THE SOCIALIST REPUBLIC OF ROMANIA

As a Center for Soviet & East European Studies we technically should cover precisely that area, but so far we have had to concentrate on the Soviet area, and particularly the Slavic area in the U.S.S.R. Our translations and publications are mainly Russian, some Ukrainian, and a few Belo-Russian, Georgian and Yiddish. This is mainly due to lack of resources and specialists. Nevertheless we are trying to widen studies within the area.

We have had one graduate research assistant from Yugoslavia, Miss Dasha Drndic, who introduced us to the history of the Yugoslav theatre and translated several Serbo-Croat plays, one of which she produced in our Theatre department.

We are hoping that for the next year we shall have a theatre research assistant join us at the Center, Mr. Andrei Belgrader from Bucarest Institute of Theatre & Cinema Art. He will then acquaint us with the history of Romanian Theatre & Cinema, of which we know virtually nothing. And, yet America is on good terms with Romania, President Nixon had a very warm reception and it retains a degree of independence in its policies.

I have been in correspondence with the Union of Romanian Writers who were well informed on my translations and publications and now had the opportunity of visiting Bucarest with my wife, where among other things we spent two weeks recuperating at the world-famous clinic of Professor Dr. Anna Aslan, receiving attention and recuperation that is beyond praise.

We were warmly received by Mr. Radu Lupon, who is a Secretary of the Union of Romanian Writers, who presented us with some books, including English translations of Romanian poems, and he agreed to help us with the research assistant, Mr. Belgrader.

We invited Dr. Lupon to visit S.I.U. whenever he came to the U.S.A. and we have just had a letter from him saying he will be able to come after Christmas. We await with pleasure his arrival and lectures he will give on Romanian Literature and in particular on The Art of Translation, of which he is a leading exponent.

At Dr. Aslan’s Clinic we met a famous Parisian artist Mr. Philippe Lepatre [Lazar] — who turned out to be Romanian —and his French wife Madame Odette Lazar-Vermet, who runs a private printing press in Paris. She publishes hand-printed limited editions with illustrations by world-famous artists such as Picasso, Braque, Dali, etc. I was commissioned to make a number of special translations of Russian poetry which would be illustrated and signed by world-famous artists and hand-printed on hand-made paper, especially bound and issued in a limited edition. The poets agreed on so far are Pushkin, Khlebnikov, Tsvetayeva and Bulat Okudjava.

Unfortunately, being summer-time, most artists and writers were out of Bucarest but the Lazars introduced us to a leading Romanian poet, Mr. Gellu Naum. He presented me with an autograph of two poems and eventually sent me three of his books for our archives:

1. 'Poeie Ales'e,' Editura Albatros, Bucarest 1971
2. 'Cap-ul-Animal,' Editura Eminescu, Bucarest 1971

In relation to this it is very appropriate we have just received from the University of Iowa Press a book for review, 'THE LAST ROMANTIC: MIHAIL EMINESCU' with English versions and introduction by my good friend and colleague Roy MacGregor-Hastie. Roy is the pioneer translator of Romanian poetry. His 'ANTHOLOGY OF CONTEMPORARY ROMANIAN POETRY,' published by Peter Owen, London, 1969 is the leading work in this sphere. We also welcome the enthusiastic activity of Paul Eagle, General Editor of the IOWA TRANSLATIONS, which so far includes valuable anthologies of translations: 'Contemporary Korean Poetry,' 'Modern Chinese Poetry,' and now 'Mihail Eminescu.' I also hope that shortly it will publish my anthology 'Fifty Years of Soviet Poetry.' These books will be reviewed in the first number of our 'Poetry Trans-World' which is now being prepared for publication.

