



ADMINISTRIVIA

Becky Blackley, SLD Administrator

Get ready, get set, and go to the ATA Annual Conference in Denver! This is our main event of the year, and the program in Denver promises to be full of exciting and informative presentations and seminars.

The complete preliminary program will be sent with the July issue of *The ATA Chronicle*, but in the meantime, here are the SLD presentations that have been approved by the conference organizer:

The Persuasive Art of Translation (Susana Greiss lecture—Russell Valentino, presenter)

Contemporary Russian: Enhanced Vocabulary, Endangered Syntax (Elizabeth Macheret)

Launch Campaign! Developing and Using Rocket and Space Terminology (Alex Lane)

Introduction to Baby Talk for Translators and Interpreters (Anastasia Koralova and Lydia Stone)

A Hot-blooded Young Miss from Kamchatka: Issues in Russian<>English Translation of Limericks (Vladimir Kovner and Lydia Stone)

Taking the Russian>English Certification Exam (Nora Favorov, James Walker)

SLD Annual Meeting (Becky Blackley)

There will also be one 3-hour pre-conference seminar given by Russell Valentino. This will be a hands-on workshop based on the same theme as the Greiss lecture.

Of course, the social highlight of the conference for many of us is the annual SLD banquet. This year's banquet will be held at the Red Square Euro Bistro (www.redsquarebistro.com), which is conveniently located just a few blocks from the conference hotel. The event will be held on Thursday, October 28, from 7:00 p.m. until 10:30 p.m. Their menu is seasonal, so we don't know the final choices yet, but here is a typical menu selection:

First course:

Mixed Greens Salad (red onions, pine nuts, brioche, croutons, whole grain mustard vinaigrette)

Hot Beet Soup (cucumbers, radishes, veal dumplings, hard boiled eggs, sour cream)

Entreés:

Cedar Wrapped Salmon (grilled asparagus, thyme and brown butter gnocchi, tomato butter)

Seared Duck Breast (cranberry and walnut wild rice, baby carrots, wild mushroom stew, orange-scented port reduction)

Red Square Stroganoff (grilled N.Y. strip, caramelized onions, mashed potatoes, sour cream-mushroom sauce)

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American Translators Association 51st Annual Conference



Denver, Colorado
Hyatt Regency Denver
October 27-30, 2010

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ADMINISTRIVIA

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Desserts:

Chocolate Terrine, Coffee Crème Anglaise

Trio of Fresh Fruit Sorbets

In addition to the mouth-watering menu, the Red Square Euro Bistro also features a vodka bar with over 100 types of vodka. (That ought to keep us amused for the evening, eh?)

You can reserve your place at the banquet by sending a check for \$45 (does not include beverages), made out to our assistant administrator: Elana Pick, 125 Oceania Drive East, Apt. 3D, Brooklyn NY 11235.

Remember that last year in New York some of you were disappointed that you weren't able to pay for the banquet at the conference because it was already sold out. This year, too, we will have limited space in the restaurant, and we have to give the restaurant a final head count a week in advance. So if you want to attend the banquet, be sure to send your reservation in no later than **October 14**. A confirmation e-mail will be sent to you once your payment has been received. Reservations made without sending payment will not be included in the head count, so don't forget to include your check with the registration form.

After reading the above menu, you're probably hungry, so I will leave you to devour another deliciously satisfying issue of the *SlavFile*.

Cheers!
Becky



IN OUR LAST ISSUES WE INVITED MAIL FROM "FAR-FLUNG" READERS AND RECEIVED ONE MESSAGE (!)

Dear SlavFile editors – My name is Jeffrey Mason and I'm an avid reader of the SlavFile. I live in Almaty, Kazakhstan now, working in a higher education institute. When I first arrived here 2.5 years ago, I spoke a great amount of Russian, knowing such words as hello, babushka, and perogi. But after intensive Peace Corps language training, living and working in a Russian-only speaking environment, and tutoring diligently, I decided that the study of Russian and the Slavic way of life was one I was interested in following, even if only as an amateur. Thanks for the great articles, reviews, and language study and look forward to the next issue!

Sincerely,
Jeffrey

--

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**ARE THERE ANY OTHERS OUT THERE?
WE'D LOVE TO HEAR FROM YOU**

CONFERENCE PRESENTATION REVIEW

Translating Legal Text to/from Russian/English

Presented by Thomas E. Fennell, Fred Grasso and Maksym Kozub

Reviewed by Eugenia Tumanova



Thomas E. Fennell, Fred Grasso and Maksym Kozub sought to cover new ground in a continuation of their presentation at the 2008 ATA Annual Conference in Orlando (see Irina Knizhnik's review in the Winter 2009 issue of this publication). As in 2008, the speakers tackled a broad range of difficulties faced by legal translators working into English as well as into Russian.

