

**Critical Analysis of Thirteen Translations of
One and the Same Poem:
Brackets by Michael Swan**

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Abstract:

The present case study attempts to cover the issue of translating a poem written by Michael Swan, entitled Brackets, by thirteen translators in terms of meaning(s) and function(s), through adequate translation techniques with reference to specific aspects regarding the translation of poetry. The comparison of the translated texts will rest upon tracing the range of (dis)similarities in the choice of vocabulary and grammatical structures, style, register and accuracy. Since translation is an ever perfectible endeavour, the aim of the critical analysis is to recreate a best possible hybrid version out of the thirteen translated texts.

Keywords

translation, poetry, (dis)similarities, vocabulary, grammatical structures, style, register, accuracy, hybrid version

Translation Café is a monthly magazine of the Master of Arts Programme for the Translation of the Contemporary Literary Text (MTTLC), at the University of Bucharest, coordinated by professor Lidia Vianu.

The genuine underlying idea is that of publishing multiple translations of one and the same poem or literary text by graduate students of MTTLC, as well as by doctoral students. It thus provides translators with the opportunity of comparing and discussing different versions among themselves.

The present case study attempts to cover the issue of translating a poem written by Michael Swan, *entitled Brackets*, by thirteen translators in terms of meaning(s) and function(s), through adequate translation techniques with reference to specific aspects regarding the translation of poetry.

The comparison of the translated texts will rest upon tracing the range “of similarities/dissimilarities or differences in:

- the selection, usage, and meanings of individual vocabulary items or phrases
- the grammatical constructions and syntax (word order)
- the overall feel of the texts due to style and tone
- the register, or level of formality or informality of expression
- the level of precision or accuracy” (Jolley 2002-2011: 1)

With all the possible similitudes, the parts that do not overlap can be accounted for in two ways: display of poetic creativity, which is, by all means, a main asset of translating poetry, or flagrant deviation from the original text. Since translation is an ever perfectible endeavour, the aim of the critical analysis is to recreate a best possible hybrid version out of the thirteen translated texts.

The poem is written in the first person singular; the speaker is the poet himself who addresses the readership in a straightforward manner, confiding into it and calling it into trust when saying “believe me”.

As far as the setting is concerned, the reader might assume it is a confined space, due to its symbolic inclusion into brackets, most probably, a study room.

The poem is made up of a singular stanza written in free verse. It consists of a single clause. The enjambment seems to follow, more or less, the breathing pauses in speech and create a certain rhythm, possibly associated with the inner tension of the speaker. By breaking the lines this way, it creates a specific rhythm as the flow is enhanced by the use of a cluster of brackets. It has a clearly marked aesthetic effect. The fact that the lines are broken differently in English and in Romanian points to the differences in the two languages, since, according to Nida, “no two languages segment experience in the same way, this means that there can never be a word-for-word type of correspondence which is fully meaningful or accurate”(1975: 26).

As to the nature of the poem, Swan (2008) himself enlightens us: “I cling to the belief that it is possible to write good poetry that is neither difficult nor boring”. The poem reads:

Brackets

**I think continually of
how I will, very shortly,**

write a novel
 that will get me the Nobel prize
 (only first,
 I have one or two important things
 to finish off
 (which I will start on
 as soon as I have cleared my desk
 (which I will get busy on tomorrow
 (or at least, I would
 if I didn't have three meetings and a dental appointment
 (but anyway,
 believe me,
 the novel is on its way
 (if only I can get out of these brackets))))).

In discussing the original poem and its parallel translations, I have resorted to dividing it into 6 meaningful units. In order to keep better track of different translations, I have referred to Swan's text as ST1, and numbered the translated versions from TT1 to TT13 in the order of their occurrence in the magazine (see Appendix).

UNIT 1

I think continually of
how I will, very shortly,
write a novel
that will get me the Nobel prize

The first line, *I think continually*, is more or less literally translated by means of the verb *mă gândesc*/BT: *I think*, modified by synonymous adverbials: *în continuu* (twice), *încontinuu* (twice), *continuu* (once)/BT: *continually*; *într-una*/BT: *incessantly* (twice); *fără întrerupere*/BT: *without interruption* (once); *tot*/BT: *constantly*, *permanently* (once), the last one being interposed between the reflexive pronoun and the verb, in the sense of: *I keep thinking*. All variants are quite close to the original, but, in my opinion, *mă tot gândesc*/BT: *I keep thinking* seems to be the best, since it accurately renders the idea and acquires a special musical effect and emphasis due to the position of the adverbial.