Urged to translate a couple of Romanian poems, I have done so, with the kind help of the Lazars. They are as follows:

TWO POEMS BY GELLU NAUM (1915-)

IUBIREA IMENSA
(Love Immense)

Original & Literal Translation

Prin fiecare perete circulau doua taceri
Through each wall circulates two silences
Si eu ieseam sa le ascult
and I went out them to-listen-to
In doua guri vorbeam si ma ascultam singur
In two mouths (I) spoke and myself heard alone
Cu doua urechi pe fiecare parte a fetic
with two ears on each side of (my) face
Si era o iubire
Si era o iubire
and it was a love
In timp ce peste centrul ei abia visibil
In time where above (the) centre of (love) slightly visible
In fiecare dimineata rasseverare doa sori
In each morning rose-up two sons

Final Translation

Through each wall percolates two silences
and I went out to listen to them
With two mouths I spoke and heard myself alone
and two ears each side of my face
and it was love
and each morning barely visible above its center
rose the sunrise of two sons

ZIDUL
(The) Wall

By Gellu Naum

Original & Literal Translation

Aveam un zid
I had a wall
If I put in front (of) my eyes it was blinded
I clenched my fist at it it hit me
I leaned against it and it exhausted me
A huge rectangular wall
with one rectangular window
Its stones solicited the echo
of teeth ground by words

Final Translation

I had a wall
I put it in front of my eyes it blinded me
I clenched my fist at it it hit me
I leaned against it and it exhausted me
When I clenched my fist at it it hit me
It was huge and rectangular
A huge rectangular wall
with one rectangular window
Its stones solicited the echo
of teeth ground by words


SOVIET CANCELLATION OF TWO RUSSIAN POETS’ VISIT

As part of our University policy in trying to carry out the Brezhnev-Nixon agreement we are continually trying to build cultural bridges. An endeavor I have been personally engaged in now for over forty years, which my life-history will confirm, and this is well-known all over the Soviet Union. When the diminution of the Cold War led to the visit of President Nixon to Moscow, nobody was more pleased at the President’s brave initiative than we at the Center.

In practice we are trying to implement his agreement by research, translations, publications, productions, lectures, and recitals. This includes the translation and publication of the Collected Works of S. M. Eisenstein, (Volume I will appear in October, 1975, M.I.T. Press, U.S.A. and Dobson, United Kingdom), to be followed by “A PICTORIAL HISTORY OF THE RUSSIAN THEATRE’ (Crown Publishers, U.S.A.); ‘THE BEST FILM EVER MADE: BATTLESHIP POTEMKIN’ (Prentice-Hall, U.S.A.); ‘FIFTY YEARS OF SOVIET POETRY’ (University of Iowa Press, U.S.A.); ‘THE LIFE AND WORK OF DZIGA VERTOV’; ‘PORTRAITS’ by Sergei Tretiakov then ‘SELECTED WORKS OF A. DOVZHENKO’ (from the Ukrainian), as well as continuing translations of Soviet poetry, with (hopefully) personal visits of Soviet poets to our American campuses.

Recently the Union of Soviet Writers agreed that two Soviet poets could visit the U.S.A., but I regret to state that this visit of Robert Rozhdestvensky and Rimma Kazakova will not take place. This is through no fault of ours or of our co-sponsors, the University of Kansas; but entirely due to the Soviet authorities.

For some years now I have been inviting Soviet women poets to our campus, Bella Akhmadulina, Rimma Kazakova and Yunna Moritz; and every time they were refused permission to leave, although they personally were willing to come. Then my colleague, Professor Mikhailson of the University of Kansas was last summer in Moscow. He went to the Union of Soviet Writers, and following the Nixon-Brezhnev agreement found that they were much more affable and reasonable and said with pleasure they would arrange for two poets to come to America. Eventually, it was decided that Eugene Vinokurov would come with Rimma Kazakova. Then Vinokurov was alleged ill and instead Rozhdestvensky was to come with Kazakova. It was all agreed on and worked out that there would be special times set aside, both at the University of Kansas, at our University, and others for the participation of these poets in our activities, to read their poems at a public meeting, meet the students, meet the teachers, be on television, radio, press, etc.

The poets were supposed to arrive in the U.S.A. on the 29th of October. Apart from that, they were supposed to send, in advance, the program of the poems they would be reading and some literal translations of the poems they prefer, so that we could prepare some finalized English versions and translations. However, nothing came. No reply to any letters, only eventually a confirmation from the State Department that Rozhdestvensky had applied for a U.S. entry visa which was at once granted, but so far no application from Kazakova. This was months ago. Dr. Mikhailson sent telegrams asking them for their program, etc., but no reply. He got on to the various authorities, no answer. And now, it is clear that they will not be here and the State Department now learns that the application for the visa of Rozhdestvensky has been withdrawn by the Soviet authorities and no more is known.

This I may say, with forty years experience of trying to build cultural bridges between the English-speaking world and the U.S.S.R., is the typical behavior of the Soviet and Communist Party apparatus. They are completely arbitrary. Permission will be given for people to go abroad, to participate in all sorts of festivals, and public occasions for which halls have been booked, for which fees have been paid, and time and resources mobilized and then at the last minute (sometimes for no apparent reason whatsoever), it is arbi-
A POEM ABOUT MY NAME:
by Robert Rozhdestvensky

"They say to me: "Listen, why be so stubborn, man?"
Its time to correct your parents' mistake.
Change your name: Become Roman
or Rodion or such like namesake.
They keep repeating this . . . But at my birthplace
when the Thirties started throbbing
my Party parents, in those rotating days,
called that swaddled, red-faced bawler—ROBERT.
Kulak's short shot-guns barked in terror.
Over the Altai rusty leaves a-bin.
They mutter: "The name of Robert sounds so foreign . . ."
At those words I laughed in scorn.
Remember the Thirties! Come back dull echo!
Over the disordered world once more rumbling!
I'll tell you about Robert. About Robert Eiche.
Naming children in his honour was a worthy thing.
I'll tell about Eiche. I know him: I believe . . .
Big, impatient, like that mighty Irish River . . .
He came to Koskhe: 'The District Committee Secretary.
A merry human being. A giant Latvian.'
He arrived in a frost of Siberian ferocity.
His indestructibility enemies feared.
He didn't smell of foreign-ness, he smelt of Revolution!
And Revolution had eyes so crystal clear.
But enormous years over the country heaved,
Over blackening rivers rain like lava runs.

Comrade Revolution! Surely you haven't been deceived?!
Comrade Revolution, where is your son?
Behind what smoke-screen has he been hidden?
By what wind is he lashed and pounded?
That soldier of October. That iron human being.
By what scourges stamped-on, hounded?
Surely, Revolution, his life was not in vain?
From pain, from outrage, muscles tauten.
But even then he never flailed, all tortures he withstood.
In his last cry. In his very last thought.
Comrade Revolution, he believed in you! . . .
But lies will be powerless! The whole truth conquer yet!
D'you hear, Revolution, blood red banners' rustles.
In the name of Revolution—triumphant and erect,
to greet Eiche's letter a whole Party Congress rises.'
Weightily & hopefully 'The International' roars,
and now, cursing cruel lies, the song of Robert soars—
my unforgettable namesake! . . .
Thank you parents for my given name! . . .
No doubt, my last day waits, somewhere.
Snow boils in the steppes. Frontier fortifications up-raised . . .
The names of wonderful people we bear.
Never let them be dishonoured. Nor ever be debased.

translated by Herbert Marshall (9-18-72)

1. A River in Siberia
2. A town in Western Siberia
3. The fact was he was a Jew from Latvia.
4. During Kruschev's secret speech of de-Stalinization at the
20th Party Congress, the last letter of Robert Eiche was read
to the whole Congress.
5. The Communist Party "hymn."

WINTER 1938

Winter nineteen hundred and thirty eight.
December. Freezing to the bone . . .
Father, returning from work so late,
later than I had ever known.
Now he will go to the window-sill
to search out a big plate
of jelly. Now he'll say: 'Super-tasty still!'
But for some reason suddenly
father's legs seem to be writhing.
And, crashing massively on the bed he shouted:
"They're not guilty!!! Not one of them is guilty!!!"
What's he talking about, Mama? Mama, what is it?!
Father—and he's sobbing.
What can it be?
He—who is so strong. He who is so big.
Who could be stronger than he?
But Mama wails: "Be quiet . . ."
and repeats again: "Oh God in Heaven! . . ."
"They may overhear us . . ." What will they overhear?
I was then but a youngster of seven.
I don't remember anything else.
Tracks of trails disappear . . .
It was long before I understood that father's cry.
Only after twenty years . . .