Fidelity vs. Beauty

Mr. Fennell reminded attendees that legal translation is a balancing act between fidelity and beauty, where transparency is the ultimate objective. Consequently, compromises cannot be avoided and measures must be taken to avoid creating ambiguity. He recommended that translators avoid deictics (e.g., *herewith*, *hereby*, *herein*, *aforementioned*, *hereunder*, and *herein*), except when the referent is completely clear from context and when they cut out excess verbiage, unless repetition promotes greater clarity. Mr. Kozub illustrated the importance of fidelity with an example of a sequence of translations into English and back into Russian where *расследование* metamorphosed into *следствие*. The consequences of such a transformation can be easy to rectify but could still result in misunderstanding and lost time, effort, and money.

“Arbitrazh Court” vs. “Arbitration Court”

All three presenters spent time on this terminological thorn in the side of the Russian-English legal translator: should *арбитражный суд* be translated as *arbitration court* (no), *commercial court* (it's an option), or *arbitrazh court* (the presenters say, yes!). The main problem stems from the fact that, while in English arbitration is the “hearing and determination of a case between parties in controversy by a person or persons chosen by the parties or appointed under statutory authority instead of by a judicial tribunal provided by law” (Webster's Third New International Dictionary, Unabridged. Merriam-Webster, 2002), the (false) Russian cognate denotes a commercial court of law.

Mr. Grasso gave a brief history of the current commercial court system, recalling that its most recent predecessor was *Gosarbitrazh*, which had been established during the Soviet era to settle disputes between state-owned organizations. For those who like to get their information from a primary source, the role of today's Supreme Arbitration

(Commercial) Court of the Russian Federation (Высший Арбитражный Суд Российской Федерации), the highest judicial body for settling economic disputes, is defined by Article 127 of the Constitution of the Russian Federation.

The question the translator should ask is whether the court is part of the commercial court system or whether it is an independent arbitration court. The Russian *арбитражный суд* is generally used in the context of the four-tier commercial court system, while non-governmental arbitration takes place in a *третейский суд*. This would imply that *arbitrazh court* or *commercial court* should be used for the former, while *arbitration court* should be used for the latter.

Unfortunately, things are not as straightforward as one would wish. The names of Russian commercial courts have often been translated literally, using the word *arbitration*, although they are formal state courts with compulsory jurisdiction and have nothing to do with private arbitration of disputes, which is the internationally accepted function of arbitration courts. For example, the English-language Wikipedia page describing the *Высший Арбитражный Суд Российской Федерации* calls it the “Supreme Court of Arbitration of the Russian Federation” while the Court's own website more appropriately opts for “Supreme Commercial Court of the Russian Federation.” To make matters more confusing, the *International Commercial Arbitration Court at the Chamber of Commerce and Industry of the Russian Federation* goes by the Russian moniker of *Международный коммерческий арбитражный суд при Торгово-промышленной палате Российской Федерации*. This time, of course, we are looking at a classic arbitration court and the court's own website uses the term *третейский суд* to explain its role.

So whether the translator opts for the false cognate of *arbitration court* in translating *арбитражный суд* depends on the audience and whether or not it will understand that what is actually being referred to is a commercial court. It was somewhat confusing that within the presenters' own slides both translations were used for this term (in the table below I have taken the liberty of inserting [*arbitrazh*]) as an alternative translation to *Высший арбитражный суд*). The translation of *кассационные суды* as *cassation court* below also appears to be a bit of a false cognate, as the dictionary definition of cassation in English is “the act of annulling, cancelling, or quashing” (*ibid.*), although Webster's does offer us the following definition of court of cassation: “the highest court of appeal especially in various European countries.”

Continued on page 4

Translating Legal Text

Continued from page 3

Arbitrazh or Commercial Courts of the Russian Federation Organizational Structure and Jurisdiction*

Высший арбитражный суд Российской Федерации	Supreme Arbitration [<i>Arbitrazh</i>] (Commercial) Court of the Russian Federation	Court of final instance in commercial disputes
Федеральные арбитражные суды округов (арбитражные кассационные суды)	Federal District (Cassation) Arbitration Courts	Ten total, review the legality of trial court and appellate court decisions <u>that have gone into effect</u> —30 days to file an appeal
Арбитражные апелляционные суды	Arbitration Appellate Courts	Twenty total, fully reexamine appeals from decisions rendered by the trial courts but <u>not yet executed</u> —30 days to file an appeal
Арбитражные суды первой инстанции субъектов федерации	Federal Arbitration Courts of the Subjects of the Russian Federation	Eighty-two total, courts of first instance (original jurisdiction, i.e., trial courts)

* Adapted from Part II of the presentation, by Fred Grasso.