The adverbial *how* is translated by *cum*/BT: *how* (five times), *la cum*/BT: *of how* (five times); *că*/BT: *that* (twice), *la faptul că*/BT:

of the fact that (once); however, the last one could be considered a needless explication.

While the word *novel* in the sentence *I will write a novel* is constantly translated by its Romanian counterpart, *roman*/BT: *novel*, the future tense is rendered either by means of a similar tense in Romanian: *voi scrie*/BT: *will write* (eleven times) or by a popular variant of the future tense *am să scriu*/BT: *that I write* (once), all referring to an achievable goal.

The adverbial phrase *very shortly* is translated by *foarte curând*/BT: *very soon* (six times); *în scurt timp*/ BT: *shortly* (twice) *în cel mai scurt timp*/BT: *in the shortest time* (once); *peste puțin timp*/BT: *in a short while* (once); *foarte repede*/BT: *very fast* (once); *pe scurt*/BT: *in brief*(once). The last but one translation does not render the appropriate meaning, since it rather refers to the actual speed of writing, while the last variant is obviously way off. The arbitrary line break in TT6, TT7and TT8 *la/cum*/BT: *of/how* should also be noted.

The relative pronoun *that* in translated by its relative counterparts: *care*/BT: *that/which* (nine times) and *ce*/BT: *which* (four times). The relative pronoun *care* is more readily used than *ce*, but thinking of the unwanted assonance *cartea care*, *ce* may be considered more appropriate.

The sequence of words *Will get me* is consistently translated by one and the same verb *aduce*/BT: *bring, get* rendered in the future tense in all cases but one. The exception is provided in the popular variant of the future tense: *o să-mi aducă* which points rather to a possibility than to a certainty, probably intended by the author, as well.

The Nobel prize is translated by means of noun preceded by definite article in eleven instances out of thirteen, that is *premiul Nobel*/BT: *the Nobel prize*. The noun is also accompanied by the indefinite article: *un premiu Nobel*/BT: *a Nobel prize*(once), a n obvious deviation from the original text which clearly refers to a specific prize, not to one out of many. Moreover, the syntagm is rendered by the ellipsis of the word *premiu*/BT: *prize* and the usage of noun *Nobel* together with the definite article *Nobelul*/BT: *the Nobe l*(once) in the generic sense, which may be regarded as substandard in Romanian, at least.

UNIT 2

(only first,
I have one or two important things
to finish off

Only first is translated by an array of adverbial phrases. Unfortunately, some of them are rather questionable. I will present them on a scale ranging from acceptable: *dar mai întâi*/BT: *but first* (three times); *doar că mai întâi*/BT: *only that first* (four times); *doar că în primul rând*/BT: *only that first of all* (once); *numai că mai întâi*/BT: *only that first* (once) to questionable or even unacceptable versions, obvious calques from English: *doar că întâi*/BT: *only first* (once); *doar că înainte*/BT: *only that before* (once); *dar înainte*/BT: *only before* (once); *numai că întâi*/BT: *only that first* (once).

One or two is an idiomatic phrase relating, more often than not, to a small number, that can be referred to in Romanian by the indefinite adjective *câteva*/BT: *a few*, which actually occurs four times in the translated versions or the idiomatic phrase *două-trei*/BT: *two-three* once encountered in the texts under discussion. Nevertheless, a close, but incomplete variant is also to be found: *vreo două*/BT: *about two*; while the appropriate version would have been *vreo două-trei*/BT: *about two or three*. The literal translation *unul /una sau două*/BT: *one or two* (seven times) represents an obvious inference from the source language, and, therefore, a less felicitous choice.

The generic noun *things* has been translated by the equivalent noun *lucruri*/BT: *things* (eleven times), and, also, by a slang term *chestii*/BT: *stuff*, invariably determined by the adjective *important*/BT: *important*.

To finish off is translated at a superficial level by *de terminat*/BT: *to finish* (eight times) and by *de făcut*/BT: *to do* (once). Other renditions seem more reasonable: firstly, a specific Romanian collocation: *lucruri de rezolvat*/BT: *things to solve* (once); secondly, an idiomatic expression: *lucruri de pus la punct*/BT: *things to fix* (once). In my opinion, a suitable collocation would be *treburi de rezolvat* in the sense of *business to solve*. Finally, there is an instance of explication that violates the length and, therefore, the rhythm of the line: *de care trebuie să mă ocup*/BT: *that I have to attend to* (once).