Robert Rozhdestvensky.

translated by H. Marshall (Sept. 19, 1972)

1. That is thru' Kruschev's secret speech of de-Stalinization at
the 20th Party Congress. 1953, when the innocence of all the
victims of the Purges was established, including Robert Eiche.
MUSICAL ARCHIVES AT THE CENTER

Apart from translating poetry as such, Herbert Marshall has also through the years been engaged in translating the lyrics of songs, particularly Russian, as well as the libretto of operas and choral works by Soviet composers.

Appended herewith are works that are in the possession of the Center and are available for study or use. It is surprising that though we have available works of Prokofiev and Shostakovich, two of the great musical geniuses of the Soviet era, yet only once has the Ivan the Terrible script been used for full-scale performance, and this was by the St. Louis Symphony Orchestra at St. Louis in conjunction with the choir of Southern Illinois University for which a special guest conductor was invited from the Soviet Union, Dr. Abram Stasevich. Dr. Stasevich was the conductor for all of Prokofiev's works, particularly those that were made for Eisenstein films, and he was the only one who collated and arranged the final oratorio based on Ivan the Terrible film music.*

The other factor is that mainly these choral works, including the Thirteenth Symphony and Fourteenth Symphony of Shostakovich, are performed in the English-speaking world in Russian! Now this of course is a snobbish habit extending from the operatic world where international singers came and sang in their own language, or preferably in the original language, because of course it was to that language the music was set.

However, the text of a choral work is a very important part of what the artist is trying to say, and particularly in the case of Soviet composers. We are convinced that the choice of material, particularly the choice of poetry by Shostakovich in both the Thirteenth Symphony in The Execution of Stephan Razin and the Fourteenth Symphony have more to say than meets the eye. This can only be brought out by performing the works in the English language.

The Ivan the Terrible performance by the St. Louis Symphony Orchestra was a colossal success indeed, and there is no reason why the other works shouldn't also be performed. The Center is willing to arrange with any interested party for their performance from the material that is in the archives. Any inquiries are welcome.

*As we go to print we have just learned with deep regret from Mr. Mstislav Rostropovich that Dr. Abram Stasevich recently died.

MUSIC ARCHIVES


2. D. Shostakovich, The Execution of Stephan Razin; Opus 119, Poem for bass, chorus and symphony orchestra; words by E. Yevtushenko, English version by Herbert Marshall. This text is the Russian only with the English translation separate.

3. D. Shostakovich, Fourteenth Symphony, for Chamber Orchestra, soprano and bass. Lyrics by Frederick Garcia Lorea, Guillaume Apollinaire, Wilhelm Kuchelbecker, and Rainer Maria Rilke. English versions from the original Spanish, French, Russian and German by Herbert Marshall. Based on a vocal score transcribed from the originals in Moscow.

4. G. Sviridov. Poem in Memory of Sergei Yessenin, for tenor, chorus and symphony orchestra, lyrics by Sergei Yessenin, English translation by Herbert Marshall. Published by the State Publishers of Music, Moscow, 1964 in both Russian and English texts with the full score.

5. G. Sviridov. Oratorio Pathetique, for bass, mixed chorus and full symphony orchestra; lyrics by Vladimir Mayakovskiy; English version by Herbert Marshall. Full score, published by State Music Publishers, Moscow, 1956 with both Russian and English texts.


SONGS


IN PREPARATION


PROFESSOR OLGA ORECHWA, Ph.D.

Sometimes through lack of space last minute cuts are made from material printed in our Bulletin, and this has happened in relation to the credit due to my colleague and good friend Olga Orechwa and we owe her an apology.

Dr. Orechwa has been and is a continuing consultant to our Center, in Byelorussian affairs in particular. She has done the phonetic transliteration of the Kupala poem in Bulletin No. 7, and the Rysky poem in Bulletin No. 9. She has also done the bulk of the transliteration for our forthcoming ‘FIFTY YEARS OF SOVIET POETRY,’ as well as the line by line translations and brief biographies of the poets. I was away at the time and the proofs of the Bulletin were not submitted to her before printing and certain errors in transliteration were not corrected for which Dr. Orechwa is not to be held responsible and this will not happen again.