References mentioned in the presentations:

- Butler, W.E. *Russian Law*, Third Edition, Oxford University Press, 2009, pp. 262–263.
- Constitution of the Russian Federation, Article 127.
- Tikhomirov, L.V., Tikhomirov, M.Yu., *Юридическая энциклопедия*, ed., M.Yu. Tikhomirov (Moscow, 1997).
- “Access to Justice: Foreign Persons and Russia’s New Arbitration Procedure Code” (Part I), V.V. Yarkov, *Review of Central and East European Law* 32 (2007) 121–189, Abstract, p. 165.
- Maggs, Peter B. “Court, High Arbitration.” *Encyclopedia of Russian History*. The Gale Group Inc. 2004. Encyclopedia.com. 15 Jul 2009, <http://www.encyclopedia.com>
- Федеральный конституционный закон «Об арбитражных судах в Российской Федерации» от 28.04.1995 N 1-ФКЗ
- Арбитражный процессуальный кодекс Российской Федерации [АПК/АРК] от 24.07.2002. N 95-ФЗ
- Регламент Арбитражных Судов Российской Федерации (в ред. Постановлений Пленума ВАС РФ от 30.12.2002 N 12 ...)

The audience was clearly grateful to have three experienced legal translators share their knowledge. The only suggestion I might offer for future presentations of this sort would be for a more unified approach, where all presenters prepare a single set of coordinated slides that focus on a narrower range of topics. This would more effectively communicate complex legal concepts to the audience while alphabetizing and otherwise organizing the glossaries would make them more “user-friendly.”

Eugenia A. Tumanova is a RU/FR → EN translator based in New York City. She currently works in translation quality assurance. She holds a Master’s in Translation and Interpretation from the Monterey Institute of International Studies. She can be contacted at eugenia@tumanova.org.

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Bosnian Film Director Pjer Žalica: “Survival Was A Miracle; Creativity Was a Necessity”

Susan Welsh

In 1994, when the war in Bosnia was at its peak, the Sarajevo Philharmonic Orchestra and the Choir of the Cathedral of Sarajevo performed Mozart's *Requiem* in the open-air ruins of Sarajevo's National Library, under the baton of Zubin Mehta. I am pretty sure that there was never such a performance of the *Requiem* as this one, in a city under horrific siege—a siege that, at nearly four years' duration, would become the longest in the history of Europe. Historically known for its religious diversity, Sarajevo's population before the war was about 45% Muslim, 38% Eastern Orthodox, and 7% Roman Catholic (today's population is overwhelmingly Bosniak Muslim). The war that raged in Bosnia-Herzegovina from April 1992 to November 1995 left some 100,000 people dead and more than 2 million displaced, out of a total population of 4 million. Yet “Muslim” Sarajevo put on that majestic performance of the greatest Requiem Mass in Western Classical culture, with its benediction: “Grant the dead eternal rest, O Lord, and may perpetual light shine on them...” Watching a film of that performance in years past, I thought there must be something special about Sarajevo, its people, and the nation. Part of it was their unusual sense of the power of music to bring people together in a common endeavor, in a belief that life is worth living, that present generations must overcome their suffering and make the future better for those to come.

More recently, I happened upon a number of films from Bosnia-Herzegovina, produced from 2001 to 2006. I was amazed that a country that was so recently devastated by war and “ethnic cleansing” could so quickly rise from the ashes to produce films of great vitality and essential optimism. The films I viewed are:

- *No Man's Land* (Ničija zemlja), 2001, directed by Danis Tanović, winner of an Oscar for Best Foreign Language Film, readily available with subtitles. This is the only one of these four films to take place during the war. It tells the story of three soldiers—two Bosniaks and one Serb—trapped together in a trench between the opposing lines. The International Community, in the person of the British commander of the United Nations Protection Force, is determined to save face if possible, but to do nothing to save lives.
- *Grbavica: The Land of My*

Dreams, 2006, directed by Jasmila Zbanic, readily available with subtitles, tells the story of a single mother and her 12-year-old daughter, living in Sarajevo and trying to cope with the personal legacy of the war. The mother's depression and the daughter's rage and rebelliousness come to resolution when the truth about the identity of the girl's father is finally revealed.

- *Fuse* (Gori Vatra—The Fire Is Burning), 2003, directed by Pjer Žalica, winner of the Sarajevo Festival Grand Prize, readily available with subtitles.
- *Days and Hours* (Kod amidže Idriza—At Uncle Idriza's), 2004, directed by Pjer Žalica, difficult to find, but exists with subtitles.

I contacted Pjer Žalica, director of the last two films in this list, to learn more about Bosnian cinema. I focus on his work here because I liked these films the best and because of his conviction that the wounds of war can be healed and the people of the region can live together in peace. For SlavFile readers, who are of diverse national origin, these films will be of the greatest general interest.

I asked Žalica whether he found it as miraculous as I did that such excellent and forward-looking films could be produced in Bosnia so soon after the war. He replied:

The war in Bosnia, