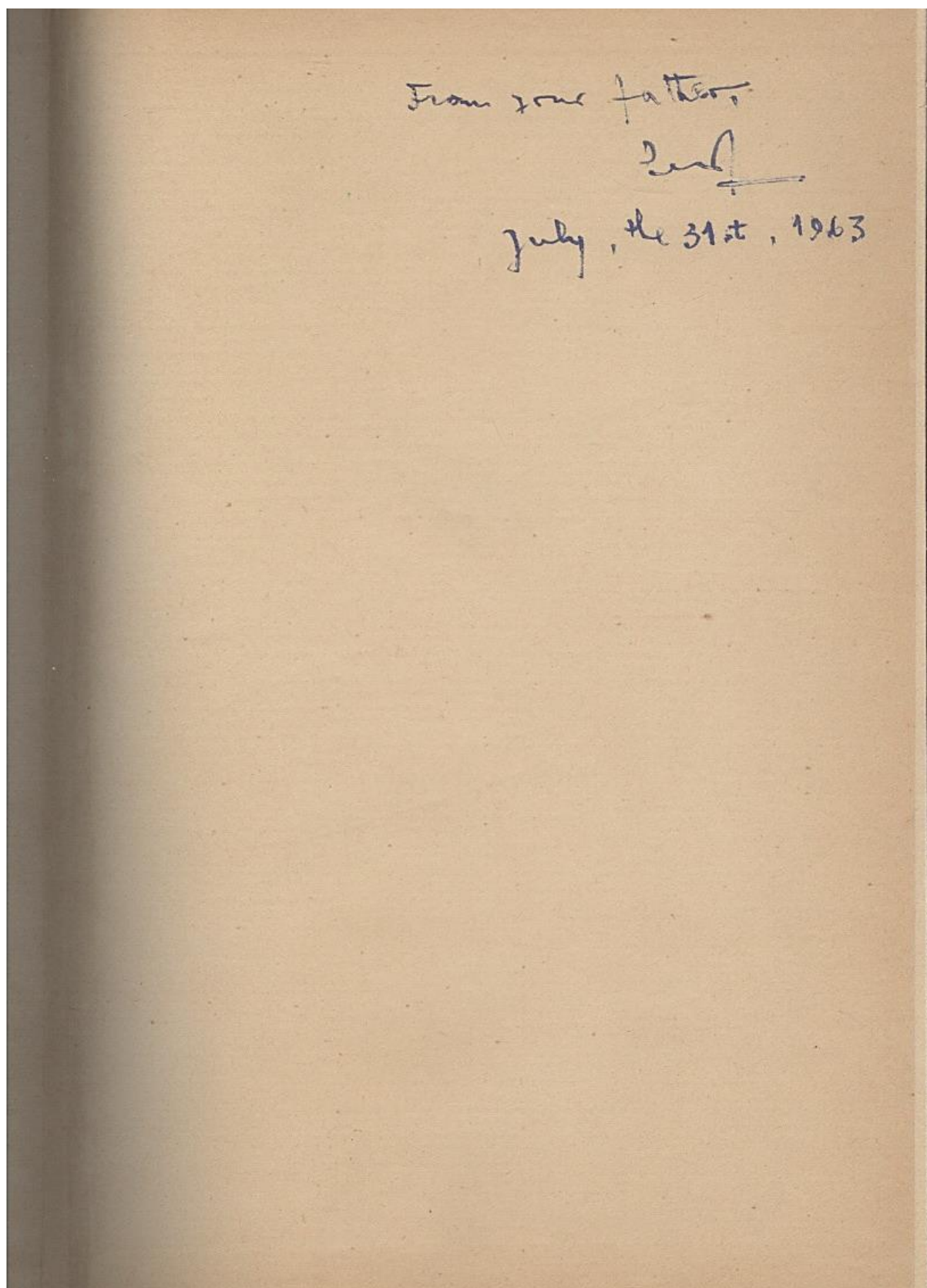
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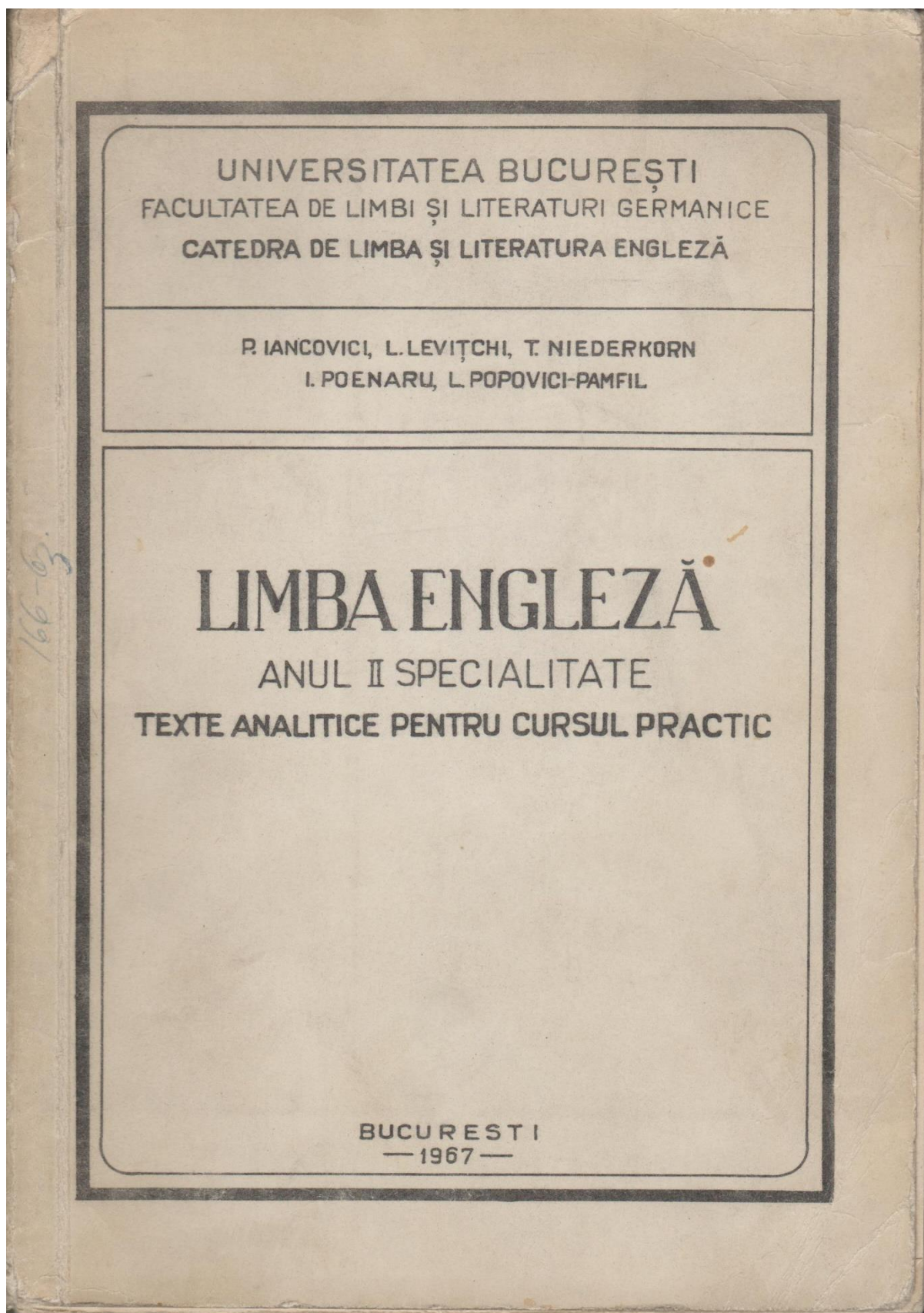
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*Bun de
multiplicat.
A. Carstea*

U N I V E R S I T A T E A B U C U R E S T I

FACULTATEA DE LIMBI SI LITERATURI GERMANICE
CATEDRA DE LIMBA SI LITERATURA ENGLEZA

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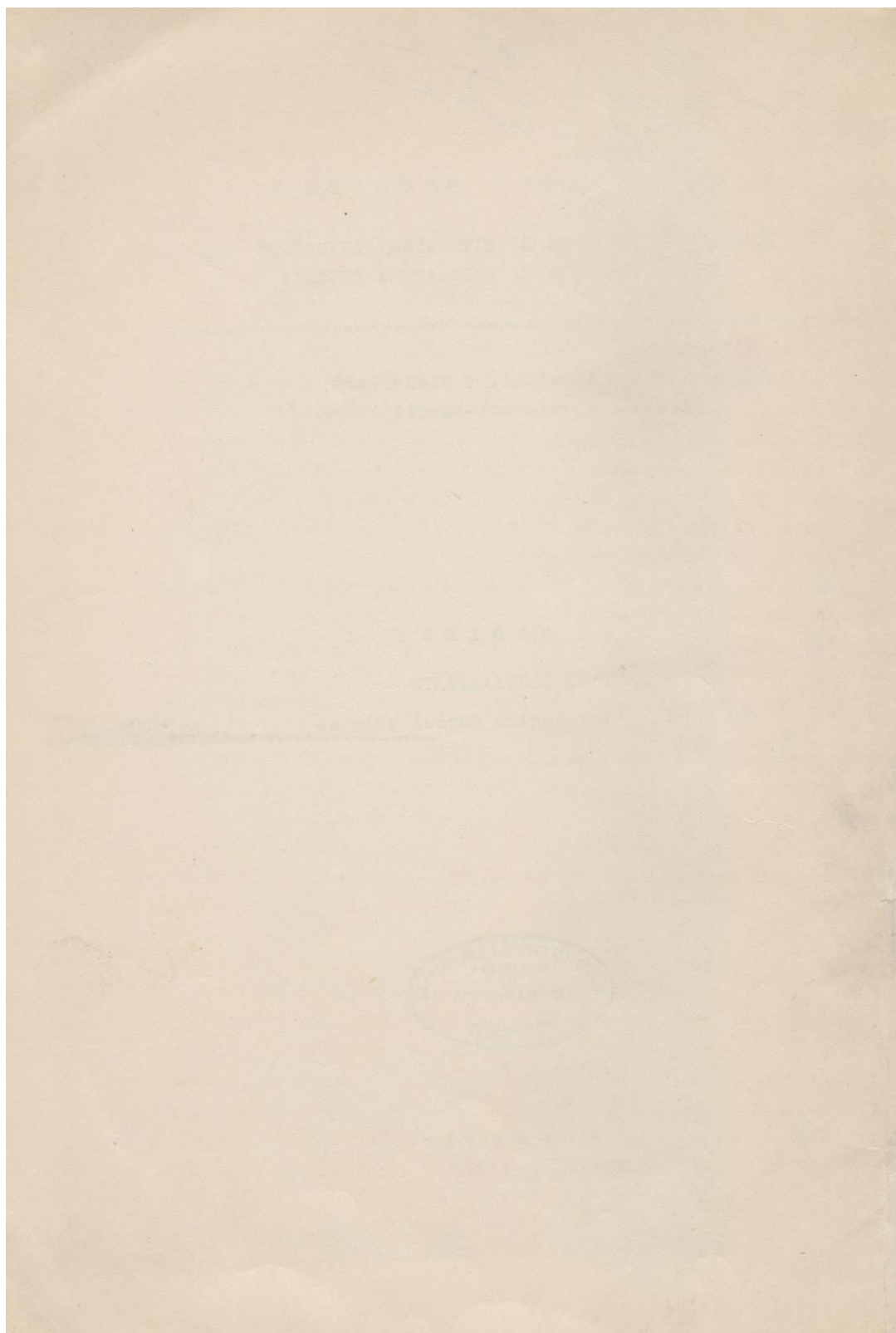
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CUVINT INAINTE

Lucrarea de față își propune drept scop îmbogățirea și aprofundarea cunoștințelor de limbă engleză, dobândite în anul I de învățământ superior, prin studierea unor texte literare. Acestea, spre deosebire de cele care figurează în volumul CURS PRACTIC anul I, prezintă dificultăți mai mari, precum și o mai variată gamă de probleme lingvistice – atât sub raport lexical, cât și stilistic. De aceea, pe lângă textele alese din literatura contemporană de limbă engleză, am socotit potrivit să introducem și texte aparținând marilor scriitori clasici – Shakespeare, Swift, Byron, Dickens, Butler. Cunoașterea în acest mod, prin comentarii și analiză stilistică, a unor fragmente din capodoperele literaturii engleze va înlesni contactul cu viitoarele cursuri de literatură și seminariile aferente lor, punând totodată în fața studenților exemple de folosire măiestrită a limbii literare de către artiști ai cuvântului din diferite epoci.

Am fost deopotrivă de preocupați, pe lângă valoarea literară a textelor și de conținutul lor educativ, căutând ca tematica acestora să cuprindă aspecte cât mai variate ale vieții sociale.

Din punct de vedere tehnic, manualul se prezintă împărțit în două jumătăți, aproape egale ca număr de lecții, corespunzând celor două semestre ale anului universitar.

Prima parte oferă câte un comentariu stilistic pentru fiecare text, urmat apoi de exerciții grupate pe categorii (I. lexicale, II. gramaticale, III. stilistice). Acestea, pornind de la text sau de la problemele ridicate în comentariu cer o analiză sau o aplicare a unor reguli care depășesc





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limitele stricte ale comentariului, referindu-se adesea și la cunoștințele dobândite în anul I. Am considerat utilă prezența unor chestionare, precum și a exercițiilor de traducere din și în limba engleză. Acestea, legate în general de tematica lecției, pot apărea uneori mai dificile sau prea lungi. În predare, profesorul va putea alege, după necesități și nivelul grupei respective de studenți, fragmentele cele mai indicate pentru exerciții, după cum va putea face aceeași selecție și din exercițiile lexicale, gramaticale sau stilistice.

Pornind de la convingerea că studiul individual trebuie să aibă o pondere din ce în ce mai mare într-un stadiu mai avansat al învățării l. engleze autorii manualului speră să poată contribui la creierea unor deprinderi de muncă independentă, prezentând, în partea 2-a, texte a căror analiză și comentare vor fi făcute de studenți (acasă sau în clasă, cu ajutorul profesorului), după modelul comentariilor din prima parte. Exercițiile sînt menite să dirijeze și să unifice o asemenea muncă, subliniind aspectele mai importante ale textului. Profesorul va avea desigur un mare rol în însușirea studiului practic și aplicarea creatoare a sugestiilor oferite de noi, după cum prezența lui va putea suplini eventualele lipsuri ale acestei lucrări.





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Lesson I

From THE TEMPEST

by William Shakespeare

The literary activity of William Shakespeare (1564 - 1616), the greatest English playwright, is usually divided into three more or less distinct periods: the first (1591-1600), comprising his 'light' comedies (The Comedy of Errors, A Midsummer Night's Dream, The Taming of the Shrew, Much Ado About Nothing, etc.) most of his 'chronicle' plays (Henry VI, Henry IV, Richard II, Richard III, etc.) and two tragedies (Romeo and Juliet, Julius Caesar); the second (1601-1608), characterized by the presence of his great tragedies (such as Hamlet, Othello, King Lear, Macbeth, etc.) and the so-called 'dark' comedies (e.g. All's Well That Ends Well); the third (1608-1611? 1612?), the period of 'romances' or 'romantic' plays (such as The Winter's Tale).

The Tempest (1610? 1611? 1612?) belongs to the third period, being, as many Shakespearian critics put it, Shakespeare's 'swan-song'. Prospero, the central character of the play, seems to be Shakespeare's spokesman, voicing his 'last word' on quite a number of philosophical and social problems, such as the problem of liberty and slavery, of art, of life and death, of love, etc.

The fragment quoted below is representative both of Shakespeare's philosophy and of his craftsmanship. It is the beginning of Act III, Scene I.



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Before Prospero's Cell

Enter Ferdinand, bearing a log.

Ferdinand. There be some sports are painful, and their
labour →

Delight in them sets off: some kinds of baseness
Are nobly undergone, and most poor matters
Point to rich ends¹⁾. This my mean task
Would be as heavy to me as odious, but
The mistress which I serve quickens what's dead,
And makes my labours pleasures: O, she is
Ten times more gentle than her father's crabbed,
And he's composed of harshness. I must remove
Some thousands of these logs, and pile them up,
Upon a sore injunction:²⁾ my sweet mistress
Weeps when she sees me work, and says, such
baseness

Had never like executor. I forget:
But these sweet thoughts do³⁾ even refresh my
labours

- 1) The passage is obscure. A commentator (M.Luce) explains:
"Some pastimes demand a good deal of perseverance, but
the pleasures they afford is a set-off against the labour
they involve; it is often noble to discharge the most me-
nial of occupations, and the humblest duties lead to some-
thing higher...'And... sets off' may more doubtfully be in-
terpreted, 'And the labour they involve heightens the pleasure
they afford. 'It is better to regard 'delight' as the subject,
and 'labour' the object "
- 2) upon a sore injunction - under pain of severe punishment
- 3) do - 'do' was frequently used as a mere expletive in affir-
mative clauses.

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- 3) visitation - probably 'visit'.



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Miranda.

You look wearily.¹⁾

1. /at
Ferdinand

No, noble mistress; 'tis fresh morning with me
When you are by night. I do beseech you, -
Chiefly that I might set it in my prayers, - 35
What is your name ?

Miranda.

Miranda.- O my father,
I have broke your nest²⁾ to say so !

Ferdinand.

Admired Miran-
da!

Indeed the top of admiration! worth
Whats's dearest to the world ! Full many a lady
I have eyed with best regard, and many a time 40
The harmony of their tongues hath³⁾ into bondage
Brought my too diligent ear: for several virtues
Have I liked several women; never any
With so full soul, but some defect in her
Did quarrel with the noblest grace she owed,
And put it to the foil⁴⁾: but you, O you,
So perfect and so peerless, are created
Of every creature's best!

Miranda.

I do not know

One of my sex; no woman's face remember,
Save, from my glass, mine own; nor have I seen 50
More than I may call men than you, good friend,
And my dear father: how features⁵⁾ are abroad,
I am skilless of; but, by my modesty,
The jewel in my dower, I would not wish
Any companion in the world but you;

1) wearily - today, 'weary'

2) broke your nest = broken your behest ('disobeyed your
command')

3) hath - today, 'has'

4) to put to the foil - possible sense: 'to trample under foot
or 'to render liable to defeat'

5) features - physical appearance.



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Nor can imagination form a shape,
Besides yourself, to like of. But I prattle
Something too wildly, and my father's precepts
I therein do forget.

Ferdinand. I am, in my condition,
A prince, Miranda; I do think, a king; 60
I would, not so! - and would no more endure
This wooden slavery¹⁾ than to suffer
The flesh-fly blow²⁾ my mouth. Hear my soul speak:
The very instant that I saw you, did
My heart fly to your service; there resides 65
To make me slave to it; and for your sake
Am I this patient log-man.

Miranda. Do you love me ?
Ferdinand. O heaven, O earth, bear witness to this sound,
And crown what I profess with kind event³⁾,
If I speak true ! if hollowly, invert 70
What best is boded me to mischief ! I,
Beyond all limit of what else⁵⁾ i'the world,
Do love, prize, honour you.

Miranda. I am a fool
To weep at what I am glad of.
Prospero. Fair encounter⁶⁾ 75
Of two most rare affections!

(lines 1-75)

- 1) wooden slavery - the slavery of carrying wood. The line
has been amended by Pope for the sake of rhythm: "This
wooden slavery than I would suffer".
- 2) to blow - to foul
- 3) kind event - favourable result
- 4) hollowly - falsely
- 5) what else - whatsoever else
- 6) encounter - meeting



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COMMENTARY

19 When Prospero realizes that Miranda and Ferdinand have fallen in love with each other (I, 2, 450), he makes up his mind to put the prince to the test, "lest too light winning/Make the prize light" (I, 2, 451-452). In other words, as in many other plays, Shakespeare again resorts to experiment, one of the key-notions of the advanced materialistic thinking in Shakespeare's age.

Prospero deliberately puts on the mask of a tyrannical father and master, speaks rudely to Ferdinand (he calls him 'spy' and 'traitor'), and threatens him with unheard-of tortures: "I'll manacle thy neck and feet together; /Sea-water shalt thou drink; thy food shall be/ The fresh-brook muscles, wither'd roots, and husks/ Wherein the acorn cradled". (I, 2, 461 - 464). Subsequently, however, Ferdinand was never subjected to this kind of 'test'; as may be seen in the scene reproduced in the lesson, he was merely asked to 'carry logs' viz. his 'test' was work, physical work of the kind Caliban was enjoined to perform.

In the general context of the play this episode is significant, for the problem of work and of man's attitude towards it is one of the main topics in The Tempest. Faithful to a specific dramatic device in accordance with ^{which} some topic is viewed and discussed by several characters in turn (e.g. Troilus and Cressida II, 2, Timon of Athens, IV, 3 etc.), Shakespeare makes several people show, directly or indirectly, their viewpoint on work: Caliban, Ariel, Gonzalo, Ferdinand, and Miranda. Prospero's attitude can be inferred,

Through the mouth of Ferdinand (and Miranda) Shakespeare stresses the idea that any kind of work, however 'hard' or 'base' or 'odious', may become pleasant or, at least, bearable if it is performed in the name of some lofty aim. In Ferdinand's particular case, this aim is to win Miranda's love and Prospero's approval of it; but love is a mere illustration of a comprehensive generalization made by Ferdinand

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himself in the first lines of his soliloquy: "There be some sports are painful, and their labour /Delight in them sets off; some kinds of baseness/Are nobly undergone, and most poor matters / Point to rich ends".

The 'illustration' that follows makes ample use of stylistic devices characteristic of the English Renaissance 'Amplification' - the best means, according to Thomas Wilson's Art of Rhetoric (1553), for 'apt moving of affections' including 'vehemency of words', 'heaping of words and sentences together', hyperbole, antithesis, and a number of other figures.

Note, for instance, Shakespeare's insistence on the 'unpleasant' character of Ferdinand's task as well as on his 'obligation' to perform it: 'mean task' (4), 'heavy' (5), 'odious' (5), 'must remove' (9). 'upon a sore injunction' (11), 'baseness' (12), 'labours' (14), 'enjoined to pile' (17), 'I must strive to do' (23), 'you look wearily' (32); on superlatives, explicit or implicit: 'most poor matters' (3), 'would be as heavy to me as odious' (5), 'ten times more gentle than her father's crabbed,/ And he's composed of harshness' (8-9), 'some thousands of these logs' (10), 'A sore injunction' (11), 'sweet mistress' (11), 'such baseness' (12), 'like executor' (13), 'most busy' (14), 'least' (14), 'so hard' (16), 'hard at study' (20), 'most dear mistress' (21), 'precious creature' (25) 'I had rather crack my sinews, break my back' (26), 'noble mistress' (33), 'fresh morning' (33), 'the top of admiration' (38), 'dearest' (39), 'full many a lady' (39), 'best regard' (40), 'many a time' (40), 'my too diligent ear' (42), 'with so full soul' (44), 'the noblest grace' (45), 'so perfect and so peerless' (a quantitative hendiadys, (47), 'of every creature's best' (48), etc.; also, on antitheses, chiefly represented by antonyms: 'painful', labour' - 'delight' (1-2), baseness' - 'nobly' (2-3), 'poor' - 'rich' (3-4), 'quickens'- 'dead' (6), 'labours' - 'pleasures' (7), 'gentle' - 'crabbed', 'harshness' (8-9), etc.

Ferdinand's emphatic way of speaking betrays strong emotional strain and conflict, unwillingness to obey Prospero and to perform a hard and 'base' work, a sense of its



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necessity, love for Miranda, and perfect happiness at the mere thought of her. Since, on the other hand, almost all his cues are replete with antitheses, superlatives, apostrophes and 'impulsive syntax' (anacoluthons), it is under all circumstances that Ferdinand reveals himself as a highly passionate man.

Miranda accepts work in a different vein, willingly, as she herself points out (III,1,30-31), not without slightly rebuking Ferdinand for his 'unwillingness'. This should be connected with the strong sense of duty which her father had inculcated on her probably alongside the idea of work:

... and here

Prospero.
Have I, thy schoolmaster, made thee more profit
Than other princess' can, that have more time
For vainer hours, and tutors not so careful.
(I,2,171-174)

Modesty is also characteristic of her. She calls it 'the jewel in my dower' (III,1,54) and the restful quality of many of her utterances is in keeping with it. But Miranda's supreme psychological trait is pity. 'Alas, now, pray you, /Work not so hard' (III,1, 15-16)- these are her first words when she sees Ferdinand carrying the heavy logs. The same compassionate attitude is noticeable in her subsequent sentences, as it was in her very first cues in the play ('if by your art, my dearest father, you have/ Put the wild waters in this roar, allay them... Poor souls!' etc., I,2, 1-2, etc). Prospero's first characterization of her is that she has 'a piteous heart' (I,2,14) and this is significant enough, for, as Shakespeare criticism has established, the first epithet given to a character in Shakespeare's plays is frequently indicative of his or her dominant virtue or vice. On the other hand, although she seems to have fallen in love with Ferdinand 'at first glance', she actually begins to love him under the impulse of compassion (I, 2, 436, etc.), as frequently in Shakespeare (thus



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Desdemona in Othello, I,3, 161, etc.).

The statistical computation of the word 'pity', its synonyms and their derived forms in The Tempest is revealing as to Shakespeare's intention to underline it as a key-word for the delineation of a personage's character. But statistical computation often proves as helpful for a better understanding of other aspects of Shakespeare's works; for repetition (in its most varied forms) is one of the chief devices of Shakespeare's art. Thus on the ideational plane of The Tempest, 'liberty' and 'slavery', which are largely dwelt upon in close connection with the problem of 'work' (against the general background of colonialism), may be profitably studied with the help of 'statistical linguistics' ; for these

notions are not only discussed, but also mentioned in places and contexts where they are little expected, with an insistence which reminds one of 'leit-motifs'. The Ferdinand-Miranda scene, for instance, contains the following characteristic words: 'mistress' (6), 'serve' (6) 'mistress' (11) 'mistress' (21), 'mistress' (33), 'bondage' (41) 'slavery' (62) 'service' (65), 'slave' (66) -also in the rest of the scene: 'maid' (84), 'servant' (85), 'mistress' (86), 'bondage' (89), 'freedom' (89).

It is one of the distinctive features of Shakespeare's craftsmanship to make expression subservient to content not only in the usual sense of the word (i.e. as the adequate vehicle of the thought), but also as a kind of almost permanent lexical-stylistic background).

EXERCISES

I

I. Read the excerpts below and describe the attitude which the respective characters in The Tempest adopt towards work:

Ariel. Is there more toil? Since thou dost give me pains, (pains - labours)



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Let me remember thee what (-remind thee of what)
thou hast promised,
Which is not yet perform'd me.

Prospero. How now? moody ?
What is't thou canst demand?

Ariel. My liberty.

Prospero. Before the time be out? no more!
(I,2,242-246)

Gonzalo. I' the commonwealth I would by contraries
Execute all things; for no kind of traffic
Would I admit; no name of magistrate;
Letters should not be known ; riches, poverty,
And use of service, none; contract, succession,
Bourn, bound of, tilth, vineyard, none;
No use of metal, corn, or wine, or oil;
No occupation; all men idle, all.
(II,I,147-154).

Prospero. What, ho! slave, Caliban!
Thou earth, thou! speak!

Caliban (Within.) There's wood enough within.
.....

Caliban. (Aside.) I must obey; his art is of such power,
It would control my dam's god, Setebos,
And make a vassal of him.

(I,2,313-314; 372-274).

II. Is there any hint in III, 1, at Prospero's being
a hard-working man?

- 10
- I. Render lines 15-16 into contemporary English.
 - II. Translate lines 30-48 into Rumanian.
 - III. Substitute adequate synonyms for the underlined words below:

and make my labours pleasures; sweet
thoughts; full many a lady; many a time;
hath into bondage brought; something too
wildly; it would become me; save, from my



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glass, mine own; the very instant

IV. Form derivatives from: glass, shape, suffer,
patient, hollow, fair.

III

I. Explain the uses of do, did in:

- But these sweet thoughts do even refresh my
- Most busy least, when I do it labours
- What I must strive to do
- It would become me / As well as it does you
- Some defect in her / Did quarrel with the noblest
grace she owed
- Do you love me ?

II. Give some examples of elliptical sentences in the
text.

III. State the morphological status of the attributes in:
most poor matters; of every creature's best;
no woman's face; my fathers's precepts; wooden
slavery; beyond all limit; the very instant.

IV

I. Give some instances of a) parentheses, b) apostrophes, c) exclamatory sentences in Ferdinand's cues and justify them.

II. Mention the puns to be found in the text.

III. The verse in III, 1, is the well-know 'blank verse' of Shakespeare's plays - the iambic pentametre (a ten or eleven syllable line in which every second syllable is stressed). Are there any deviations from it in the fragment quoted ?

TRANSLATE INTO ROMANIAN(in prose):

by William Shakespeare

Agrippa. O, rare for Antony!

Enobarbus. Her genewomen, like the Nereides,
So many mermaids, tended her i' the eyes,
And made their bends adornings; at the helm
A seeming mermaid steers; the silken tackle
Swell with the touches of those flower-soft hands,
That yarely frame the office. From the barge
A strange invisible perfume hits the sense
Of the adjacent wharfs. The city cast
Her people out upon her, and Antony,
Enthroned i' the market-place, did sit alone,
Whistling to the air; which, but for vacancy,



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Had gone to gaze on Cleopatra too
And made a gap in nature.

(II,2,198-226)

TRANSLATE INTO ENGLISH:

Aspecte ale gramaticii limbii engleze în vremea
lui Shakespeare.

F.O. 166/63
Formele morfologice și structurile sintactice din opera lui Shakespeare se caracterizează, ca și cele din operele contemporanilor săi, printr-o mobilitate pe care limba engleză nu o cunoscuse pînă atunci. Astfel, bunăoară, conversiunea a căpătat o dezvoltare extraordinară (datorită pierderii desinențelor), diferite părți de vorbire putînd fi folosite ca alte părți de vorbire, de ex. 'You are the cruellest she alive' (Two Gentlemen of Verona, I,5, 259), etc.

Multe forme și funcții gramaticale se deosebesc de cele din engleza de astăzi.

Genitivul era uneori exprimat cu ajutorul adjectivului posesiv his, ca în 'The king his son' (The Tempest, II, 1,236). Un număr de substantive erau folosite ca adjective calificative, de ex. "a neighbour ticket". (Love's Labours's Lost, V, 2,94). Comparativele duble, astăzi considerate greșite, apăreau frecvent în piesele lui Shakespeare, îndeplinind adesea o funcție de întărire, de ex. 'There is no lady of more softer bowels' (Troilus and Cressida, II, 2, 11). Mine și thine erau întrebuințate și ca adjective (nu numai ca pronume). Pronumele which îl putea înlocui pe who sau whom, după un antecedent care denumea persoane sau, în general, ființe.

Unele forme de bază ale cîtorva verbe neregulate diferă de cele de astăzi, de ex. spake în loc de spoke, forgot în loc de forgotten etc. La persoana a doua singular





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indicativ prezent se observă fluctuații între -s și desinen-
ța mai veche -(e)th (takes - taketh etc.). Do și did se în-
tâlnesc adesea în propoziții afirmative, fără a atrage după
sine accentuarea (ca astăzi); pe de altă parte, propozițiile
interogative și negative care în engleza contemporană ar re-
clama prezența lui do(did) se construiesc adesea fără auxiliar,
de ex. 'What say'st thou?' (Antony and Cleopatra, IV,5,9).
Negatiile duble sînt un fenomen frecvent. Aspectul continuu
apare relativ rar.

- o -





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Lesson II

From GULLIVER IN LILLIPUT, Book I

Jonathan Swift (1667-1745) is the most representative prose writer of the English democratic wing of the Enlightenment in the first part of the 18th century. Often styled 'the most savage of the major British satirists', he unmercifully lashed numerous aspects of the society of his time, the fierceness of his satire sometimes bringing him to downright misanthropic views (as in Gulliver's Travels, Book IV). The Battle of the Books (published in 1704) defends the 'Ancients' against the 'Moderns' in the literary battle which took place at that time. Another pamphlet, The Tale of a Tub (1704), is an attack against various religions and, to a certain extent, against religion in general. A Modest Proposal (1729), one of his most biting satires, is a plea against the poverty of the Irish people. The novel Gulliver's Travels was published in 1726 - see Commentary on page 23.

These people are most excellent mathematicians, and arrived¹⁾ to a great perfection in mechanics by the countenance and encouragement of the emperor, who is a renowned patron of learning. This Prince hath several machines fixed on wheels for the carriage of trees and other great weights. He often builds his largest men-of-war, whereof some are nine feet long, in the woods where the timber grows, and has them carried on these engines three or four hundred yards to the sea. Five hundred carpenters and engineers were immediately set at work^{to} prepare the greatest engine they had. It was a frame of wood raised three inches from the ground, about seven feet long and four wide, moving upon twenty-two wheels.

1) arrived to - now, arrived at



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The shout I heard was upon the arrival of his engine, which, it seems set out in four hours after my landing. It was brought parallel to me as I lay ; but the principal difficulty was to raise and place me in this vehicle. Eighty poles, each of one foot high, were erected for this purpose, and very strong cords of the bigness of packthread were fastened by hooks to many bandages which the workmen had girt round my neck, my hands, my body, and my legs. Nine hundred of the strongest men were employed to draw up these cords by making pulleys fastened on the poles, and thus in less than three hours I was raised and slung into the engine, and there tied fast.

All this I was told, for while the whole operation was performing,²⁾ I lay in a profound sleep by the force of that soporiferous³⁾ medicament infused into my liquor. Fifteen hundred of the Emperor's largest horses, each about four inches and a half high, were employed to draw me towards the metropolis, which, as I said, was half a mile distant.

About four hours after we began our journey I awakened by a very ridiculous accident, for, the carriage being stopped awhile to adjust something that was out of order, two or three of the young natives had the curiosity to see how I looked when I was asleep ; they climbed up into the engine, and advancing very softly to my face, one of them, an officer in the Guards, put the sharp end of his half pike a good way up into my left nostril, which tickled my nose like a straw and made me sneeze violently, whereupon they stole off unperceived, and it was three weeks before I knew the cause of my awaking so suddenly. We made a long march the remaining part of that day, and rested at night with five hundred Guards on each side of me, half with torches, and half with bows and arrows, ready to shoot me if I should offer to stir.

The next morning at sunrise we continued our march, and arrived within two hundred yards of the city gates about

2) was performing - was being performed
3) soporiferous - soporific



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noon. The Emperor and all his Court came out to meet us, but his great officers would by no means suffer his Majesty to endanger his person by mounting on my body.

At the place where the carriage stopped there stood an ancient temple, esteemed to be the largest in the whole kingdom, which, having been polluted some years before by an unnatural murder, was, according to the zeal of these people, looked as profane and therefore had been applied to common use and all the ornaments and furniture carried away. In this edifice it was determined I should lodge. The great gate fronting to the north was about four feet high and almost two feet wide, through which I could easily creep. On each side of the gate was a small window not above six inches from the ground; into that on the left side the King's smith conveyed fourscore and eleven chains, like those that hang to a lady's watch in Europe, and almost as large, which were locked to my left leg with six-thirty padlocks. 10

Over against this temple, on the other side of the great highway at twenty feet distance, there was a turret at least five feet high. Here the Emperor ascended with many principal lords of his Court to have an opportunity of viewing me, as I was told, for I could not see them. It was reckoned that above a hundred thousand inhabitants came out of the town upon the same errand, and, in spite of my guards, I believe there could not be fewer than thousand, at several times, who mounted upon my by the help of ladders. But a proclamation was soon issued to forbid it upon pain of death. When the workmen found it was impossible for me to break loose, they cut all the strings that bound me, whereupon I rose up with as melancholy a disposition as ever I had in my life. But the noise and astonishment of the people at seeing me rise and walk are not to be expressed. The chains that held my left leg were about two yards long and gave me not only the liberty of walking backwards and forwards in a semicircle, but, being fixed within four inches of the gate, allowed me to creep in and lie at my full length in the temple.



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When I found myself on my feet I looked about me, and must confess I never beheld a more entertaining prospect. The country round me appeared like a continued garden, and the enclosed fields, which were generally forty feet square, resembled so many beds of flowers. These fields were intermingled with woods of half a stang, and the tallest trees, as I could judge, appeared to be seven feet high, I viewed the town on my left hand, which looked like the painted scene of a city in a theatre.

.....

The Emperor was already descended from the tower, and advancing on horseback towards me, which had like to have cost him dear, for the beast, though very well trained, yet wholly unused at such a sight, which appeared as if a mountain moved before him, reared up on his hinder feet¹⁾; but that Prince, who is an excellent horseman, kept his seat till his attendants ran in and held the bridle while his Majesty had time to dismount. When he alighted he surveyed me round with great admiration, but without the length of my chain. He ordered his cooks and butlers, who were already prepared, to give me victuals and drink, which they pushed forward in a sort of vehicles upon wheels till I could reach them. I took these vehicles and soon emptied them all; twenty of them, were filled with meat and ten with liquor; each of the former afforded me two or three good mouthfuls, and I emptied the liquor of the vessels, which was contained in earthen vials, into one vehicle, drinking it off at a draught and so I did with the rest. The Empress and young Princes of the blood, of both sexes, attended by many ladies, sat at some distance in their chairs, but upon the accident that happened to the Emperor's horse they alighted and came near his person, which I am now going to describe. He is taller by almost the breadth of my nail than any of his Court, which

1) hinder feet - hind legs



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alone is enough to strike an awe into the beholders. His features are strong and masculine; with an Austrian lip and arched nose; his complexion olive; his countenance erect; his body and limbs well proportioned, all his motions graceful, and his deportment majestic..... He had on his head a light helmet of gold adorned with jewels, and a plume on the crest. He held his sword drawn in his hand to defend himself if I should happen to break loose; it was almost three inches long.....

C O M M E N T A R Y

For a long time Gulliver's Travels was looked upon as a book meant to divert children - and with good reason, too, for Gulliver's extraordinary adventures in the extraordinary countries of the dwarfs, or of the giants, the island that could fly, the wise horses that could speak and reason like human beings, may well assort with similar extraordinary elements in children's fairy-tales.

The truth, however, is that Swift wrote his book for grown-up people, describing and criticizing in it so many English realities of his time, that it is an actual chronicle and pamphlet; with so much caustic art that Gulliver's Travels alone could have justified the styling of Swift as 'the father of irony'.

The 'extraordinary' and 'fantastic' happenings in the novel are but a pretext. With a few exceptions, the characters and the settings are symbolic, standing for real people and real places.

The work is an uninterrupted allegory, sustained by an uninterrupted appeal to the eye. Metaphorically speaking, we may say that during Gulliver's first travel, Swift makes use of a pair of inverted binoculars. In Lilliput people are small, both bodily and spiritually. In Brobdingnag he makes use of magnifying optical apparatus - the magnifying glass, the microscope. The inhabitants of Brobdingnag are giants -





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but many of them are far from having great souls. In Laputa and Lagado, people lead a life that is so much divorced from its natural uses, that the optical perspective reminds one of a kaleidoscope (the scholars of Lagado extract sunbeams from cucumbers, etc.). The grotesque picture offered by the kaleidoscope in Laputa prepares the utopia in the fourth book of the Travels, where the 'wise horses' yield a supreme example of wisdom to mankind.

It is noteworthy that although there are so many fantastic elements in Gulliver's Travels, the book leaves an impression of profound realism upon the reader. How are we to account for such an impression ?

The excerpt in Lesson II partly explains it. Thus for exemple - and this is a characteristic device used by Swift in Gulliver's Travels - minute descriptions of sizes and proportions by means of figures prevail everywhere : 'He often builds his largest men-of-war, whereof some are nine feet long, in the woods where the timber grows, and has them carried on these engines three or four hundred yards to the sea... It was a frame of wood raised three inches from the ground, about seven feet long and four wide, moving upon twenty-two wheels. Fifteen hundred of the Emperor's largest horses, each about four inches and a half high, were employed to draw me towards the metropolis, which, as I said, was half a mile distant..., etc. It is obvious that Swift assumes the air of a scientist, of a man who describes 'bare' facts in the most 'objective' manner; an impression heightened by the almost total absence not only of similes and metaphors, but also of any other figures of speech based on representation (tropes).

But Swift does not limit himself to describing things 'objectively', in the guise of a scientist; he also puts on the garb of a man who can explain and justify things - this time very much like a lawyer. Hence an abundance of causal clauses characteristic of Gulliver's Travels, usually introduced by the conjunction for. An example in our excerpt is the sentence : 'All this was told, for while the whole





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operation was performing I lay in a profound sleep by the force of that soporiferous medicine infused into my liquor; etc.

One of the most sensitive and temperamental English writers, Swift disguised his feelings behind the screen of a would-be cold, neutral, objective style ; but the reader must not take much pains to discover the burning heart lying underneath.

EXERCISES

I.

- 1.- Supply synonyms (words, phrases) for:
most excellent mathematicians ; immediately;
to erect; by the force of ; out of order;
by no means.
- 2.- Explain the differences between : to allow,
to permit ; to mount, to ascend ; to raise,
to rise.
- 3.- Look up in a dictionary the main derivatives
of a)part ; b) sudden ; c) perceive, and use
them in sentences of your own.
- 4.- Give the antonyms of : these ; to arrive; great;
encouragement ; other ; often ; raised ; diffi-
cult ; bigness ; high ; many ; less ; to begin;
easily.
- 5.- Mention some compounds of: a) engine ;
b) window; c) sun.

II.

- 1.- Use modern forms instead of : hath ;
to arrive to ; whereupon ; whereof.





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2.- Fill in the blanks with articles (wherever necessary).

On.... 9th day of...June, 1707, I arrived at Nangasac after.... very long and troublesome journey. I soon fell into.... company of some Dutch sailors belonging to....

Amboyna of... Amsterdam... stout ship of 450 tons. I had lived long in... Holland, pursuing my studies at Leyden, and I spoke... Dutch well seamen soon knew from whence I came last ; they were curious to inquire into my voyages and course of life. I made up.... story as short and probable as I could, but concealed... greatest part. I would have given.... captain what he pleased to ask for my voyage to Holland ;but, understanding I was... surgeon, he was contented to take half... usual rate on condition that I would serve him in.... way of my calling.

Before we took shipping I was often asked by some of.... crew whether I had performed.... ceremony above mentioned ; I evaded... question by general answers that I had satisfied.... Emperor at Court in all... particulars. However,... malicious rogue of...skipper went to..... officer, and, pointing to me, told him I had not yet trampled on.... crucifix ; but other, who had received instructions to let me pass, gave.... rascal twenty strokes on..... shoulders with... bamboo, after which I was no more troubled with such questions. (Gulliver's Travels, A Voyage to Laputa).

3.- Ask disjunctive questions to:

- a) These people are most excellent mathematicians.
- b) It was a frame of wood raised three inches from the ground.
- c) Nine hundred of the strongest men were employed to draw up these cords.
- d) I



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awakened by a very ridiculous accident. e) At the place where the carriage stopped there stood an ancient temple. f) The great gate fronting to the north was about four feet high and almost two feet wide.

g) Here the Emperor ascended with many principal lords of his Court. h) The chains allowed me to creep in.

- 4.- Explain the ellipsis in: "the greatest engine they had".
- 5.- Pick up all the clauses or phrases in the excerpt which have an 'explanatory' or 'causal' character.
- 6.- Explain in grammatical terms : a) having been polluted ; b) my awaking so suddenly ; c) his great officers would by no means suffer him to endanger his person ; d) as I lay.
- 7.- Explain the forms and uses of to awake (n) in contemporary English.

III.

- 1.- Point out all the cases of stylistic inversion to be found in the excerpt.
- 2.- What figures of speech does Swift make use of in the first paragraph of the excerpt ?
- 3.- Explain the use of capital initial letters in the excerpt.
- 4.- Explain from a stylistic point of view :
a) it tickled my nose like a straw ; b) the country round appeared like a continued garden ; c) the town looked like the painted scene of a city in a theatre.





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5.- Complete the following phrases with nouns so as to make them similes;

as sudden as..... as sharp as.....
as strong as..... as melancholy as....
as big as..... as round as.....
to sleep as fast as..... as tall as.....
as soft as..... as simple as.....

6.- Pay attention to the adjectives in the text below and say whether they are 'objective' or 'subjective' ('epithets'):

At the place where the carriage stopped there stood an ancient temple, esteemed to be the largest in the whole kingdom, which, having been polluted some years before by an unnatural murder, was, according to the zeal of those people, looked on as profane, and therefore had been applied to common use, and all the ornaments and furniture carried away. In this edifice it was determined I should lodge.

The great gate to the north was about four feet high and almost two wide, through which I could easily creep.

Translate into Rumanian :

I used to attend the King's levée once or twice a week, and had often seen him under the barber's hand, which, indeed, was at first very terrible to behold, for the razor was almost twice as long as an ordinary scythe. His Majesty, according to the custom of the country, was only shaved twice a week. I once prevailed upon the barber to give me some of the suds or lather, out of which I picked forty or fifty of the strongest stumps of hair. I then took a piece of fine wood, and cut it like the back of a comb, making several holes in it at equal distances with as small a needle as I could get from Glumdalclitch. I fixed in the stumps so artificially, scraping and sloping them with my knife





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towards the points, that I made a very tolerable comb, which was a seasonable supply, my own being so much broken in the teeth that it was almost useless; neither did I know any artist in that country so nice and exact as would undertake to make me another.

And this puts me in mind of an amusement wherein I spent many of my leisure hours. I desired the Queen's woman to save for the combings of her Majesty's hair, whereof in time I got a good quantity, and, consulting with my friend the cabinet-maker, who had received general orders to do little jobs for me, I directed him to make two chair-frames no larger than these I had in my box, and then to bore little holes with a fine awl round those parts where I designed the backs and seats. Through these holes I wove the strongest hairs I could pick out, just after the manner of cane-chairs in England. When they were finished, I made a present of them to her Majesty, who kept them in her cabinet, and used to show them for curiosities, as, indeed, they were the wonder of everyone that beheld them.

The Queen would have me sit upon one of these chairs, but I absolutely refused to obey her, protesting I would rather die a thousand deaths than place a dishonourable part of my body on those precious hairs that once adorned her Majesty's head. Of these hairs (as I had always a mechanical genius) I likewise made a neat little purse about five feet long, with her Majesty's name deciphered in gold letters, which I gave to Glumdalclitch, by the Queen's consent. To say the truth, it was more for show^{rather} than use, being not of strength to bear the weight of the larger coins, and therefore she kept nothing in it, but some little toys that girls are fond of.

The King, who delighted in music, had frequent concerts at Court, to which I was sometimes carried, and set in my box on a table to hear them; but the noise was so great that I could hardly distinguish the tunes. I am confident that all the drums and trumpets of a royal army, beating and sounding together just at your ears, could not equal it. My



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practice was to have my box removed from the places where the performers sat as far I could, then, to shut the doors and windows of it and draw the window curtains, after which I found their music not disagreeable.

I had learned in my youth to play a little upon the spinet. Glumdalclitch kept one in her chamber, and a master attended twice a week to teach her : I call it a spinet because it somewhat resembled that instrument, and was played upon in the same manner. A fancy came into my head that I would entertain the King and Queen with an English tune upon this instrument. But this appeared extremely difficult, for the spinet was nearly sixty feet long, each key almost a foot wide, so that, with arms extended, I could not run to above five keys, and to press them down required a good smart stroke with my fist, which would be too great a labour and to no purpose. The method I contrived was this : I prepared two round sticks about the height of common cudgels ; they were thicker at one end than the other, and I covered the thicker ends with a piece of a mouse's skin, that by rapping on them I might neither damage the tops or the keys nor interrupt the sound.

(J.Swift, Gulliver's Travels, A Voyage to Brobaingnag).

Translate into English:

I.

1. Cum se face că acești oameni au ajuns la o atare perfecțiune în matematică ?
2. Cu ce anume transportă ei pomii și alte poveri grele ?
3. Ce lungime au unele din corăbiile de război ale împăratului ?

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4. Cui i s-a poruncit să construiască cel mai mare vehicol din țara lor ?
5. La ce înălțime de pământ se afla carcasa ?
6. Câte roți avea vehicolul ?
7. La câte ore după debarcarea mea porni vehicolul ?
8. Care a fost principala dificultate când vehicolul fu așus lângă mine ?
9. Ce înălțime aveau stîlpii ?
10. Ce grosime aveau funiile ?
11. De câte ore a fost nevoie pentru ca Gulliver să fie urcat în vehicol ?
12. Cum se explică somnul profund al lui Gulliver ?

II.

La fel stau lucrurile și în cazul greutateilor, unde avem diferite unități, după ordinul de mărime a ceea ce măsurăm. Pentru greutateile mici întrebuițăm gramul, pentru cele mari kilogramul - care e de o mie de ori mai mare -, iar pentru greutateile și mai mari tona - care are o mie de kilograme, apoi vagonul - zece tone.

Cu acest procedeu, în care introducem unități de diverse ordine de mărime, se face o mare simplificare a numerației. Numărul numelor diferite de care avem nevoie pentru a număra scade foarte mult.

Pentru numerele de bază, avem nevoie de nouă nume distincte : unu..... nouă. Introducem apoi un nume nou pentru grupa de zece, "un zece", sau pe scurt "zece". Cu numai zece nume (unu.... nouă, zece) putem măsura de la 1 pînă la 99. Adăugînd încă o unitate superioară - "suta" - cu numai 11 nume, putem număra o mie de numere, toate numerele cuprinse între 1 și 999.

Sistemul arătat este deosebit de simplu și de avantajos, deoarece introducerea fiecărei unități în plus mărește considerabil cantitatea de numere pe care le putem numi. Astfel, introducînd în plus categoria miilor, deci în total cu numai douăsprezece nume, se pot număra un milion fără unu - adică 999.999 numere.



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De mult timp, oamenii au făcut aceste observații, și în toate statele sclavagiste întâlnim sisteme de numerație asemănătoare, bazate toate pe întrebuințarea simultană a mai multor unități de diferite ordine de mărime. Aceste unități se află de obicei în raport de zece unele față de altele, prima unitate superioară fiind 10.

Zicem "de obicei", deoarece istoria cunoaște și excepții. Astfel, în civilizația maya numărul unităților de bază era cinci, iar la strămoșii francezilor - douăzeci. Acest din urmă fapt se reflectă încă în limba franceză contemporană, în care apare un sistem foarte curios de a numi numerele. Astfel, de exemplu, pentru francezi, numărul optzeci nu este format din opt grupe de zece, ci din patru grupe de douăzeci.

(E. Nicolau, Roboții și Viața).

-oOo-





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Lesson III

From HARD TIMES

by Charles Dickens

The novel HARD TIMES appeared in 1854, a few years after the Chartist movement came to an end. The book is dark and bitter because of the darkness of the subject - as Chesterton says.

The action takes place in Coketown, a name coined by Dickens to suggest the black, smoky atmosphere of an English industrial town in mid-nineteenth century.

In this novel, Dickens again sides with the oppressed, showing that noble feelings, generosity, true love and friendship are to be found among those who grapple with hard living conditions.

Besides the workers who are ruthlessly exploited by men like Bounderby, Dickens includes among the oppressed the children who break under the weight of the inhuman education, aimed at depriving them of dreaming and imagination so necessary to their normal development.

In the below excerpts from HARD TIMES, Dickens voices his deep indignation at the theories of the Manchester School represented by reactionary economists and philosophers (Cobden, Bentham, etc.) who endeavoured to justify the bourgeois system, its utilitarianism and mercantilism. Dickens exposes the havoc these theories work not only on a social scale, but also in the lives of individuals.

Dickens criticises all this in the person of Mr. Gradgrind, who, although not cruel, is turned into a grim personage by his fanatical adherence to the theory that only palpable facts and practical things are of some avail to human beings; imagination, dreams, feelings are to be eli-



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minated, so as not to interfere with facts.

CHAPTER I

THE ONE THING NEEDFUL

"Now, what I want is, Facts. Teach these boys and girls nothing but Facts. Facts alone are wanted in life. Plant nothing else, and root out everything else. You can only form the minds of reasoning animals upon Facts: nothing else will ever be of any service to them. This is the principle on which I bring up my own children, and this is the principle on which I bring up these children. Stick to Facts, Sir!".

The scene was a plain, bare, monotonous vault of a schoolroom, and the speaker's square forefinger emphasized his observations by underscoring every sentence with a line on the schoolmaster's sleeve. The emphasis was helped by the speaker's square wall of a forehead, which had his eyebrows for its base, while his eyes found commodious cellarage in two dark caves, overshadowed by the wall. The emphasis was helped by the speaker's mouth, which was wide, thin, and hard set. The emphasis was helped by the speaker's voice, which was inflexible, dry, and dictatorial. The emphasis was helped by the speaker's hair, which bristled on the skirts of his bald head, a plantation of firs to keep the wind from its shining surface, all covered with knobs, like the crust of a plum pie, as if the head had scarcely ware-house-room for the hard facts stored inside. The speaker's obstinate carriage, square coat, square legs, square shoulders, - nay, his very neckcloth, trained to take him by the throat with an unaccommodating grasp, like a stubborn fact, as it was, - all helped the emphasis.

"In this life, we want nothing but Facts, Sir; nothing but Facts !"





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The speaker, and the schoolmaster, and the third grown person present, all backed a little, and swept with their eyes the inclined plane of little vessels then and there arranged in order, ready to have imperial gallons of facts poured into them until they were full to the brim.

CHAPTER II.

MURDERING THE INNOCENTS

THOMAS GRADGRIND, Sir. A man of realities. A man of facts and calculations. A man who proceeds upon the principle that two and two are four, and nothing over, and who is not to be talked into allowing for anything over. Thomas Gradgrind, Sir - peremptorily Thomas - Thomas Gradgrind. With a rule and a pair of scales, and the multiplication table always in his pocket, Sir, ready to weigh and measure any parcel of human nature, and tell you exactly what it comes to. It is a mere question of figures, a case of simple arithmetic. You might hope to get some other nonsensical belief into the head of George Gradgrind, or Augustus Gradgrind, or John Gradgrind, or Joseph Gradgrind (all supposititious, non-existent persons), but into the head of Thomas Gradgrind - no, Sir!

In such terms Mr. Gradgrind always mentally introduced himself, whether to his private circle of acquaintance, or to the public in general. In such terms, no doubt, substituting the words "boys and girls", for "Sir", Thomas Gradgrind now presented Thomas Gradgrind to the little pitchers before him, who were to be filled so full of facts.

Indeed, as he eagerly sparkled at them from the cellarage before mentioned, he seemed a kind of cannon loaded to the muzzle with facts, and prepared to blow them clean out of the regions of childhood, at one discharge. He seemed a galvanizing apparatus, too, charged with a grim mechanical substitute for the tender young imaginations that were to be stormed away.



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"Girl number twenty," said Mr. Gradgrind, squarely pointing with his square forefinger, "I don't know that girl. Who is that girl?"

"Sissy Jupe, Sir," explained number twenty, blushing, standing up, and curtesying.

"Sissy is not a name," said Mr. Gradgrind. "Don't call yourself Sissy. Call yourself Cecilia".

"It's father as calls me Sissy, Sir," returned the young girl in a trembling voice, and with another curtesy.

"Then he has no business to do it," said Mr. Gradgrind. "Tell him he mustn't. Cecilia Jupe. Let me see. What is your father?"

"He belongs to the horse-riding, if you please, Sir."

Mr. Gradgrind frowned, and waved off the objectionable calling with his hand.

"We don't want to know anything ^{about} that, here. You mustn't tell us about that, here. Your father breaks horses, don't he?"

"If you please, Sir, when they can get any to break, they do break horses in the ring, Sir."

"You mustn't tell us about the ring, here, Very well, then. Describe your ^{father} as a horsebreaker. He doctors sick horses, I dare say?"

"Oh yes, Sir."

"Very well, then. He is a veterinary surgeon, a farrier, and horsebreaker. Give me your definition of a horse".

(Sissy Jupe thrown into the greatest alarm by this demand).

"Girl number twenty unable to define a horse!" said Mr. Gradgrind, for the general behoof of all the little pitchers.

"Girl number twenty possessed of no facts, in reference to one of the commonest of animals! Some boy's definition of a horse. Bitzer, yours."



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The square finger, moving here and there, lighted suddenly on Bitzer, perhaps because he chanced to sit in the same ray of sunlight which darting in at one of the bare windows of the intensely whitewashed room, irradiated Sissy. For, the boys and girls sat on the face of the inclined plane in two compact bodies, divided up the centre by a narrow interval ; and Sissy, being at the corner of a row on the sunny side, came in for the beginning of a sunbeam, of which Bitzer, being at the corner of a row on the other side, a few rows in advance, caught the end. But, whereas the girl was so dark-eyed and dark-haired, that she seemed to receive a deeper and more lustrous colour from the sun, when it shone upon her, the boy was so light-eyed and light-haired that the self-same rays appeared to draw out of him what little colour he ever possessed. His cold eyes would hardly have been eyes, but for the short ends of lashes which, by bringing them into immediate contrast with something paler than themselves, expressed their form. His short-cropped hair might have been a mere continuation of the sandy freckles on his forehead and face. His skin was so unwholesomely deficient in the natural tinge, that he looked as though, if he were cut, he would bleed white.

"Bitzer," said Thomas Gradgrind. "Your definitions of a horse."

"Quadruped. Graminivorous. Forty teeth, namely, twenty-four eye-teeth, and twelve incisive. Sheds coat in the spring; in marshy countries, sheds hoofs, too. Hoofs hard, but requiring to be shod with iron. Age known by marks in mouth" Thus (and much more) Bitzer.

"Now girl number twenty," said Mr. Gradgrind. "You know what a horse is."

She curtseyed again, and would have blushed deeper, if she could have blushed deeper than she had blushed all this time.

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COMMENTARY

The scene of the first two chapters is a classroom in the school founded by Mr. Gradgrind in Coketown. Despite its being an "intensely whitewashed room" it resembles a vault, by its bareness and the sombre and gloomy character of the educational process.

Mr. Gradgrind's name as well as behaviour and speech are symbolic for his creed and social condition. Resorting to a well-known characterising device, the author coins the name Gradgrind, ("to grind" for the wealthy retired hardware merchant), the name M'Choakumchild for the schoolmaster who "chokes" his pupils with facts and Bounderby ("to bounder" for ^{the} banker and factory-owner who boasts of his low social origin, not being embarrassed in vilifying his mother - a really honourable genial character).

The first chapter of the book, a very short one, opens right in the middle of a speech delivered by Mr. Gradgrind who is giving advice to the schoolmaster; he insists on the strictest respect for facts and asks the latter to put into practice the principle according to which "Facts alone are wanted in life". In the school he has founded, he wants ^{his} principles to be carried through. Mr. Gradgrind, the merchant and M.P., is quite confident in his pedagogical conceptions. His self-sufficiency is noticeable in the short peremptory sentences he uses, sometimes accompanying them with a line on the schoolmaster's sleeve. Some of the sentences are expressed as conclusions he has arrived at: "You can only form the minds of reasoning animals upon Facts" "In this life we want nothing but Facts".

Others are injunctions which he feels that he, as a prominent citizen, has a right to pronounce: "Teach these boys and girls nothing but Facts." "Plant nothing



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else....." "Stick to Facts." "Don't call yourself Sissy. Call yourself Cecilia." He has no business to do it." "Describe your father as a horsebreaker."

Dickens stresses this authoritative manner which admits of no contradiction by a frequent repetition of the word "fact" (written with a capital letter) and of the same formula slightly altered: "Facts alone are wanted in life". "In this life we want nothing but Facts, Sir; nothing but Facts!" ; it is also stressed by Mr. Gradgrind's use of elliptical sentences, either a) when addressing people or b) when his internal monologue is rendered, for example:

a) "Girl number twenty unable to define a horse."
"Girl number twenty possessed of no facts, in reference to one of the commonest of animals! Some boy's definition of a horse. Bitzer, yours."

b) "Thomas Gradgrind, Sir, a man of realities, a man of facts and calculations. A man who proceeds upon the principle that ^{two} and two are four...." (Note that when the supposed thoughts of Mr. Gradgrind are put forward they are mostly expressed in one-member sentences to suggest the movement of thought).

The monotony of a life ruled over by facts alone is suggested by the sing-song repetition of some other words and patterns recurring as leit-motives¹⁾; thus the word "square" characteristic of Mr. Gradgrind is repeated eight times in the two excerpts (seven times as an adjective and once as an adverb); the word "emphasis" occurs five times, the pattern "the emphasis was helped by..." being used four times in the passive voice, once in the active voice "all helped the emphasis" - said as a conclusion to Mr. Gradgrind's physical portrait, while at the beginning of the paragraph it occurs as a verb "... the speaker's square forefinger emphasized his observations..."

1) Repetition and parallel constructions are characteristic of Dickens's style as can be seen from any novel of his.



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The description of Mr. Gradgrind points out several other elements a) either connected with his former profession or b) indicative of his self-will and of his lack of sensitivity, e.g.:

a) for his eye sockets the metaphor "dark caves" is used, stressed by the image that they offer "commodious cellars", while his ideas are visualized as being concrete "hard facts" which cannot find enough "warehouse-room" in his head "to store" them. Other phrases having a bearing on his profession are: "A man of facts and calculations, who is not to be talked into allowing for anything over." He really seems to be still a merchant (shopkeeper) seen behind his counter bargaining with a customer over some goods; but, although instead of his usual hardware goods, he might have to judge human beings, their troubles and complex problems, he would proceed on the same principle that everything is only "a case of simple arithmetic" and so he would symbolically use his pair of scales, multiplication table and rule "to weigh and measure any parcel of human nature".... and reckon "what it comes to".

b) Mr. Gradgrind's self-willed character is shown by his "hard set mouth", by his "inflexible".... dictatorial voice", by the use of the synonymous epithets: obstinate (carriage), stubborn, and even square which is repeated so very often.

His lack of sensitivity is evinced in the second chapter by the way in which he looks upon human beings in general and children in particular. He considers suitable and advisable to imprison them in bare, easily definable facts and deprive them of the beneficent influence of imagination; not even the slightest reference to a life connected with imagination and excitement is allowed. He has no understanding or forbearance for the children's cravings for something outside the rigid circle of scientific teaching, for beauty, for fantastical things. The outcome of this maiming of human personality is the one-sided development of his own children - which, in the end, proves to be a failure.



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The author exposes the harshness of that system of education, which although not resorting to beating or whipping as in Nicholas Nickleby or David Copperfield - was not less cruel, its cruelty consists in cramming children's minds with facts sometimes beyond their reach and in thwarting their imagination and feelings. (The same indignation is seen when little Paul's schooling is described in Dombey and Son).

Dickens indignantly opposes the "utilitarian" principles in education, being fully aware that in order to form harmoniously developed human beings, one should pay the same attention both to intellectual training and to moral and aesthetic education.

Dickens's bitter feelings are materialized in the similes he uses for Mr. Gradgrind; besides those already mentioned, Mr. Gradgrind is compared to technical devices having a destructive power, e.g.: "a kind of cannon loaded to the muzzle with facts", "a galvanizing apparatus".

In his desire of having nothing to do with the world of imagination and excitement, Mr. Gradgrind tampers with facts, closing his eyes to reality, "waving off the objectionable calling" and absurdly changing the profession of Sissy Jupe's father from a circus horse-rider to that of a "veterinary surgeon, a farrier and horsebreaker".

It is worth noting that Dickens's characteristic humour is almost absent in this novel, as it is "the expression of a righteous indignation that cannot condescend to humour". (Chesterton). There are, nevertheless, some implied comic effects, as for instance Mr. Gradgrind's assertion that Sissy was "possessed of no facts/^{about} horses, these being the animals she knew so well from her direct experience.

In the description of Mr. Gradgrind there are some grotesque images: the surface of his bald head is compared to the crust of a plum pie, his scarce hair to a plantation of firs, etc.

The tone changes completely when Dickens refers to the pupils in Mr. Gradgrind's school. He shows his sympathy with the children by the very title of the second chapter "Murdering the Innocents", a biblical reference to the killing

about

reference



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of all male babies by Herod's order. Dickens also shows his sympathy by the images and epithets he applies to the children. Thus they are compared to "little vessels... arranged in order, ready to have imperial gallons of facts poured into them until they were full to the brim." The same idea is repeated further on, only the word "vessel" is replaced by an ideographic synonym "pitchers" (perhaps an allusion to the traditional comparison between children and pitchers in the saying "little pitchers have long ears"). The author's pity for the children is to be felt in this prolonged or extended metaphor repeated twice in almost the same words. The children are compared to vessels or pitchers, the image being then completed by the idea that these containers are to be filled with facts.

There is no pity or tenderness for Bitzer, the perfect outcome of this utilitarian system - although he, too, is only a victim. Bitzer is repulsive from the very beginning, even by his appearance. He is both physically and morally a foil to Sissy, who stands for unselfishness and devotion. She has not been mutilated by the Gradgrind-type education, having been under the influence of the generous people of the circus, and in the end it is she who will try to restore confidence and calm to the broken Louise and her father, Mr. Gradgrind.

E X E R C I S E S

I

1. Answer the following questions:

1. On what principles did Mr. Gradgrind establish the education of children? 2. What is the classroom compared to? Give the reasons for this comparison. 3. From what sphere are the similes and metaphors drawn? Account for this choice. 4. What details about Mr. Gradgrind's life and occupation can be deduced from these excerpts? 5. What kind of words and phrases does Dickens use to describe Sissy? 6. To what extent



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is his sympathy with Sissy felt in this description ?

7. How does he depict Bitzer? 8. Point out the contrast between the author's attitude to Sissy and to Bitzer.

2. Look up the word to break used in phrases; use these phrases in sentences of your own; analyse the phrase to break horses.

3. By what lexical process in the verb to doctor formed ? Give the different meanings of the verb to doctor, using them in sentences.

4. What kind of verb is to wave off ? Give other examples of the same category.

5. Point out the difference between sick and ill, giving examples.

6. Discuss the ideographic synonyms: to bring up, to breed, to grow. Use them in sentences.

7. Show the different meanings of the verb to light. Use them in sentences.

8. List the compound adjectives of the type dark-haired to be found in the text; supply some more examples.

9. Give synonyms or synonymous phrases for;

- to be talked into doing something
- what it comes to
- to blow clean out
- to have no business to do something.

10. Translate into English the following:

1. A crește animale; a crește copii. 2. O minte curioasă. 3. A asculta atent. 4. Inteligență strălucitoare. 5. A lua cu asalt. 6. Un om lat în umeri. 7. Cartea aceasta îți este de vreun folos? 8. Nu-i plăceau pereții goi, fără tablouri. 9. E o cameră spațioasă. 10. Începărtăș copilul de bolnav. 11. Cît face ceea ce am cumpărat?



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12. Gura tunului era îndreptată spre gura pivniței. 13. L-a apucat de gît. 14. Arată-mi cu degetul locul pe hartă.

II.

1. Correct the irregularities of speech in Mr. Gradgrind's and in Sissy's sentences.

2. Explain the construction they do break horses.

3. Explain the construction: (they were ready...) to have gallons poured into them.

4. What is the affirmative form corresponding to: you mustn't tell us about that ?

5. Explain the construction he chanced to sit...; give other examples of the same type of construction.

6. Turn the first paragraph of the text into indirect speech.

7. Fill in definite or indefinite articles where necessary: Mr. Gradgrind walked homeward from the school, in - state of - considerable satisfaction. It was his school, and he intended it to be - model. He intended every child in it to be - model - just as - young Gradgrinds were - all models.

There were five young Gradgrinds, and they were models every one. They had been lectured at, from their - tenderest years; cursed, like little hares. Almost as soon as they could run alone, they had been made to run to - lecture-room. - first object with which they had - association or of which they had - remembrance, was - large black board with - dry Ogre chalking - ghastly white figures on it.

Not that they knew, by - name or - nature, anything about - Ogre. Fact forbid: I only use - word to express - monster in - lecturing castle, with Heaven knows how many heads manipulated into one, taking childhood captive,





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and dragging it into - gloomy statistical dens by - hair.

No little Gradgrind had ever seen - face in - moon.
No little Gradgrind had ever learnt - silly jingle, Twinkle,
twinkle, little star; how I wonder what you are! No little
Gradgrind had ever known wonder on the subject, each little
Gradgrind having at five years old dissected the Great Bear
like a Professor Owen. No little Gradgrind had ever associated
- cow in - field with that famous cow with the crumpled horn
who rossed - dog who worried - cat who killed - rat *tossed*
who ate - malt, or with that yet more famous cow who
swallowed Tom Thumb; it had never heard of those celebrities,
and had only been introduced to - cow as - graminivorous *grains*
ruminating quadruped with - several stomachs.

8. Use the correct tenses of the verbs in brackets:

"My dear Louisa," (to say) her father, "I (to prepare) you last night to give me your serious attention in the conversation we are now going to have together. You (to be trained) so well, and you do, I am happy to say, so much justice to the education you (to receive), that I have perfect confidence in your good sense. You (to be) not impulsive, you (to be) not romantic, you (to be accustomed) to view everything from the strong dispassionate ground of reason and calculation. From that ground alone, I (to know) you will view and consider what I am going to communicate".

He (to wait), as if he would have been glad that she (to say) something. But she (to say) never a word.

"Louisa, my dear, you (to be) the subject of a proposal of marriage that (to be made) to me".

Again he (to wait), and again she (to answer) not one word. This so far (to surprise) him, as to induce him gently to repeat, "a proposal of marriage, my dear".

To which she (to return), without any visible emotion whatever :

"I hear you, father. I am attending, I assure you".....

"I cannot say that, father, until I (to hear) it. Prepared or unprepared. I wish to hear it all from you. I wish



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to hear you state it to me, father".