RESEARCH ASSISTANTS AT OUR CENTER

IHOR CISZKIEWICZ—Research Assistant working on the translation of works by Alexander Dovzhenko, the Soviet Ukrainian film director. Graduated in 1970 from the John Carroll University, Cleveland, Ohio. He received his Master's degree in Soviet History also at John Carroll University in 1972. Now pursuing a Ph.D. in film and drama at Southern Illinois University.


GRADUATE RESEARCH ASSISTANT REQUIRED

A new Graduate Research Assistant is required for the new educational year commencing September 20, 1973. Most be highly proficient in modern Russian language and Soviet culture to work on translations of future volumes of Collected Works of S. M. Eisenstein and other Soviet works; and research in the areas of Soviet Cinema and Theatre. Can be a candidate for MA, MFA, or Ph.D. in Theater Department or interdisciplinary.

GRANT FROM THE NATIONAL ENDOWMENT OF THE HUMANITIES

and

MR. AND MRS. CLEMENT AND JESSIE STONE

We are very proud to announce that Professor Marshall has been awarded a grant for 1973 by the National Endowment of the Humanities and Clement and Jessie Stone to support his monumental project of researching and translating the Collected Works of Sergei M. Eisenstein. This is in addition to the support he already receives from Professor Ron Hansen, Research and Projects, Southern Illinois University, which he gratefully acknowledges.

RESEARCH VISITORS TO THE CENTER

Miss Mary Peakman of the University of Indiana, Bloomington is doing her dissertation on Eisenstein’s famous and last film ‘IVAN THE TERRIBLE’ and has consulted us for information and last October paid us a special visit to study our archives first hand. She also read our manuscript of Volume one of Eisenstein’s Collected Works, which is now being printed for publication next year. We had a very nice letter of thanks which said, inter alia: “I also wanted to tell you that insofar as I am in a position to say this, I think your translation of Volume I of SME’s work is not only very readable (and what I know of his writings and attempts at translations gives me to think that that’s quite an achievement) but also poetic: something that SME would no doubt demand but that even a very competent translator would not necessarily supply. Permit me to congratulate you on it, and also to wish you the best of luck with the other volumes.”

Another research student from Penn State University, Mr. John R. Pratt, also consulted us on MAYAKOVSKY’s poem ‘Vladimir Ilyitch Lenin’ which I was the first to translate completely in my book “MAYAKOVSKY” published by Hill and Wang. He also wrote us as follows: “I have just read your translation of Maxim Rylsky’s ‘Winter Tales,’ and I think your final translation of this brilliant poet is exceptionally clever and very close to the actual meaning in the Ukrainian. Your technique and closeness of ‘idea translation’ is worthy of many kudos.” Such unsolicited testimonials are always welcome in our daily struggle for survival.

Then from Middlebury College, Middlebury, Vermont, Mr. Scott Harman came especially for four days research into our archives. He is doing a thesis on Eisenstein’s film “BATTLESHIP POTEMKIN,” which, luckily for him was precisely the subject I am working on with my graduate research assistant Miss Tania Trifonow, for the series GREAT FILMS OF THE WORLD, edited by Professor Harry M. Geduld for Prentis Hall. We were able to let him see our manuscript now being prepared for publication.

Professor Harry B. Weber of the Department of Russian, University of Iowa, also paid us a special visit to study the Russian journals ‘ZEREJISCHA.’ Here are his comments in a letter of November 7, following his visit: “The materials I am interested in are quite diverse in nature ... but it all is in connection with the courses I teach, particularly ... a survey course in Soviet Literature and ... research on the early Soviet reactions to German Expressionist drama. I was particularly interested in any articles that pertained to Expressionist theories and to any German dramas presented on the Soviet stage for the period 1920-26. And that is the reason that I was utterly delighted to browse through the two years’ issues of ‘ZEREJISCHA’; lack of time prevented me from surveying ‘Zhizn Iskusstva,’ but I would like to return some time in the near future to work on this journal, if you permit me to do so ... The materials I found in ‘ZEREJISCHA’ are irreplaceable and are available nowhere else, as far as I am aware.”
OBITUARY FOR JOHN GRIERSON

It seems as one gets older that one commemorates the fact by writing more and more obituaries of old comrades and friends and fellow workers who, one by one, go into limbo. Now I read that John Grierson died on February 19, 1972 in Bath, England.

It was John Grierson who helped change my life and I owe him a deep debt of gratitude. It all began when I was, as all youths should be, an angry young man attempting to change the world. I thought I would do it by poetry, theatre, and cinema. I began doing films of social significance in England and making documentary films before this word was coined by John Grierson. Without any knowledge of cinema technique, other than what I'd seen on the screen, I got hold of a camera and shot two films—one, "The Royal Borough of Kensington," dealing with slum conditions and the fight against them in London, and the second one, "Hunger Marchers," dealing with the famous marches on London of the unemployed and the starving from the north.

I'd formed an avant-garde film society in 1928, "The Film Guild of London," for showing German and Russian films and through this society we competed in the annual competition for the best amateur cinematographer, and our group won eight prizes out of ten—and I won two of them; and one of them was for that revolutionary film "Hunger Marchers."

At that time Grierson, who had been in New York on a Rockefeller Research Fellowship studying mass media (where he first saw "Potemkin" of Eisenstein and Robert Flaherty's "Nanook of the North," he decided that that would be his field for the future—the field of films he called "factual" or "documentary." He made the film "Drifters," in which the man who worked with me on "The Royal Borough of Kensington" became his assistant cameraman. He then set up the Empire Marketing Film Board and stated that he would choose not professionals but talented youngsters; and they both came from my Film Guild of London—one was Basil Wright and the other was myself.

At that time I was a successful surveyor and valuer, the manager of a company, but I threw it all up when Grierson offered me a free-lance job of editing films under his producership.

I gave up my job, burnt my certificates and boats behind me, and worked with Grierson. Only later did I have the opportunity through Pudovkin and Eisenstein to go and study at the Institute of Cinematography in Moscow and, much to Grierson's regret, left his group.

Grierson went on then to develop the whole of the British documentary film movement, of which we three had been the pioneers. The movement developed into the Post Office Film Unit and then the Crown Film Unit. However, tragically, later on the British Government closed down that most fertile source of documentary films. John then went to Canada to form the National Film Board—all these producing brilliant documentaries and other experimental films. He then worked with the UNESCO, and the International Film Finance Corporation in London, which was attempting to subsidize experimental productions. By then I was back in England and he negotiated with me to produce a feature film; but, alas, unfortunately, nothing came of it. Then began a famous television series called "This Wonderful World," on Scottish television, where he used all existing documentary material re-edited.

Finally he accepted a professorship of Mass Communications at McGill University in Montreal.

The now-famous documentary movement developed by Grierson and his early co-workers had its roots in two sources—one, that of Robert Flaherty, with whom we had close personal ties, and who Grierson helped produce other films; but above all, in the Russian revolutionary cinema. Grierson had first been profoundly impressed by "Potemkin" and when we started working in our editing rooms, we used to study "Potemkin" on the cutting table as well as the famous documentary, "Turkic" by Turin, M. I., myself, had met Driga Vertov in Strasbourg and brought back so-called "Russian cutting," "Russian montage," which I used in the films for which I eventually earned medals. It was Driga Vertov who coined the phrase, "kino pravda" (cinema truth) way back in the 20's and which later was resurrected in France as "cinema verite."

Grierson's own film, "Drifters," was specifically based on the structure of "Potemkin."

Not long before he died John wrote about that first viewing of "Potemkin" and his preparation of the English version for its public showing in New York. This material has come to me through my friend Professor Steven Hill of the University of Illinois, who is actively co-operating with me on the compilation of material for Battleship Potemkin: The Best Film Ever Made. Thus I will be able to include in my book probably the last contribution of John Grierson, to the history of cinema.

Grierson's main contribution was, so to speak, as a fertilizer, a catalyst, and through him the whole of the documentary film movement in England, in Canada and the English-speaking world developed.

So, I pay my tribute to John, who had picked me out of nowhere, and had the courage to back his hunches and, as a result, created a whole new movement. The feature film my wife and I made called "Tinker" which won an Edinburg Festival Award, was directly attributed to Russian training, but it had its roots in those days in the film-editing rooms of Dansey Yard, Wardour Street, London, under John Grierson.

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