UNIT 3

(which I will start on
as soon as I have cleared my desk

The relative pronoun *which* is preceded by preposition in all cases: **de**/BT: **by** (eight times), **pe**/BT: **on, upon** (four times); **cu**/BT: **with**(once), followed by the prepositional verb *will start on*, rendered by its literal counterpart: **voi începe**/BT: *will begin*(five times), while in all the other versions it is rendered by an idiomatic verb in Romanian **a se apuca**/BT: *to set out* (eight times). The future is used with two notable exceptions: a popular variant of the future tense and a present tense. While the former tense form emphasizes a virtual state of affairs, the latter suggests imminent action.

The adverbial phrase *as soon as* has got two rather close equivalents **de îndată ce**/BT: *once* (seven times) and **imediat ce**/BT: *as soon as* (6times) and poses no problems whatsoever.

As to the present perfect *I have cleared my desk*, first and foremost, mention should be made of the fact that there is no equivalent tense as such in the Romanian language, therefore, quite a number of variants are to be found. The tenses used in translation range from simple present(four times) and future tense(four times) to future perfect (four times), which is, by all means, closer to the original. Mention should be also made of a mislaid past tense form.

In Romanian, the term *birou* refers either to the writing table or to the office. Nevertheless, in the one and only instance when the word *desk* has been rendered by means of a descriptive term **masă de scris**/BT: *writing desk*, the translation seems awkward and obsolete, at the same time.

The variant **îmi voi elibera biroul**/BT: *will clear my desk/office* may point to unwanted litter, while the writer may have hinted, in my opinion, at papers piling up on the desk. The same may hold true, more or less, with the collocation **îmi aranjez/îmi voi fi aranjat biroul**/BT: *arrange/have arranged my office*, which may point to interior design in the Romanian language. Whereas **fac loc pe birou**/BT: *make room on my desk* may be ambiguous – since the question that arises would be: *What for?* Both versions **fac curat pe birou**/BT: *clear/tidy my desk*, and **fac ordine pe birou**/BT: *tidy the*

desk, seem most appropriate.

Unit 4

(which I will get busy on tomorrow
(or at least, I would
if I didn't have three meetings and a dental appointment

The relative pronoun *which* is translated by: **de care**/BT: **of which** (eight times), **la care**/BT: **at which** (twice) - an unnatural occurrence, and **unde**/BT: **where**(once) – a way off version.

This can be considered one of the most misleading parts, at least in translation. It is marked by annoying repetitions: *lucruri de terminat...lucru de care mă voi apuca mâine/things to finish...thing that I will start on tomorrow* (TT1), irrelevant use of subordination: *unde mă voi apuca mine*/BT: *where I will start on tomorrow* (TT3), calque: *la care mâine voi fi ocupat*/BT: *at which I will be busy tomorrow* (TT10), no connection whatsoever: *pe care îl voi umple mâine*/BT: *which I will fill in tomorrow* (TT12), or implication of physical labour: *la care voi lucra din greu*/BT: *at which I will work hard* (TT2). However, mention could be made of several adequate versions, *de care mă voi ocupa/am să mă ocup mâine*/BT: *which I will get busy on tomorrow* (seven times), as well as *și care mă vor ține ocupat mâine*/BT: *and which will keep me busy tomorrow* (once).

The idiom *at least* is unanimously translated by *cel puțin*; the only variant worth mentioning is the appropriate usage of commas. In a singular instance, the idiom *cel puțin*/BT: *at least* stands alone in one line, leading to ambiguity (TT12).

The conditional form *I would* is also preserved in the Romanian translations. The ellipsis tends to be replaced by complete syntactical constructions, such as: *aș face*/BT: *would do*, *aș vrea*/BT: *would wish*, *aș fi*/BT: *would be*, *aș intenționa*/BT: *would intend*, *m-aș ocupa*/BT: *would get busy to*.

The subordinate if clause *if I didn't have three meetings and a dental appointment* seems to have gained an almost unanimous interpretation, that is in all cases but one, when there is an instance of explicitation, in the sense of *fixed* meetings: *de n-aș avea fixate trei*

ședinte și-o programare la dentist/BT: if I hadn't three meetings and an appointment with the dentist fixed (TT8).

UNIT 5

**(but anyway,
believe me,
the novel is on its way**

The collocation *but anyhow* doesn't seem to pose any problems, being translated by two synonymous expressions: *dar oricum*/BT: *but anyway* or *în orice caz*/BT: *but in any case*. Again, the usage of commas is inconsistent.

The syntagm *Believe me* in translation is subject to either singular or dual address, since in the Romanian language the second person pronoun has got both a direct and a polite form of addressing someone, consequently the variations may be regarded as natural.

The syntagm *the novel is on its waypoints* either to the fact that the novel is being written or that it is almost ready to be published. The ambiguity is preserved by the Romanian counterpart *romanul e pe drum*/BT: *the novel is on the way* (six times). Translators seem to have thought of miscellaneous possibilities: a future prospect of writing the novel: *romanul va fi scris în curând*/BT: *the novel will be written soon*, the writer being about to start writing the novel: *sunt pe cale să scriu romanul*/BT: *I am about to write the novel*; the novel being almost ready: *romanul e aproape gata*/BT: *the novel is almost ready*, the novel is to be released soon: *romanul e gata să apară*/BT: *the novel is ready to be published*. Mention should be made of the novel being delivered like a baby, in a substandard language: *romanul stă să vină*/BT: *the novel is about/due to come*, and a literal translation which leads to an ambiguous interpretation in Romanian, i.e., a calque: *romanul e în curs*/BT: *the novel is being*.

UNIT 6

(if only I can get out of these brackets))))))

In the last line, the feeling of despondency, annoyance or even inhibition, reaches its climax, being introduced by what seems to be a futile wish: *if only*, rendered accordingly in Romanian, by means of

dacă, de/BT:if (five times), *doar de/BT: only if* (once), *asta dacă/BT: that if* (once), *măcar de/BT: even if* (once), *numai să/BT: only to* (three times), *numai dacă/de/BT: only if* (twice) and reinforced by the use of parentheses.

The phrasal verb *get out* is literally translated by means of the verb *ieși/BT: get out* (4 times); moreover, its meaning is enhanced in the sense of *a scăpa de/BT: get rid of* (8 times) or *a se elibera/BT: to free oneself from* (once). The adverbs *odată/BT: once and for all*, as well as the indefinite adjectival phrase *dintre atâtea/BT: from so many* and the post posed relative pronoun *acestea/BT: these* with its popular variant *astea/BT: these*, reinforce the author's feelings. In all translations, the verbs are in the subjunctive mood.

All, in all, approximately 6% of the translated texts do not overlap, that is, without taking into consideration inflected forms and word order, which, nevertheless, have their due share in rendering as accurately as possible both form and content and convey a special effect or feeling. In terms of grammatical structure, in Romanian, more often than not, the same word - be it verb or noun - is used in different inflectional forms. The word order is sometimes distorted for the aesthetic effect.

Even if the word choice poses no difficulty whatsoever at a first reading, that is to say, the words are quite familiar, with more or less clear denotation, easy to understand and quite logical, surprisingly enough, there are a number of instances of loose equivalences or misinterpretations; moreover, some of the choices are even highly questionable. There is also one instance of explicitation - a hardly necessary one.

The punctuation and capitalization in the translations are rather inconsistent. For example, some words at the beginning of lines occur randomly capitalized, which may be regarded as a slip of style, thus evincing some differences from the original.

In terms of poetic function, the state of mind ranges from annoyance to inhibition and finally, even to despondency. There is an intended deviation in the use of brackets as their number is gradually increasing towards the end into a cluster in order to make the reader aware of the apparent futility of trying to get out of them. The choice of using brackets may be regarded as concordant with the poet's state of mind, nevertheless inviting the readers to work both the symbolic meaning and the outcome for themselves.

If I were to mix all the variants in the huge bowl of poetry, I would come up with a variant that would read like this:

Brackets / Paranteze /BT: Brackets

ST	TT	BT
I think continually of	Mă tot gândesc	I keep thinking
how I will, very shortly,	cum, foarte curând voi	of how, very soon, I will
write a novel	scrie un roman	write a novel
that will get me the Nobel prize	care îmi va aduce premiul Nobel	that will bring me the Nobel prize
(only first,	(dar, mai întâi,	(but, first,
I have one or two important things	am câteva lucruri importante	I have some important things
to finish off	de pus la punct	to fix
(which I will start on	(de care mă voi apuca	(which I will start on
as soon as I have cleared my desk	imediat ce îmi voi fi făcut curat pe birou	as soon as I will have cleared my desk
(which I will get busy on tomorrow	(treabă de care mă voi ocupa mâine	(business which I will attend to tomorrow
(or at least, I would	(sau, cel puțin, m-aș ocupa	(or, at least, I would attend to
if I didn't have three meetings and a dental appointment	dacă nu aș avea fixate trei ședințe și o programare la dentist	if I hadn't three sessions and an appointment with the dentist fixed
(but anyway,	(dar oricum,	(but, anyway,
believe me,	credeți-mă,	believe me,
the novel is on its way	romanul e pe drum	the novel is on the way
(if only I can get out of these brackets))))	(numai să scap de parantezele astea odată))))	(only to get rid of these brackets once and for all)))))

But bear in mind that translation is an ever perfectible activity, and sometime, in the future, after pondering over the same text, any translator might come up with a possibly improved version. To follow Swan's (2008) words, the essence of a poem cannot be entirely grasped in translation, since "inevitably it has lost something in the process".

Appendix 1

I think continually of how I will, very shortly, write a novel that will get me the Nobel prize	(only first, I have one or two important things to finish off	(which I will start on as soon as I have cleared my desk	
Mă gândesc într-una cum, foarte curând, voi scrie un roman ce îmi va aduce premiul Nobel	(dar mai întâi, am câteva lucruri importante de terminat	(de care mă voi apuca imediat ce îmi voi elibera biroul	TT1 Dorina Burcea
Mă gândesc într-una la cum voi scrie în cel mai scurt timp un roman ce-mi va aduce Nobelul	(dar înainte mai am vreo două chestii importante de făcut	(de care mă voi apuca imediat ce-mi voi fi aranjat biroul	TT2 Reliana Andra Crăciun
Mă gândesc încontinuu cum voi scrie, în scurt timp, un roman care-mi va aduce premiul Nobel	(dar mai întâi, am unul sau două lucruri importante de terminat	(de care mă voi apuca imediat ce-mi voi elibera biroul	TT3 Carmen- Oana Dumitru
Mă gândesc mereu că, foarte curând, voi scrie un roman care îmi va aduce un premiu Nobel	(doar că mai întâi, am unul sau două lucruri importante de terminat	(pe care îl voi începe de îndată ce îmi voi elibera masa de scris	TT4 Ana Fârnoagă
Mă tot gândesc Cum, în scurt timp, voi scrie un roman care îmi va aduce premiul Nobel	(doar că în primul rând, am două-trei lucruri importante de pus la punct	(de care mă voi apuca de îndată ce îmi fac curat pe birou	TT5 Lorena Fota
mă gândesc mereu la faptul că, foarte curând voi scrie un	(numai că mai întâi mai am câteva lucruri importante de terminat	(pe care le voi începe de îndată ce îmi voi fi eliberat	TT6 Elena Gheorghe

roman care îmi va aduce premiul Nobel		biroul	
Mă gândesc în continuu la cum am să scriu, foarte curând, un roman care-mi va aduce premiul Nobel	(dar mai întâi, am unul sau două lucruri importante de terminat	(de care am să mă apuc imediat ce fac loc pe birou	TT7 Dana Gurău
Mă tot gândesc la cum, foarte curând, voi scrie un roman care îmi va aduce premiul Nobel	(doar că, înainte Am câteva lucruri importante de rezolvat	(de care mă voi apuca imediat ce îmi aranjez biroul	TT8 Șerban Ionescu
Mă tot gândesc cum am să scriu peste puțin timp un roman ce-mi va aduce premiul Nobel	(numai că întâi, Mai am una sau două treburi de terminat	(de care mă apuc imediat ce-mi fac curat pe birou	TT9 Alina-Olimpia Miron Gaci
Mereu mă gândesc că, foarte repede, voi scrie un roman care-mi va aduce premiul Nobel	(doar că mai întâi, mai am unul sau două lucruri importante de terminat	(cu care voi începe de îndată ce-mi voi face ordine pe birou	TT10 Dorina Palade
Mă gândesc în continuu cum, foarte curând, voi scrie un roman ce-mi va aduce premiul Nobel	(doar că, mai întâi, am unul sau două lucruri importante de terminat	(pe care le voi începe de îndată ce-mi voi fi făcut curat pe birou	TT11 Gabriela Stoica
Mă gândesc continuu la cum voi scrie pe scurt un roman care îmi va aduce premiul Nobel	(doar că întâi, am unul sau două lucruri importante de terminat	(pe care le voi începe de îndată ce mi-am curățat biroul	TT12 Anca Vulcănescu
Ma gândesc fără întrerupere la cum voi scrie, în curând, un roman care o să-mi aducă premiul Nobel	(doar că, mai întâi, mai am câteva lucruri importante de care trebuie să mă ocup	(de care mă voi apuca de îndată ce îmi voi fi făcut curat pe birou	TT13 Ramona Zamfirescu

(which I will get busy on tomorrow (or at least, I would if I didn't have three meetings and a dental appointment	(but anyway, believe me, the novel is on its way	(if only I can get out of these brackets)))))	
(lucru de care mă voi ocupa mâine (sau cel puțin aş face-o dacă nu aş avea trei întâlniri şi o programare la dentist	(dar oricum, credeţi-mă, sunt pe cale să scriu romanul	(doar de-as reuşi să scap de aceste paranteze)))))).	TT1 Dorina Burcea
(la care voi lucra din greu de mâine (sau cel puțin aş face-o de n-aş avea trei întâlniri şi-o programare la dentist	(dar oricum, credeţi-mă, romanul stă să vină	(măcar de aş putea ieşi dintre atâtea paranteze)))))	TT2 Reliana Andra Crăciun
(unde mă voi apuca de treabă mâine (sau cel puțin, asta aş face dacă n-aş avea trei întâlniri şi-o programare la dentist	(dar oricum credeţi-mă, romanul e în curs	(asta dacă aş putea ieşi din parantezele astea))))).	TT3 Carmen- Oana Dumitru
(de care mă voi ocupa mâine (sau cel puțin, aş vrea dacă nu aveam trei întâlniri şi o programare la dentist	(în orice caz, credeţi-mă, romanul va fi scris în curând	(dacă m-aş putea elibera de aceste paranteze)))))).	TT4 Ana Fârnoagă
(de care o să mă ocup mâine (sau cel puțin m-aş ocupa dacă n-aş avea trei întâlniri şi o programare la dentist	(dar în orice caz, credeţi-mă, romanul e pe drum	(de-aş ieşi doar din aceste paranteze)))))).	TT5 Lorena Fota
(de care mă voi ocupa mâine	(dar, oricum, credeţi-mă	(numai de-aş putea să scap	TT6 Elena

(sau, cel puțin, aș face-o dacă nu aș avea trei întâlniri și o programare la dentist	romanul e pe drum	de-aceste paranteze)))))).	Gheorghe
(de care am să mă ocup mâine (sau cel puțin, aș face-o dacă n-aș avea trei întâlniri și o programare la dentist	(dar oricum, credeți-mă, romanul este aproape gata	(de-as reuși să scap de aceste paranteze)))))).	TT7 Dana Gurău
(de care o să mă ocup de mâine (sau, cel puțin, aș face-o de n-aș avea fixate trei ședințe și-o programare la dentist	(în orice caz, credeți-mă, romanul o să apară	(numai să ies din parantezele-astea odată)))))).	TT8 Șerban Ionescu
(de care mă voi apuca mâine (sau cel puțin, aș face-o dacă n-aș avea o ședință și programare la dentist	(dar oricum, Credeți-mă Romanul e pe drum	(dacă aș putea să scap de parantezele astea)))))).	TT9 Alina-Olimpia Miron Gaci
(la care mâine voi fi ocupat (sau cel puțin aș fi dacă nu aș avea trei întâlniri și o programare la dentist	(dar oricum, crede-mă, romanul e pe drum	(macar de-aș putea scăpa de aceste paranteze)))))).	TT10 Dorina Palade
(treabă de care mă voi ocupa mâine (sau, cel puțin, m-aș ocupa dacă n-aș avea trei întâlniri și o programare la dentist	(dar, oricum, credeți-mă, romanul e pe drum	(numai să scap de aceste paranteze)))))).	TT11 Gabriela Stoica
(pe care îl voi umple mâine (sau cel puțin dacă nu aș avea mâine trei întâlniri și o programare la stomatolog	(dar oricum, crede-mă romanul e pe cale să apară	(numai dacă aș scăpa dintre paranteze)))))).	TT12 Anca Vulcanescu

(si care mă vor ține ocupat mâine (sau cel puțin așa aş intenționa dacă nu aş avea trei întâlniri și o programare la dentist	(dar oricum, credeți-mă, romanul e pe drum	(Numai să scap odată de parantezele astea))))).	TT13 Ramona Zamfirescu
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