(From Hard Times, Chapter XV)

III.

1. Discuss the function of the epithets square and squarely. Explain the frequent repetition of this epithet.
2. Comment upon the repetitions of blushed; here; you mustn't.
3. Discuss the dramatic effects and the "stage directions" in these excerpts.
4. Pick out epithets, similes descriptive of:
 - the stern, oppressive atmosphere of the school;
 - the character of Mr. Gradgrind.
 - Dickens's pity for the children.
5. Explain the stylistical significance of the words and phrases used as leit-motives.
6. Find other examples of extended metaphors in these excerpts from HARD TIMES - and in your private reading.
7. Find examples of metonymy and personification in the text.
8. Analyse the art of contrast in the descriptions of Sissy and Bitzer.
9. Discuss the functions of elliptical sentences in these excerpts.
10. Speak about the de-humanizing effect of education based only on facts.





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TRANSLATE INTO ROMANIAN:

"I wish I could collect all the Facts we hear so much about," said Tom, spitefully setting his teeth, "and all the Figures, and all the people who found them out: and I wish I could put a thousand barrels of gunpowder under them, and blow them all up together! However, when I go to live with old Bounderby, I'll have my revenge."

"Your revenge, Tom?"

"I mean, I'll enjoy myself a little, and go about and see something, and hear something. I'll recompense myself for the way in which I have been brought up."

"But don't disappoint yourself beforehand, Tom. Mr. Bounderby thinks as father thinks, and is a great deal rougher, and not half so kind".

"Oh!" said Tom, laughing; "I don't mind that. I shall very well know how to manage and smooth old Bounderby!"

Their shadows were defined upon the wall, but those of the high presses in the room were all blended together on the wall and on the ceiling, as if the brother and sister were overhung by a dark cavern. Or, a fanciful imagination - if such treason could have been there - might have made it out to be the shadow of their subject, and of its lowering association with their future.

"What is your great mode of smoothing ~~und~~ managing, Tom? Is it a secret?" *and*

"Oh!" said Tom, "if it is a secret, it's not far off. It's you. You are his little pet, you are his favourite; he'll do anything for you. When he says to me what I don't like, I shall say to him, 'My sister Loo will be hurt and disappointed, Mr. Bounderby. She always used to tell me she was sure you would be easier with me than this.' That'll bring him about, or nothing will."

After waiting for some answering remark, and getting none, Tom wearily relapsed into the present time, and twined himself yawning round and about the rails of his chair, and



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rumpled his head more and more, until he suddenly looked up, and asked:

"Have you gone to sleep, Loo ? "

"No, Tom. I am looking at the fire."

"You seem to find more to look at in it than ever I could find," said Tom, "Another of the advantages, I suppose, of being a girl."

"Tom," inquired his sister, slowly, and in a curious tone, as if she were reading what she asked in the fire, and it were not quite plainly written there, "do you look forward with any satisfaction to this change to Mr. Bounderby's ?"

"Why, there's one thing to be said of it," returned Tom, pushing his chair from him, and standing up; "it will be getting away from home".

(From Hard Times Chapter VIII).

TRANSLATE INTO ENGLISH:

Și, de acolo pornind, simt că iar mă cuprinde înduioșarea și iar am să-ți vorbesc și în această scrisoare de domnu' Trandafir.

Era un om bine făcut, puțin chel în vârful capului, cu ochii foarte blajini. Când zimbea, se arătau sub mustața tunsă scurt niște dinți lungi, cu strungă mare la mijloc. Când ne învăța cum să spunem poeziile eroice, vorbea tare și înălța în sus brațul drept; când cântam în cor lovea diapazonul de colțul catedrei, îl ducea repede la urechea dreaptă, și încruntînd puțin din sprîncene, dădea ușor tonul : laaa! - iar băieții răspundeau într-un murmur subțire, și așteptau cu ochii ațînțiți la mîna lui, care dintr-odată se înălța. Atunci izbucneau glasurile tinere într-o revărsare caldă. Când trebuia citeodată, sîmbăta după amiază, să ne citească din poveștile lui Creangă, ne privea întîi blînd, cu un zîmbet liniștit, ținînd cartea la piept, în dreptul inimii -

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și în bănci se făcea o tăcere adîncă ca într-o biserică.

Tu bagi de seamă că nu-ți vorbesc de gramatică și de aritmetică. Si nici nu-ți voi vorbi. Acestea se făceau bine; băieții învățau după puterile lor; dar sînt niște lucruri așa de neînsemnate cînd le pui față în față cu învățătura cealaltă, sufletească, pe care ne-o da Domnu'! Și ne-o da această învățătură, nu pentru că trebuia și pentru că i se plătea, dar pentru că avea un prisos de bunătate în el și pentru că în acest suflet era ceva din credința și din curățenia unui apostol.

Acolo, în colțul acela de țară, putea să fie cum voia învățătorul. Nimeni dintre acei mari nu-l tulbura; nimeni nu se interesa cum mergea școala lui. Bine, rău - el făcea ceea ce socotea că trebuia să facă, și atît.

De-aceea Domnu' Trandafir al nostru a rămas foarte mirat cînd într-un rînd, în cei din urmă ani de dăscălie, a primit vizita unuia din cei de sus.

(M.Sadoveanu, Domnu' Trandafir)

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Lesson IV.

From THE MILL ON THE FLOSS

by George Eliot

The novel "The Mill on the Floss" - like other novels by George Eliot - gives a realistic description of people and events that she knew very well from her own experience.

Endowed with keen observation, with reflective power, with humour and imagination, George Eliot was a passionate witness of the important social, scientific and philosophical problems of her time, her open mind taking in, analysing and being influenced by trends of thought which were different from - sometimes even opposed to - the theories and traditions in which she had been brought up. She became an independent thinker, accepting Darwin's theory and some of the views of the positivist philosopher Auguste Comte, which she improved by her understanding for and sympathy with all that is human, even in the humblest people.

She endeavoured to prove that every human being has to be considered with attention, trying to penetrate the reasons of his actions and to trace back the influence which had acted upon him. This approach to human beings makes her lay the stress upon character rather than incidents, at the same time showing that people are the result of their heredity and environment.

She blends a critical method of narration to subtlety and variety in characterisation, being mostly interested in the psychological portrayal of common people, in aspects of provincial life - rendering the atmosphere of

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rural and small town society, with its strict observance of social and domestic traditions. Broad-minded, imaginative, passionate. self-sacrificing characters like Maggie Tulliver cannot find their place in society, but at the same time, they cannot and do not want to completely tear themselves away from their surrounding. Out of this inner conflict, tragedy often develops, with no other solution but personal destruction.

The action of the novel The Mill on the Floss centers round Dorlcote Mill where the Tullivers live and which will be the scene of Maggie's and Tom's childhood, of the clash of their temperaments and of their pathetic reconciliation and death,

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It was Easter week, and Mrs. Tulliver's cheese-cakes were more exquisitely light than usual: "a puff o' wind 'ud make' 'em blow about like feathers," Kezia the house-maid said, - feeling proud to live under a mistress who could make such pastry; so that no season or circumstances could have been more propitious for a family party, even if it had not been advisable to consult sister Glegg and sister Pullet about Tom's going to school.

"I'd as lief not invite sister Deane this time," said Mrs. Tulliver, "for she's as jealous and having as can be, and's allays trying to make the worst o' my poor children to their aunts and uncles".

"Yes, yes," said Mr. Tulliver, "ask her to come. I never hardly get a bit o' talk with Deane now: we haven't had him this six months. What's it matter what she says? - my children need be beholding to nobody."

"That's what you allays say, Mr. Tulliver; but I'm sure there's nobody o' your side, neither aunt nor uncle, to leave 'em so much as a five-pound note for a leggicy. And there's sister Glegg, and sister Pullet too, saving money unknown - for they put by all their own interest and butter-money too; their husbands buy 'em everything." Mrs. Tulliver was a mild woman, but even a sheep will face about a little when she has lambs.



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"Tchuh!" said Mr. Tulliver. "It takes a big loaf when there's many to breakfast. What signifies your sisters' bits o' money when they've got half-a-dozen nevvies and nieces to divide it among? And your sister Deane won't get 'em to leave all to one, I reckon, and make the country cry shame on 'em when they are dead?"

"I don't know what she won't get 'em to do," said Mrs. Tulliver, "for my children are so awk'ard wi' their aunts and uncles. Maggie's ten times naughtier when they come than she is other days, and Tom doesn't like 'em, bless him - though it's more nat'ral in a boy than a gell. And there's Lucy Deane 's such a good child - you may set her on a stool, and there she'll sit for an hour together, and never offer to get off. I can't help loving the child as if she was my own; and I'm sure she's more like my child than sister Deane's, for she'd allays a very poor colour for one of our family, sister Deane had."

"Well, well, if you're fond o' the child, ask her father and mother to bring her with 'em. And won't you ask their aunt and uncle Moss too? and some o' their children?"

"O dear, Mr. Tulliver, why, there'd be eight people besides the children, and I must put two more leaves i' the table, besides reaching down more o' the dinner-service; and you know as well as I do, as my sisters and your sisters don't suit well together."

"Well, well, do as you like, Bessy," said Mr. Tulliver, taking up his hat and walking out to the mill. Few wives were more submissive than Mrs. Tulliver on all points unconnected with her family relations; but she had been a Miss Dodson, and the Dodsons were a very respectable family indeed - as much looked up to as any in their own parish, or the next to it. The Miss Dodsons had always been thought to hold up their heads very high, and no one was surprised the two eldest had married so well - not at an early age, for that was not the practice of the Dodson family. There were particular ways of doing everything in that family: particular ways of bleaching the linen, of making the cowslip wine,





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curing the hams, and keeping the bottled gooseberries; so that no daughter of that house could be indifferent to the privilege of having been born a Dodson, rather than a Gibson or a Watson. Funerals were always conducted with peculiar propriety in the Dodson family: the hat-bands were never of a blue shade, the gloves never split at the thumb, everybody was a mourner who ought to be, and there were always scarfs for the bearers. When one of the family was in trouble or sickness, all the rest went to visit the unfortunate member, usually at the same time, and did not shrink from uttering the most disagreeable truths that correct family feeling dictated: if the illness or trouble was the sufferer's own fault, it was not in the practice of the Dodson family to shrink from saying so. In short, there was in this family a peculiar tradition as to what was ^{the} right thing in household management and social demeanour, and the only bitter circumstance attending this superiority was a painful inability to approve the condiments or the conduct of families ungoverned by the Dodson tradition. A female Dodson, when in "strange houses", always ate dry bread with her tea, and declined any sort of preserves, having no confidence in the butter, and thinking that the preserves had probably begun to ferment from want of due sugar and boiling. There were some Dodsons less like the family than others—that was admitted; but in so far as they were "kin", they were of necessity better than those who were "no kin". And it is remarkable that while no individual Dodson was satisfied with any other individual Dodson, each was satisfied, not only with him or her self, but with the Dodsons collectively. The feeblest member of a family—the one who has the least character—is often the merest epitome of the family habits and traditions; and Mrs. Tulliver was a thorough Dodson, though a mild one, as small-beer, so long as it is anything, is only describable as very weak ale: and though she had groaned a little in her youth under the yoke of her elder sisters, and still shed occasional tears at their sisterly reproaches, it was not in Mrs. Tulliver to be an innovator on the family ideas. She was thankful to have been a Dodson, and to have one child who took after her own family, at least in his features and com-



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plexion, in liking salt and in eating beans, which a Tulliver never did.

In other respects the true Dodson was partly latent in Tom, and he was as far from appreciating his "kin" on the mother's side as Maggie herself; generally absconding for the day with a large supply of the most portable food, when he received timely warning that his aunts and uncles were coming; a moral symptom from which his aunt Glegg deduced the gloomiest views of his future. It was rather hard on Maggie that Tom always absconded without letting her into the secret, but the weaker sex are acknowledged to be serious impedimenta in cases of flight.

uncles

On Wednesday, the day before the aunts and ~~uncles~~ were coming, there were such various and suggestive scents, as of plumcakes in the oven and jellies in the hot state, mingled with the aroma of gravy, that it was impossible to feel altogether gloomy: there was hope in the air. Tom and Maggie made several inroads into the kitchen, and, like other marauders, were induced to keep aloof for a time only by being allowed to carry away a sufficient load of booty.

C O M M E N T A R Y

This excerpt may be divided into three parts; the first part sets the time of the action, gives the housemaid's opinion of her mistress and hints at Mrs. Tulliver's dependance on her sisters' views.

The second part is the discussion between Mr. Tulliver and her husband concerning the coming family-gathering; in this talk she gives vent to her mean interests which prevail over her sisterly feeling, going so far as to blame Mrs. Deane, one of her sisters, for being greedy and wanting to secure all the inheritance of her other two sisters for her daughter only.

Mr. Tulliver is a foil to his wife: reasonable, disinterested, liking people for their personal merits, not



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concerned with the immediate or future advantage he might get from them.

The third part is the author's generalization on the family characteristics of the Dodsons. This third part, giving a family portrait, consists basically of an antithesis: the Dodsons are opposed to everyone that is no Dodson.

It begins with an assertion "Few wives are more submissive than Mrs. Tulliver on all points unconnected with her family relations", goes on giving the petty reasons which the Dodsons find for justifying this attitude, draws a conclusion ("In short there was in this family a peculiar tradition as to what was the right thing in household management and social demeanour...."); it does not, however, stop there, but continues by supplying some more examples of peculiar behaviour or characteristics of the Dodsons, either taken individually or as a whole.

Irony mixed with indignation at the meanness, selfishness and stupidity of the Dodsons - symbols of the bourgeoisie of small provincial towns - pervades the whole fragment.

Implied irony occurs in the very first lines, when George Eliot mockingly justifies Mrs. Tulliver's obstinacy in matters connected with her family and gives reasons for the Dodsons' pride: it was a privilege to be a Dodson since they enjoyed so much respect in their parish for keeping up tradition in their peculiar way. Even their marrying at a later age was accounted for by making it a family principle! Everything in that family was done according to well-established rules which acquired the importance of dogmas and filled them with much respect for themselves and contempt for all those they did not consider up to their own standard.

Although the things they take pride in are listed by the author, we seem to overhear some family gossip, condemning the neighbours or acquaintances who perform those all-important household activities in a slipshod and therefore a less praiseworthy way. Good management is traditional with them, special recipes being handed down from generation to generation, enabling the daughters to become good house-





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keepers, so that everything that is connected with property should contribute to preserving or increasing it. That is why "no daughter of that house could be indifferent to the privilege of having been born a Dodson, rather than a Gibson or a Watson."

The idea of slandering others and looking down upon them is also suggested by the reference to the way in which funerals were conducted in their family. They paid attention to the observance of every small detail which - in their petty-bourgeois conceptions - was liable to enhance their respectability and self-esteem. After the general statement "Funerals were always conducted with peculiar propriety in the Dodson family", the enumeration of the facts proving it appears as an anticlimax, aimed at pointing out the meanness of their views: the colour of the hat-bands was the right one, the gloves were in good shape, never split at the thumb, the bearers were provided with scarfs and no one who should have been a mourner was absent -thus no criticism could be passed on them for overlooking social conventions. We should note the use of the adverbs always and never in the sentences referring to funerals in the Dodson family: both of them are used twice so as to stress the absolute and indisputable adherence to these rules.

Devoid of all propensity for understanding or accepting other people's views and ways, satisfied with their achievements, completely tactless, the Dodsons feel compelled not to comfort but to say the most unpleasant truths when one of the family is in some trouble or even when he is ill; George Eliot's indignation at this inhuman lack of concern is nevertheless expressed in a humorous way; she stresses the fact that they go "usually at the same time" to visit the "unfortunate member" (so as to make the family gathering more impressive). In order to show that they consider themselves entitled - because of family ethics - to pass judgement on the less successful member, the writer resorts to the repetition of the verb "to shrink" in parallel constructions: " ... and did not shrink from uttering



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the most disagreeable truths that correct family feeling dictated; if the illness or trouble was ^{the} sufferer's own fault, it was not in the practice of the Dodson family to shrink from saying so"; inhumanity is thus raised to the standard of moral principle. Irony is also felt in the suggestion that this was done according to steadfast rules since the phrase "it was not in the practice of the Dodson family to..." is repeated in almost the same form a second time; it has first occurred at the beginning of the family portrait (".... the two eldest married so well - not at an early age, for that was not the practice of the Dodson family").

Referring to the Dodson tradition, the author humourously puts on the same level "condiments" and "conduct", thus showing the lines on which their thinking and preoccupation proceed.

They, as a whole, are distrustful of anything that is done by anyone who is not a blood - relation of theirs. That leads them to ridiculous precautions when on visit to "strange houses", mistrusting even the cooking abilities of other housewives. That clan-like spirit and bias against anyone outside their own family is so much ingrained that, in spite of finding fault with one or other person of Dodson descent, they implicitly consider these people "of necessity better than those who were 'no kin'".

Of the Tulliver children, Maggie was very far from being a Dodson; she was reluctant to comply with unquestioned principles, she was broad-minded, sensitive and kind, passionate and self-sacrificing, not interested in material riches but in people's spiritual qualities. Tom, on the other hand, was not, as yet, a true Dodson, although his mother "was thankful.... to have one child who took after her own family". It is significant to note that besides his features and complexion, Mrs. Tulliver finds his resemblance to her family not in matters spiritual but again in those connected with eating habits and tastes: he liked salt and beans, which the Tullivers did not. We shall, however, find out, that - as George Eliot believed in heredity - Tom will show some other points of resemblance to his mother's family, by being quite



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matter-of-fact, unimaginative, selfish, tactless and unsympathetic when his support was needed more.

When G.Eliot refers to the children, irony changes to mild humour, implying that they were fully-justified in avoiding the company of their fault-finding aunts. Some of the words used in that paragraph have a mock-bookish flavour: absconding, impeiments and the sustained comparison between the children entering the kitchen and marauders.

The excerpt is significant for G.Eliot's conceptions and attitude: one of the most learned women of her time, interested in natural sciences and in sociology, full of sympathy for humanity, trying to bring out the good in every human being, she shows here her abhorrence of conceitedness, narrow-mindedness and selfishness.

E X E R C I S E S

+ 1. Give synonyms or equivalents for the following: demeanour, propriety, feeble, submissive, to decline, to admit, to look up to..., epitome, to shrink from..., to abscond, to take after somebody; use these words and phrases in sentences of your own.

+ 2. The adjective bitter is here used with the noun circumstance; find other nouns it may qualify and translate them.

+ 3. Paraphrase: to let somebody into the secret; to make an inroad; it was not in Mrs.Tulliver....; in so far as....

4. Discuss the different meanings of the suffix -ly in the words: sisterly (reproaches) and timely (warning); supply other examples in which the suffix has the same significance.



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X 5. Give antonyms for: thankful, respectable, eldest, to hold up one's head, sickness, to approve, to decline, feeble, submissive, latent, gloomy, at least, the least character.

6. Give examples of other berries you know, besides gooseberries.

II.

1. Explain the use of the definite and indefinite articles before proper names (the Dodsons, a Miss Dodson).

2. Why is the word female used before the proper noun in: a female Dodson ?

3. What are the forms of scarf ? Mention other nouns having the same two endings in the plural.

4. Explain the constructions: The Miss Dodsons had always been thought to hold up their heads very high...

.... the weaker sex are acknowledged to be serious impedimenta in cases of flight,
and translate them into Romanian.

5. What is the singular of impedimenta? Mention other nouns having the same plural form.

6. Explain the agreement between subject and predicate in the sentence the weaker sex are acknowledged to be serious impedimenta in cases of flight.

7. Analyse from the syntactical point of view the sentence: "and it is remarkable that while an individual Dodson was ^{not} satisfied with any other individual Dodson, each was satisfied not only with him or her self, but with the Dodsons collectively."



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8. Replace the verbs in brackets by the correct tenses: Maggie's intentions, as usual, were on a larger scale than Tom (to imagine). The resolution that (to gather) in her mind, after Tom and Lucy (to walk) away, (to be) not so simple as that of going home. No! she would (to run away) and go to the gypsies, and Tom should never see her ^{any} more. That was by no means a new idea to Maggie; she (to be told) so often she was like a gypsy, and "half wild", that when she (to be) miserable it (to seem) to her the only way of escaping opprobrium, and being entirely in harmony with circumstances, would be to live in a little brown tent on the commons: the gypsies, she (to consider), gladly (to receive) her, and pay her much respect on account of her superior knowledge. She once (to mention) her views on this point to Tom, and (to suggest) that he (to stain) his face brown, and they (to run away) together; but Tom (to reject) the scheme with contempt, observing that gypsies (to be) thieves, and hardly (to get) anything to eat, and (to have) nothing to drive but a donkey. To-day, however, Maggie (to think) her misery (to reach) a pitch at which gypsydom (to be) her only refuge, and she (to rise) from her seat on the roots of the tree with the sense that this (to be) a great crisis in her life; she (to run) straight away till she (to come) to Dunlow Common, where there would certainly be gypsies; and cruel Tom, and the rest of her relations who (to find) fault with her, should never see her any more.

From The Mill on the Floss

III.

1. Pick out examples of irony in the excerpt.
2. Discuss the mixture of familiar and learned language.
3. Pick out all the comparisons and similes in the text; discuss the field of human activity they belong to.

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4. Discuss the irony implied in the expressions: bitter circumstance, painful inability.
5. Discuss all the implications of the reference to the particular ways of doing everything in that family.
6. Pick out examples of dialectal speech, from the phonetic, lexical and grammatical points of view.
7. Comment upon G.Eliot's scornful attitude towards the pettiness of the Dodsons' pride.
8. Find examples of anticlimax in the text.
9. Explain the stylistic significance of the inverted commas in the expressions: "strange houses", "kin". "no kin".
10. Find examples of repetitions in the text and analyse their stylistic importance.
11. Show how the discussion between Mrs. and Mr. Tulliver suggests their character.

TRANSLATE INTO ROMANIAN:✕

Tom had not heard anything from home for some weeks - a fact which did not surprise him, for his father and mother were not apt to manifest their affection in unnecessary letters - when, to his great surprise, on the morning of a dark cold day near the end of November, he was told, soon after entering the study at nine o'clock, that his sister was in the drawing-room. It was Mrs. Stelling who had come into the study to tell him, and she left him to enter the drawing-room alone.

Maggie, too, was tall now, with braided and coiled hair: she was almost as tall as Tom, though she was only thirteen; and she really looked older than he did at that moment. She had thrown off her bonnet, her heavy braids were

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pushed back from her forehead, as if it would not bear that extra load, and her young face had a strangely worn look, as her eyes turned anxiously towards the door. When Tom entered she did not speak, but only went up to him, put her arms round his neck, and kissed him earnestly. He was used to various moods of hers, and felt no alarm at the unusual seriousness of her greeting.

"Why, how is it you're come so early this cold morning, Maggie ? Did you come in the gig?" said Tom, as she backed towards the sofa, and drew him to her side.

"No, I came by the coach. I' ve walked from the turnpile."

"But how is it you're not at school? The holidays have not begun yet ?"

"Father wanted me at home," said Maggie, with a slight trembling of the lip. "I came home three or four days ago."

"Isn't my father well? " said Tom, rather anxiously.

"Not quite," said Maggie. "He's very unhappy, Tom. The lawsuit is ended, and I came to tell you because I thought it would be better for you to know it before you came home, and I didn't like only to send you a letter!"

"My father hasn't lost?" said Tom hastily, springing from the sofa, and standing before Maggie with his hand suddenly thrust in his pockets.

"Yes, dear Tom," said Maggie, looking up at him with trembling.

Tom was silent a minute or two, with his eyes fixed on the floor. Then he said -.

"My father will have to pay a good deal of money, then?"

"Yes," said Maggie, rather faintly.

"Well, it can't be helped," said Tom, bravely, not translating the loss of a large sum of money into any

g
hands



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tangible results. "But my father's very much vexed, I daresay?" he added, looking at Maggie, and thinking that her agitated face was only part of her girlish way of taking things.

"Yes," said Maggie, again faintly. Then, urged to fuller speech by Tom's freedom from apprehension, she said loudly and rapidly, as if the words would burst from her, "Oh, Tom, he will lose the mill and the land, and everything; he will have nothing left!"

Tom's eyes flashed out one look of surprise at her, before he turned pale and trembled visibly. He said nothing, but sat down on the sofa again, looking vaguely out of the opposite window.

Anxiety about the future had never entered Tom's mind. His father had always ridden a good horse, kept a good house, and had the cheerful, confident air of a man who has plenty of property to fall back upon. Tom had never dreamed that his father would "fail"; that was a form of misfortune which he had always heard spoken of as a deep disgrace, and disgrace was an idea that he could not associate with any of his relations, least of all with his father.

(G.Eliot, The Mill on the Floss)

TRANSLATE INTO ENGLISH: X

Se scutură din salcâmi o ploaie de miresme.

Bunicul stă pe prispă. Se gîndește. La ce se gîndește ? La nimic. Innumără florile care cad. Se uită-n fundul grădinii. Se scarpină-n cap. Iar înnumără florile scuturate de auiere.

Pletele lui albe și crețe parcă sînt niște ciorchini de flori albe; sprîncenele, mustățile, barba..... peste toate au nins anii mulți și grei.

Numai ochii bunicului au rămas ca odinioară; blînzi și mîngietori.

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Cine trânti poarta ?

- Credeam că s-a umflat vîntul....o, bată-vă
norocul, cocoșeii moșului!

Un băietan ș-o fetiță, roșii și buclăi, sărutară
mînele lui "tata moșu".

- Tată moșule - zise fetița - de ce zboară păsă-
rile ?

- Fiin'că au aripi, răspunse bătrînul sorbind-o
din ochi.

- Păi, rațele n-au aripi ? de ce nu zboară?

Bătrînul coprînse într-o mîină pe fată și în
cealaltă pe băiat..

- O, voinicii moșului....

Și zîmbi pe sub mustăți, și-i privi cu atîta
dragoste, că ochii lui erau numai lumină și binecuvîntare.

- Tată moșule, aa' cocorii un' se duc cînd se
duc?

- În țara cocorilor.

- În țara cocorilor ?

- Da.

- Da' rînaunelele, un' se duc cînd se duc?

- În țara rînaunelelor.

- În țara rînaunelelor?

- Da.

- Tată moșule, aș vrea să-mi crească și mie
aripi și să zbor sus de tot, pînă în slava cerului, zise
băiatul netezindu-i barba.

- Dacă ți-o crește ție aripi - zise fata -
mie să-mi prinzi o presură și un sticlete.

- Da... hî...hî...păi ce fel..... și mie?

Fata se întristă.

Bătrînul o mîngîie și zise băiatului:

- Bine, să prinzi și pentru tine, să prinzi
și pentru ea.

- Ție două și mie două..... nu e-așa, tată
moșule ?

- Firește, ție două, lui două, și mie una.





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- Vrei și tu, tată moșule ? întreabă băiatul cu
mîndrie.

- Cum de nu.... Mie un scatiu.

Ce fericiți sînt!

Băiatul încalecă pe un genunchi și fata pe
altul. Bunicul îi joacă. Copiii bat în palme. Bunicul le
cîntă "măi cazace, căzăcele, ce cați noapte prin argele...."

O femeie uscățivă intră pe poartă cu două do-
niți de apă. Copiii tăcură din rîs și bunicul din cîntec.

E muma lor și fata lui.

Cum îi văzu începu:

- I...tată, și d-ta..... iar îi rîzgîi.... o să
ți se suie în cap....

Bunicul ridică mîna în sus, aducînd deșteale
ca un preot care binecuvîntează, și zise prelung:

- Lăsați pe copii să vie la mine!

- Biiine, tată, biiine... dar știi.... o, bată-i
focul de copii.....

Femeia intră în casă.

- Să-i bată norocul și sănătatea, șopti moșul
ca și cum ar fi muștrat pe cineva, și sărută în creștetul
capului și pe unul și pe altul.

Si iar începu rîsul, și jocul, și cîntecul.

(B.Delavrancea, Bunicul)

- o -





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Lesson V.

From EREWHON

by Samuel Butler

EREWTHON (1872) is a utopian novel that has both the character of a novel of adventure and of a satirical pamphlet.

The author lays the scene of his action in a remote and then unknown part of the world, the western side of a range of mountains, that look much like the mountains of New Zealand where Butler had spent a part of his life, breeding sheep.

The discovery of a new country, with healthy happy-looking people and with customs and institutions that are the opposite of what Higgs - the Englishman - considered as "normal" is an opportunity for setting up to ridicule some of the corner-stones of British society, such as religion, family life, a.s.o.

Moreover Butler puts forth his own philosophical ideas on the relative value of human conceptions and institutions.

As the very title shows (erewhon = nowhere) the writer makes a wide use of anagrams and paradoxes, antithesis being with him a constant device to serve his purpose, that is to give a satirical presentation of the similitudes and differences between the two countries - England and Erewhon.

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We drove to an inn in the middle of the town, and then, while it was still light, my friend the cashier, whose name was Thims, took me for a stroll in the streets and in the court-yards of the principal colleges. Their beauty and interest were extreme; it was impossible to see them without being attracted towards them; and I thought to myself that he must be indeed an ill-grained and ungrateful person who can have been a member of one of these colleges without retaining an affectionate feeling towards it for the rest of his life. All my misgivings gave way at once when I saw the beauty and venerable appearance of this delightful city. For half an hour I forgot both myself and Arowhena.

After supper Mr. Thims told me a good deal about the system of education which is here practised. I already knew a part of what I heard, but much was new to me, and I obtained a better idea of the Erewhonian position than I had done hitherto; nevertheless there were parts of the scheme of which I could not comprehend the fitness, although I fully admit that this inability was probably the result of my having been trained so very differently and of my being then much out of sorts.

The main feature in their system is the prominence which they give to a study which I can only translate by the word "hypothetics". They argue thus - that to teach a boy merely the nature of the things which exist in the world around him, and about which he will have to be conversant during his whole life, would be giving him but a narrow and shallow conception of the universe, which it is urged, might contain all manner of things which are not now to be found therein. To open his eyes to these possibilities, and so to prepare him for all sorts of emergencies, is the object of this system of hypothetics. To imagine a set of utterly strange and impossible contingencies, and require the youths to give intelligent answers to the questions that arise therefrom, is reckoned the fittest conceivable way of preparing them for the actual conduct of their affairs in after life.





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Thus they are taught what is called the hypothetical language for many of their best years - a language which was originally composed at a time when country was in a very different state of civilization to what it is at present, a state which has long since disappeared and been superseded. Many valuable maxims and noble thoughts which were at one time concealed in it have become current in their modern literature and have been translated over and over again into the language now spoken. Surely, then, it would seem enough that study of the original language should be confined to the few whose instincts led them naturally to pursue it.

But the Erewhonians think differently; the store they set by this hypothetical language can hardly be believed; they will even give anyone a maintenance for life if he attains a considerable proficiency in the study of it; nay, they will spend years in learning to translate some of their own good poetry into the hypothetical language - to do so with fluency being reckoned a distinguishing mark of a scholar and a gentleman. Heaven forbid that I should be flippant, but it appeared to me to be a wanton waste of good human energy that men should spend years and years in the perfection of so barren an exercise, when their own civilization presented problems by the hundred which cried aloud for solution and would have paid the solver handsomely; but people know their own affairs best.

If the youths chose it for themselves I should have wondered less; but they did not choose it; they have it thrust upon them, and for the most part are disinclined towards it. I can only say that all I heard in defence of the system was unsufficient to make me think very highly of its advantages.

The arguments in favour of the deliberate development of the unreasoning faculties were much more cogent. But here they depart from the principles on which they justify their study of hypotheticals upon the fact of their being a preparation for the extraordinary, while their study of Unreason rests upon its developing those faculties



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which are required for the daily conduct of affairs. Hence their professorships of Inconsistency and Evasion, in both of which studies the youths are examined before being allowed to proceed to their degree in hypothetics. The more earnest and conscientious students attain to a proficiency in these subjects which is quite surprising; there is hardly any inconsistency so glaring but they soon learn to defend it, or injunction so clear that they cannot find some pretext for disregarding it.

Life, they urge, would be intolerable if men were to be guided in all they did by reason and reason only.

.....
Reason might very possibly abolish the double currency; it might even attack the personality of Hope and Justice. Besides, people have such a strong natural bias towards it that they will seek it for themselves and act upon it quite as much as or more than is good for them; there is no need of encouraging reason. With unreason the case is different. She is the natural complement of reason without whose existence reason itself were non-existent.
.....

C O M M E N T A R Y

In presenting the Colleges of Unreason and the principles along which the whole system of higher education was conducted in Erewhon, the allusion to the famous English colleges with their traditional prestige and old-fashioned curriculum is quite transparent.

The very name given to those venerable institutions announces the writer's sarcastic appreciation of the scholastic educational system of England which he exposes as absurd, retrograde, useless, and even harmful to the normal development of young people's minds.

The aim of the Erewhonian education was to stifle and banish reason, common sense, original thinking and other such "dangerous" inclinations of men's minds.



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Butler proceeds to demonstrate this and to make the reader clearly understand his satire of English colleges assuming a detached tone, with a semblance of objectiveness and dispassionate interest that reminds one of Swift's manner, when describing the laws and customs of strange countries.

Mr. Higgs, Butler's Gulliver, appears as a foreign traveller interested in and amused at the oddities he sees in Erewhon. Thus, in order to keep up this semblance of objectivity and to prove the absence of any ill-feelings, towards those respectable institutions in which he had been himself educated, the writer dedicates the first paragraph of the text to "the beauty and venerable appearance" of the university town (probably Cambridge). He speaks in the same paragraph about the natural feeling of affection that any former member of these colleges must needs retain towards them for the rest of his life. Though we know that Butler disliked his studies of theology at Cambridge, he must have carried pleasant memories of his life as an undergraduate there, the students, debating societies and magazines, whose contributor he was. At the same time he must have been impressed by the beautiful old buildings and the age-old cultural traditions attached to them.

Nevertheless, the writer seems to keep his sentimental outburst in check and closes this emotionally-coloured paragraph with an ironical trait: Higgs was so enraptured that he forgot both himself and Arowhena but only "for half an hour". Butler will not allow his lucidity and critical mind to be troubled by feelings more than half an hour.

The second paragraph introduces the satirical presentation of the Erewhonian system of education. The reader is somehow warned about the writer's position towards ^{the} object of his description. We are told that "there were parts of the scheme of which I could not comprehend the fitness". The absurdity of the system is thereby casually mentioned, while the writer feigns to apologize for his incapacity of grasping the purport of such an educational scheme. The reason





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he gives his having been trained quite differently is a typical example of irony - Butler wants us to understand the opposite of what he says; he satirizes the very colleges he had known in England and the way in which he and other young men had been trained. The second reason he gives cannot be taken seriously either. Mr. Higgs tries to keep up an appearance of politeness and introduces his unpleasant remarks by means of such conjunctions as but, nevertheless, although. The stylistic function of these conjunctions as well as of the adverbs fully, probably, differently is to tone down the sharp criticism that is to follow, and again to present the author's viewpoint as that of an objective and dispassionate on-looker.

The third paragraph contains a definition of the main object of study taught in Erewhon - a study that Butler calls by the significant name of "hypothetics". In defining it the writer makes use of the arguments brought by the Erewhonian professors in favour of that discipline. He does it in such a way as to make the reader understand the absurdity of the principles upon which the whole educational system is built, apparently speaking in its justification. Both irony and inuendo are used here in order to suggest the doubtful, "hypothetical" value of education, its incapacity of preparing the young men to face the problems of real life. Instead of teaching a boy "merely the nature of the things which exist in the world around him" and which he will have to be conversant with during his whole life, they imagine "a set of utterly strange and impossible contingencies." The fact that the bourgeois system of education was meant to evade reality is stressed by Butler further down when he analyses the different aspects of the science of hypothetics and speaks of the two related disciplines: Inconsistency and Evasion.

The next two paragraphs are dedicated to the study of the "hypothetical language". a dead language which is given a prominent place in the curriculum of Erewhonian colleges, though it has no contingency whatever with the pro-



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blems of modern life. The hypothetical language stands for Latin and Greek, which still held a place of honour in the English universities, being taught in much the same way as they were taught five or six hundred years ago in the medieval schools. They are still believed to constitute "the distinguishing mark of a scholar and a gentleman". The exaggerations in the study of the hypothetical language Butler considers to be a "barren" exercise and a "wanton waste of good human energy." Why should people concern themselves with the study of useless things, such as translating modern poetry into a dead language to make it more dignified, when "their own civilization presented problems by the hundred which cried aloud for solution"?

Butler like other bourgeois philosophers (Locke, Herbert Spencer etc.) and writers dealing with problems of education pleads for a practical, realistic teaching that would prepare the youths for the efficient conduct of their affairs. The solving of those problems of real life would have paid the solver handsomely, he adds.

When denouncing the uselessness of the hypothetical language and the exaggerated importance attached to it, we cannot help perceiving a suppressed feeling of indignation, a very personal note of revolt and anger, especially at the thought that young men do not, as a rule, choose this subject by their own inclination, "they have it thrust upon them" by their parents or teachers.

This note of revolt which contrasts with the reserved tone of the opening paragraphs should be accounted for by the writer's own painful experience as a young man. An even harsher criticism of the tyranny of parents and teachers, of their utter disregard for the children's inclinations and tastes is to be found in Butler's semi-autobiographical novel "The Way of all Flesh".

Using his favourite device of turning things upside down (both anagrams of words: Nowhere - Erewhon, Mary-Yram, Robinson - Nosnibor and reversed situations, customs, beliefs,) the writer mentions the advantages of the study of



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Unreason. The Erewhonians hold that it helps in "developing those faculties which are required for the daily conduct of affairs." He further demonstrates what degree of proficiency the most conscientious students may attain in evasion and inconsistency. The use the writer makes of antithesis, demonstration by contrast and paradox results in a highly humorous effect in the sentence beginning with "The more earnest and conscientious..."

The next sentence: "Life, they urge".... comes as a conclusion to the last paragraphs.

In the shorter excerpt built along the same lines the writer gives the motives for which reason must be banished from the education of young Erewhonians (read Englishmen) "It might abolish the double currency". The double currency he refers to stands for religious dogmas which he imagines as being issued by a strange, useless institution, the Musical Banks, in which nobody in Erewhon believed, though they hypocritically pretended to. The writer also questions with grim irony the false character of Justice and Hope in bourgeois society, and finally does justice to mankind, admitting that people have "a strong natural bias" towards reason. It is in the use of the word bias that lies the humorous effect of the sentence; it underlines the purport of Butler's satire. "There is no need of encouraging reason" think the rulers of Erewhon, it will make people see all the evils of our system. Making a wrong use of dialectics the professors and scholars took upon themselves to demonstrate that unreason was "the natural complement of reason without whose existence reason itself were non-existent."

Thus rendering the fallacy of such arguments plainly obvious and setting up to ridicule the principles and methods of the Colleges of Unreason, Butler achieves a higher effect than he could have done by undertaking a direct criticism of the English educational system. The edge of his satire is sharp and the devices most frequently used are irony, even sarcasm, grotesque exaggeration, transparent allusions and antithesis as an element of the paradox, one of the cons-



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titutional factors of the whole work.

E X E R C I S E S

1. Build up eight special questions to the text.
2. Explain the formation and the meaning of the noun misgivings and give some more examples of words formed with the same prefix.
3. Supply antonyms for : grateful, tolerable, possible, inclined, sufficient, reasoning, flippant, different, conceivable, shallow, valuable, venerable.
4. Discriminate between: a stroll, a walk, a trip, a drive, a ride, a journey, a voyage, a travel and supply examples in support of your explanation.
5. Discriminate between the following adjectives: delightful, wonderful, beautiful, handsome, lively, pretty, fine; associate them with suitable nouns.
6. Use the following phrases in sentences of your own: to be out of sorts, to be conversant with (about), to be confined to, to cry aloud for, to act upon, to have a bias (towards, against), to give way, to set store by.
7. Look up the word set in a dictionary and use some of its meanings, compounds and phrases in sentences of your own.

II.

1. Explain the plural form in "hypotetics". Give some more examples of words belonging to the same category.
2. Pick out and analyse the gerunds to be found in the second paragraph of the text.





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3. State the syntactical function of the infinitives used in the third paragraph.

4. Pick out the conditional sentences of the text and recast them so that the whole sentence should refer to the past.

5. State the grammatical function of but and supply examples; analyse the word but in the last but one paragraph.

6. Add disjunctive questions to: a) their beauty and interest were extreme; b) I already knew a part of what I heard; c) But the Erewhonians think differently; d) Reason might abolish the double currency; e) There is no need of encouraging reason.

7. Fill in the blanks with articles where required:

The gates of.... schools and.... faculties are widely open to all young people in Romania. education, as.... whole has undergone radical changes,... main targets of which have been to do away with.... difference between... intellectual and... manual labour, between general culture and specialization, between... theoretical science and... vocational training, between... scientific culture and.... actual participation in.... production process, between... positive knowledge and.... aesthetic training.... Education of all degrees involves more than 3 million children and... young people. It is, as..... whole, free of.... charge. Generally compulsory 8-year courses have been introduced, comprising.... elementary education and.... first cycle of.... secondary education, with..... view to raising.... cultural standards of..... masses, so that every citizen of..... country acquires... satisfactory basis of.... general culture.

..... number of students in.... higher educational institutes represents.... interesting criterion for.....



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evaluation of Romania's many-sided development. In..... country in which, 30 years ago,..... congress of.... unemployed intellectuals used to be held, some 85,000 students attend.... university courses. After..... graduation, all of them are called to work in.... industrial and agricultural enterprises, as well as in..... scientific and cultural institutions. Over 65 per cent of.... students have..... scholarships and benefit from..... up-to-date canteens and hostels.

Alongside.... older universities,.... considerable number of new higher educational institutes supply.... economy,.... science and.... culture with..... required number of proficient cadres; these cadres, whose number is increasing year by year are called upon to turn to good account.... resources of.... country and to enhance..... cultural progress which has assumed... scope and depth of. genuine cultural revolution .

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(From "Education, Work, Recreation of Youth in Romania, issued by the National Commission of the R.P.S. for UNESCO, Bucharest, 1963).

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III.

1. Pick out words and phrases that belong to literary or elevated style ; supply stylistic synonyms.
2. Explain the dead or fading metaphors in: ill-grained, barren, to open one's eyes, to cry aloud for, glaring, bias, inclined.
3. Supply examples of ironical statements.



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TRANSLATE INTO ROMANIAN:

When I talked about originality and genius to some gentlemen whom I met at a supper party given by Mr. Thims in my honour, and said that original thought ought to be encouraged, I had to eat my words at once. Their view evidently was that genius was like offences - needs must that it come, but woe unto that man through whom it comes. A man's business, they hold, is to think as his neighbours do, for Heaven help him if he thinks good what they count bad. And really it is hard to see how the Erewhonian theory differs from our own, for the word "idiot" only means a person who forms his opinions for himself.

The venerable Professor of Worldly Wisdom, a man verging on eighty/^{but} still hale, spoke to me very seriously on this subject in consequence of the few words that I had imprudently let fall in defence of genius. He was one of those who carried most weight in the university, and had the reputation of having done more perhaps than any other living man to suppress any kind of originality.

"It is not our business", he said, to help students to think for themselves. Surely this is the very last thing which one who wishes them well should encourage them to do. Our duty is to ensure that they shall think as we or, at any rate, as we hold it expedient to say we do".

.....

My friend the Professor of Worldly Wisdom was the terror of the greater number of students; and, so far as I could judge, he very well might be, for he had taken his Professorship more seriously than any of the other Professors had done. I heard of his having plucked one poor fellow for want of sufficient vagueness in his ^{sat}ing clauses paper. Another was sent down for having written an article on a scientific subject without having made



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free enough use of the words "carefully", "Patiently", and "earnestly". One man was refused a degree being too often and too seriously in the right, while a few days before I came, a whole batch had been plucked for insufficient distrust of printed matter.

.....

I told him of Homer's noble line to the effect that a man should strive ever to be foremost and in all things to outvie his peers; but they said that no wonder the countries in which such a detestable maxim was held in admiration were always flying at one another's throats. "Why," asked one Professor, "should a man want to be better than his neighbours? Let him be thankful if he is no worse".

I ventured feebly to say that I did not see how progress could be made in any art or science, or indeed in anything at all, without more or less self-seeking, and hence unamiability.

"Of course it cannot", said the Professor, "and therefore we object to progress".

(S. Butler, Erewhon) Chap. XXII

TRANSLATE INTO ENGLISH:

Utopia pe care o descoperă Erewhon este cel mai greu de clasificat; nu e nici pozitivă - un exemplu vrednic de urmat, nici negativă - un teribil avertisment. De fapt e un adevăr "Mundus alter et idem", o țară a antipozilor, asemănătoare și neasemănătoare cu lumea noastră, cu propria ei înțelepciune și cu propria ei nebunie, diferită de a noastră, dar întregind-o într-un chip foarte subtil, astfel că satirizează și critică pe două sau trei planuri simultan. Eroul ei e satiricul Butler și în același timp un

CONTEMPORARY
LITERATURE PRESS

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The University of Bucharest. 2018



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tînăr anglican înfumurat, obiectul satirei. Erewhon și Anglia sînt, ca să zicem așa, piciorul stîng și piciorul drept al aceleiași perechi de ghetе.

Higgs, așadar, o ia înspre munți, cum făcuse și Butler, și ajunge într-o țară cu o structură socială și cu un nivel cultural foarte asemănătoare cu ale noastre. O singură deosebire izbitoare atrage atenția de la început, și anume totala absență a mașinilor. Cum era posibil ca o societate cu o tehnică de producție medievală să semene din toate celelalte puncte de vedere cu Anglia industrială e o întrebare pe care - alături de altele - Butler nu e dispus să și-o pună. Higgs află destul de repede că absența mașinilor nu se datorește lipsei inventatorilor, ci unei politici voite. Cu vreo 500 de ani în urmă, un război civil se terminase cu victoria lagărului distrugătorilor de mașini, rezultatul fiind nimicirea totală a mașinilor. De atunci înainte, fabricarea sau întrebuințarea lor a fost interzisă sub amenințarea cu cele mai aspre pedepse. Higgs însuși, avînd un ceas asupra sa, scapă ca prin urechile acului de pedeapsă. Toate acestea ni se descriu amănunțit într-un capitol lung din "Erewhon" intitulat "Cartea mașinilor".

A.L.Morton: Utopia engleză.

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Lesson VI.

From MARK TWAIN'S AUTOBIOGRAPHY

Mark Twain's deep-rooted love for mankind, his humanism, his subtle humour are manifest both in his novels and in his short stories. His courageous social writings have deep meaning even today as a valuable sociological study, widely known outside the U.S.A.

He was born in a small village near Missouri and came to know poverty, humiliation and hardships very early ; he was 12, when he had to earn his living. At the age of 16, he first tried his pen. His further life, full of adventures, especially his experience as a steamboat Pilot, contributed to his becoming a world-famous writer, in keeping with the best traditions in American democratic thinking.

As Phoebe Standard¹ says "Mark Twain was not only a writer of good cheer and of honest comment, but a man of great charm and a fighter against injustice. As such he will always be remembered".

My uncle, John A. Quarles, was a farmer, and his place was in the country four miles from Florida. He had eight children and fifteen or twenty Negroes, and was also fortunate in other ways, particularly in his character. I have not come across a better man than he was. I was his guest for two or three months every year, from the fourth year after we removed to Hannibal till I was eleven or twelve years old. I have never consciously used him or his wife in a book, but his farm has come very

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1) Seven Seas Books, your Personal M. Twain



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handy to me in literature once or twice. In Huck Finn and in Tom Sawyer, Detective, I moved it down to Arkansas. It was all of six hundred miles, but it was no trouble; it was not a very large farm - five hundred acres, perhaps - but I could have done it if it had been twice as large. And as for the morality of it, I cared nothing for that; I would move a star if the exigencies of literature required it.

It was a heavenly place for a boy, that farm of my uncle John's. The house was a double log one, with a spacious floor (roofed in) connecting it with the kitchen. In the summer the table was set in the middle of that shady and breezy floor, and the sumptuous meals - well, it makes me cry to think of them. Fried chicken, roast pig; wild and tame turkeys, ducks and geese; venison just killed; squirrels, rabbits, pheasants, partridges, prairie-chickens; biscuits; hot batter cakes, hot buckwheat cakes, hot "wheat bread", hot rolls, hot corn pone; fresh corn boiled on the ear, succotash, butterbeans, string-beans, tomatoes, peas, Irish potatoes, sweet potatoes; buttermilk, sweet milk, "clabber"; watermelons, musk melons, cantaloupes - all fresh from the garden; apple pie, peach pie, pumpkin pie, apple dumplings, peach cobbler - I can't remember the rest. The fact

that the things were cooked was perhaps the main splendor particularly a certain few of the dishes. For instance, the corn bread, the hot biscuits and wheat bread, and the fried chicken. These things have never been properly cooked in the North- in fact, no one there is able to learn the art, so far as my experience goes. The North thinks it knows how to make corn bread, but this is mere superstition.....

The farm-house stood in the middle of a very large yard and the yard was fenced on three sides with rails and on the rear side with high palings; against these stood the smoke-house; beyond the palings was the orchard; beyond the orchard were the Negro quarters and the tobacco-fields. The front yard was entered over a stile made of sawed-off logs of graduated heights. I do not remember any gate. In a corner of the front yard were a dozen lofty hickory trees and



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a dozen black walnuts, and in the nutting season riches were to be gathered there.

Down a piece, abreast the house, stood a little log cabin against the rail fence; and there the woody hill fell sharply away, past the barns, the corn-crib, the stables, and the tobacco-curing house, to a limpid brook which sang along over its gravelly bed and curved and frisked in and out and here and there and yonder in the deep shade of overhanging foliage and vines - a divine place for wading, and it had swimming-pools, too, which were forbidden to us and therefore much frequented by us. For we were little Christian children, and had early been taught the value of forbidden fruit.....

All the Negroes were friends of ours, and with those of our own age we were in effect comrades. I say in effect, using the phrase as a modification. We were comrades, and yet not comrades; color and condition interposed a subtle line which both parties were conscious of and which rendered complete fusion impossible. We had a faithful and affectionate good friend, ally and adviser in "Uncle Dan'l", a middle-aged slave whose head was the best one in the Negro quarters, whose sympathies were wide and warm, and whose heart was honest and simple and knew no guile. He has served me well these many, many years. I have not seen him for more than half a century, and yet spiritually I have had his welcome company a good part of that time, and have staged ^{him} in books under his own name and as "Jim", carted him all around - to Hannibal, down the Mississippi on a raft, and even across the Desert of Sahara in a balloon - and he has endured it all with the patience and friendliness and loyalty which were his birthright. It was on the farm that I got my strong liking for his race and my appreciation of certain of its fine qualities. This feeling and the estimate have stood the test of sixty years and more, and have suffered no impairment. The black face is as welcome to me now as it was then.

Birthright

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In my schoolboy days I had no aversion to slavery. I was not aware that there was anything wrong about it. No one arraigned it in my hearing; the local papers said no - thing against it ; the local pulpit taught us that ^{god} approved it, that it was a holy thing, that the doubter need only look in the Bible if he wished to settle his mind - and then the texts were read aloud to us to make the matter sure; if the slaves themselves had any aversion to slavery, they were wise and said nothing. In Hannibal we seldom saw a slave mis-used; on the farm, never.

There was, however, one small incident of my boyhood days which touched this matter, and it must have meant a good deal to me or it would not have stayed in my memory, clear and sharp, vivid and shadowless, all these slow-drifting years. We had a little slave boy whom we had hired from some-one , there in Hannibal. He was from the eastern shore of Maryland, and had been brought away from his family and his friends, half way across the American continent, and sold. He was a cheery spirit, innocent and gentle, and the noisiest creature that ever was, perhaps. All day long he was singing, whistling, yelling, whooping, laughing - it was maddening, devastating, unendurable. At last, one day, I lost all my temper, and went raging to my mother and said Sandy had been singing for an hour without a single break, and I couldn't stand it, and wouldn't she please shut him up. The tears came into her eyes and her lip trembled, and she said something like this:

"Poor thing, when he sings it shows that he is not remembering, and that comforts me; but when he is still I am afraid he is thinking, and I cannot bear it. He will never see his mother again; if he can sing, you must not hinder it, but be thankful for it. If you were older, you would understand me; then that friendless child's noise would make you glad".

It was a simple speech and made up of small words, but it went home, and Sandy's noise was not a trouble to me any more. She never used large words, but she had a natural



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19 gift for making small ones do effective work. She lived to reach the neighbourhood of ninety years and was capable with her tongue to the last - especially when a meanness or an injustice roused her spirit. She has come handy to me several times in my books, where she figures as Tom Sawyer's Aunt Polly. I fitted her out with a dialect and tried to think up other improvements for her, but did not find any. I used Sandy once, also; it was in "Tom Sawyer". I tried to lfet him to white^wash the fence, but it did not work. I do not remember what name I called him by in the book.

1k I can see the farm yet, with perfect clearness. I can see all its belongings, all its details; the family room of the house, with a trundle-bed in one corner and a spinning-wheel in another - a wheel whose rising and falling wail, heard from a distance, was the mournfulest of all sounds to me, and made me home-sick and lowspirited, and filled my atmosphere with the wandering spirits of the dead; the vast fire-place, piled high on winter nights, with flaming hickory logs from whose ends a sugary sap bubbled out but did not go to waste, for we scraped it off and ate it; the lazy cat spread out on the rough hearthstones; the drowsy dogs braced against the jambs and blinking; my aunt in one chimney-corner knitting; my uncle in the other, smoking his corn-cob pipe; the slick and carpetless oak floor faintly mirroring the dancing flame-tongues, and freckled with black indentations where fire coals had popped out and died a leisurely death; half a dozen children romping in the background twilight; split-bottomed chairs here and there, some with rockers; a cradle - out of service, but waiting, with confidence; in the early cold mornings a snuggle of children, occupying the hearthstone and procrastinating - they could not bear to leave that comfortable place and go out in the wind-swept floor space between the house and the kitchen where the general tin basin stood and wash.

Along outside of the front face ran the country-road, dusty in the summer-time, and a good place for snakes-



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they liked to lie in it and sun themselves; when they were rattlesnakes or puff-adders, we killed them; when they were black snakes, or Itacers, or belonged to the fabled "hoop" ¹² breed, we fled without shame; when they were "house-snakes" or "garters" we carried them home and put them in Aunt Patsy's work-basket for a surprise, for she was prejudiced against snakes, and always when she took the basket in her lap and they began to climb out of it, it disordered her mind. She never could seem to get used to them; and yet I think a bat is as friendly a bird as there is. My mother was Aunt Patsy's sister and had the same wild superstitions. A bat is beautifully soft and silky; I do not know any creature that is pleasanter to the touch or is more grateful for caressings, if offered in the right spirit. I know all about these coleoptera, because our great cave, three miles below Hannibal, was multitudinously stocked with them, and often I brought them home to amuse my mother with. It was easy to manage if it was a school day, because then I had ostensibly been to school and hadn't any bats. She was not a suspicious person, but full of trust and confidence; and when I said, "There's something in my coat-pocket for you", she would put her hand in. But she always took it out again herself. I didn't have to tell her. It was remarkable the way she couldn't learn to like private bats. The more experience she had, the more she couldn't change her views....

Beyond the road where the snakes sunned themselves was a dense young thicket, and through it a dim-lighted path led a quarter of a mile; then out of the dimness one emerged abruptly upon a level great prairie which was covered with wild strawberry plants, vividly starred with prairie pinks, and walled in on all sides by forests. The strawberries were fragrant and fine, and ¹² in the season we were generally there, in the crisp freshness of the early morning, while the dew beads still sparkled upon the grass and the woods were ringing with the first songs of the birds.

Other opportunities went for nothing.
And she was always cold toward
bats, too, and could not bear them;



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Down the forest slopes to the left were the swings. They were made of bark stripped from hickory saplings. When they became dry they were dangerous. They usually broke when a child was forty feet in the air, and this was why so many bones^{had} to be mended every year. I had no ill luck myself, but none of my cousins escaped. There were eight of them, and at one time and another they broke fourteen arms among them. But it cost next to nothing, for the doctor worked by the year - twenty-five dollars for the whole family....

I was always told that I was a sickly and precarious and tiresome and uncertain child, and lived mainly on allopathic medicines during the first seven years of my life. I asked my mother about this, in her old age, - she was in her eighty-eighth year - and said:

"I suppose that during all that time you were uneasy about me?"

"Yes, the whole time".

"Afraid I wouldn't live"?

After a reflective pause - ostensibly to think out the facts - "No - afraid you would."

The country schoolhouse was three miles from my uncle's farm. It stood in a clearing in the woods and would hold about twenty-five boys and girls. We attended the school with more or less regularity, once or twice a week in summer, walking to it in the cool of the morning by the forest paths, and back in the gloaming at the end of the day. All the pupils brought their dinners in baskets - corn dodger, buttermilk, and other good things - and sat in the shade of the trees at noon and ate them. It is the part of my education which I look back upon with the most satisfaction.



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C O M M E N T A R Y

Mark Twain's deep-rooted love for mankind, his fight against slavery, hypocrisy and corruption, his belief in the rights of man make him appear in his autobiography as a humanist, speaking with great sympathy in favour of those who were sold, misused and persecuted. He firmly condemns racial discrimination and he depicts the Negroes as honest, friendly, gentle and devoted people.

Mark Twain's autobiography is interesting both from the point of view of its content and its form. His language is colourful and savoury owing to his frequent use of idioms and colloquial phrases. Thus the excerpt we deal with is perceived as a fascinating novel, wholly captivating the reader's mind.

The whole excerpt is pervaded by a lyrical mood. Nature, the guide and inspirer of Mark Twain, forms an ideal background for country scenes. This is clearly manifest in his presentation of the farm-house and its surroundings. Twain's descriptions of nature are akin to those of Walt Whitman. On the other hand, such frequent repetitions as "I can see...", "I remember...", "I know..." lend his narration a distinctive poetic rhythm reminding us of Whitman's peculiar manner of resorting to repetitions either in the beginning or in the end of the story.

The most touching passages are those in which he speaks with great warmth and admiration about his relatives and friends. The description of the family-room in the old house with its vast fire-place helps to convey the idea of peace, love and happiness reigning in his uncle's family.

The leading stylistic principle of the above excerpt is to render in an imaginative, artistic way the author's love for his fatherland and his conception of happiness. Here are some of the devices he uses in his auto-





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tiography. The artistic means he most frequently resorts to is the piling up within one sentence of striking details, expressed by homogeneous parts of speech, such as : "...fried chicken, roast pig, wild and tame turkeys..."

The simplicity of rural life is rendered with great vividness through the medium of concrete pictures of the family's daily life and daily activities (hunting for snakes and bats, evenings spent in the family-room, their long walks and pranks).

Twain's precision of observation is materialized not only in concrete physical details but also in an abundance of epithets both descriptive (specious floor, large yard, limpid brook, dancing flame- tongues simple speech and emotional (affectionate friend, spirit innocent and gentle, made me home-sick and low-spirited, is beautifully soft and silky, tiresome and uncertain child).

The emotional colouring of the fragment referring to his mother, to her speech "simple and all made of small words" is striking and illustrative of Twain's human approach to the people.

One of the devices greatly favoured by M. Twain is that of mild and gentle irony skilfully used by him in order to expose social injustice, corruption, superstitions, and hypocrisy ("if the slaves themselves had any aversion to slavery, they were wise and said nothing" etc.)

For the sake of emphasis and expressiveness, Twain resorts to such artistic means as repetition, comparison, stylistic inversion, metonymy. In the sentence: "The black face is as welcome to me as it was then" - metonymy helps Twain to express his respect and compassion for the coloured population, the word face being associated in our minds with the notion of people (designating the whole Negro population).

Twain's language is clear-cut, simple and crisp, reflecting the peculiarities of American English, both in spelling and vocabulary.





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EXERCISES

I - II

5.- Fill in the blanks with the required prepositions and adverbs:

Bart stood... the steps.... the administrative block and stared blankly... nothing. The light were coming... the windows and the deceptive peace..... evening settling... Springvale.

He wanted air, he wanted to fill his lungs.... it the untainted air... the paddocks. Three bob-a-dayres, fers staggering drunkenly home.... their day off, lurched... him the path, shouting ribald words.... greeting and breathing the fumes... cheap wine... his face.

Bart thrust them.... and strode.... blindly.... the buildings. (D.Cusack, "Say No to Death".)

6.- Fill the definite or indefinite articles ler wherever necessary:

..... stubble in.... cultivated paddocks brushed against his boots,.... clods broke under his feet, fine dust rose to his nostrils.... solitary star came out and gleamed in....lilac sky.... dog trotted at his heels ; he felt its cold sky against his hand and was gra- skin teful for its companionship. Beside.... creek.... air smelled moist and sweet with.... scent of freshly cut lucerne.

He stood on... edge of.... bank, hearing.... loose clods tumble with.... hollow plop into.... lying dark beneath..... willow. Some small animal slid out of.. grasses into..... water with... splash; mopoke called from... hollow gun in.... paddock beyond, its throbbing note dropping mournfully into... silence. (D.Cusack "Say No to Death".)

7.- Use the synthetic genitives wherever possible:



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the exigencies of literature; in the middle of the floor; the toys of the boy; the eastern shore of Maryland; the wandering spirits of the death ; the work-basket of Aunt Patsy.

8.- Ask special questions to the first two sentences in the text

III.

- 1.- Underline Twain's craftsmanship as manifest in the composition and the style of the text.
- 2.- Discriminate between some of the epithets found in the text.
- 3.- Point out all instances of inversion in the text and discriminate between stylistic and grammatical inversion.
- 4.- Explain the stylistic value of the phrases:

For we were little Cristian children, and had early been taught the value of the forbidden fruit.

If the slaves themselves had any aversion to slavery, they were wise and said nothing.

- 5.- Refer to devices used by the author to convey irony or to achieve humorous effects.

TRANSLATE INTO ROMANIAN:

The midges were dancing over the water. Close to our hands the reeds were high and lush, and on the other side of the stream the bank ran up steeply, so that we seemed alone, alone in the hot, still, endless afternoon. We had been there all day, the whole party of us; the ground was littered with our picnic; now as the sun began to dip we had become quiet, for a party of children. We lay lazily, looking through the reeds at the glassy water. I stretched to pluck a blade of grass, the turf was rough and warm beneath the knees.





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It was one of the long afternoons of childhood. I was nearly nine years old, and it was the June of 1914. It was an afternoon I should not have remembered, except for what happened to me on the way home.

It was getting late when we left the stream, climbed the bank, found ourselves back in the suburb, beside the tramlines. Down in the reeds we could make-believe that we were isolated, camping in the wilds ; but in fact, the tramlines ran by, parallel to the stream, for another mile. I went home alone, tired and happy after the day in the sun. I was not in a hurry, and walked along, basking in the warm evening. The scent of the lime trees hung over the suburban street ; lights were coming on in some of the houses ; the red brick of the new church was roseate in the sunset glow.

At the church the street forked ; to the right past the butcher's, past a row of little houses whose front doors opened on to the pavement; to the left past the public library along the familiar roads towards home. There were the ^{houses} with 'entries' leading to their back doors, and the neat, minute gardens in front. There was my aunt's house, with the Builder and Contractor sign over the side gate. Then came ours : one of a pair, older than the rest of this road, three stores instead of two, red brick like the church, shambling and in need of a coat of paint to cover the sun-blisters. Round the bend from the library I could already see the jessamine in the summer twilight. I was in sight of home. Then it happened. Without warning, without any kind of reason, I was seized with a sense of overwhelming dread. I was terrified that some disaster was waiting for me. In an instant, dread had pounced on me out of the dark. I was too young to have any defences. I was a child, and all misery was eternal. I could not believe that this terror would pass.

Tired as I was, I began to run frantically home. I had to find out what premonition meant. It seemed to have come from nowhere ; I could not realize that there might be anxiety in the air at home, that I might have picked it up.





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Had I heard more than I knew ? As I ran, as I left behind 'good nights' from neighbours watering their flowers, I felt nothing but terror. I thought that my mother must be dead.

When I arrived, all looked as it always did. From the road I could see there was no light in the front-room window ; that was usual, until I got back home. I went in by the back door. The blinds were drawn in the other sitting-room, and a band of light shone into the back garden; in the kitchen there was a faint radiance from the gas mantle, ready for me to turn it up. My supper was waiting on the table. I rushed through the passage in search of my mother. I burst into the lighted sitting-room. There she was. I cried out with perfect relief.

(Din C.P.Snow, Time of Hope)

TRANSLATE INTO ENGLISH

Opera lui Twain este extrem de voluminoasă și variată. Debutina ca humorist în genul ușor, practicat de o serie întreagă de autori ca Artemus Ward, Petroleum Nasby sau în cel mai bun caz Bret Harte, Twain ajunge cu timpul la satira socială și la pamfletul politic împotriva societății burgheze și a imperialismului. Această evoluție - de la bufonerie, la critica serioasă a lumii capitaliste - poate fi limpede urmărită în opera lui.

În prima parte a activității sale creatoare, Twain împărtășește încă, împreună cu numeroși alți scriitori americani iluzia că societatea americană este superioară tuturor orînduirilor socialiste existente în lume. Ca și Whitman, el credea în democrația americană și în valorile morale ale unei societăți care proclama egalitatea și fraternitatea umană. Primele lui scrieri poartă de aceea amprenta unui optimism facial, a unei încrederi necontrolate în "civilizația" americană.

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Un pas înainte în creația lui Twain îl constituie cele două romane ale copilăriei "Aventurile lui Tom Sawyer" (1876) și "Aventurile lui Huckleberry Finn" (1884). Eroii acestor minunate cărți sînt niște copii care-și făuresc singuri copilăria, într-o lume ostilă și neînțelegătoare. Descriind isprăvile pline de haz ale celor doi ștrengari, Twain înfățișează în același timp America de dinainte de războiul civil. Tom Sawyer și Huckleberry Finn reprezintă două variante ale unei copilării răzvrătite - cu mijloacele corespunzătoare - împotriva societății burgheze. Tom Sawyer, cu imaginația lui bogată și năstrușnică, evadează sistematic din mediul bigot al respectabilei lui familii, refuzînd să accepte obiceiurile și prejudecățile acestui mediu și preferînd tovărășia băieților "prost crescuți", dar neîndobitociți. Huckleberry Finn, acest "tînr paria al tîrgușorului" - cum îl numește Twain - este odrasla unui om de rînd și decăzut, împins la periferia societății. Atît Tom cît și Huck își trăiesc copilăria în mijlocul naturii, departe de convențiile și prejudecățile mediului burghez. Dintre cei doi ștrengari, Huck este cel care stîrnește mai mult simpatia noastră. El este mai uman și mai cinstit sufletește, în ciuda aparențelor. În sufletul acestui vagabond încolțesc sentimente nobile, iar mintea lui simplă, nefalsificată de educația burgheză, relevă cu bun simț și înțelepciune populară cele mai încurcate probleme. Huck este însetat de libertate, de aceea el nu poate asupri pe alții și nu poate suferi priveliștea asupririi. El preferă "să se ducă în iad" decît să-l trădeze pe negrul Jim, cînd acesta e amenințat să fie prins de negustorii de sclavi.

În peregrinările lor, Huck și Jim întîlnesc la un moment dat un pretins "rege". Explicîndu-i lui Jim ce înseamnă monarhia, Huck exclamă: Cîte odată aș dori să aud despre o țară în care nu există regi!"

Prin atitudinea lui și prin felul lui de a privi lucrurile, Huck este fără îndoială un personaj pozitiv, în care Twain și-a întruchipat idealurile progresiste. Figura



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negrului Jim este de asemenea semnificativă pentru arta lui Twain. Jim este un sclav în care se înfiripă cu putere năzuința spre libertate. Cu mintea lui întunecată de superstiții, el înțelege totuși multe lucruri, cu o judecată matură și dreaptă.

Jim este prototipul negrilor din prima perioadă a luptei de eliberare, când conștiința lor era dominată de întunericul în care erau crescuți de necruțătorii lor stăpâni, dar și de aspirația fierbinte de a-și dobândi libertatea.

În "Aventurile lui Huckleberry Finn", Twain și-a exprimat cu vigoare crezul democratic, înfierînd discriminarea rasială și afirmînd dreptul negrilor la libertate și fericire.

(P.Solomon, Mark Twain, Studiu
Introdactiv).

EXERCISES

I.

- 1.- Ask 10 leading questions to the text.
- 2.- Pick out all American peculiarities in spelling and vocabulary.
- 3.- Supply ⁱⁿsynonyms for the verb to hinder and use them/sentences of your own.
- 4.- Look up the verb to hold and use in sentences some of the phrases and traditional combinations it enters.
- 5.- Look up the word quarters in the dictionary and comment upon it.

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- 6.- Paraphrase the following words and expressions:

.... he was also fortunate in other ways;
has come very handy to me; as for the mo-
rality of it; my strong liking for it;
I lost all my temper.

- 7.- Comment on the meaning of the following words and phrases:

fresh corn boiled on the ear ; succotash;
Irish potatoes ; have stood the test of
60 years ; to hire; I went raging to my
mother; trundle-bed ; coleoptera; allo-
pathic medicines.

II.

- 1.- Account for the use of it in the sentences:

- a) It was on the farm that I got my
strong liking for.....
b) It was remarkable the way she couldn't
learn to like private bats.

- 2.- Comment on the functions of would in the following:

- a) And when I said: "There is something in my coat-pocket for you", she would put her hand in.
b) It stood in a clearing in the woods and would hold about twenty-five boys and girls.
c) I would move a star if the exigencies of literature required it.






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- 3.- Pick out all - ing forms in the text and discriminate between them.
- 4.- Comment upon the genitive in the phrase: that farm of my uncle John's.

- o -






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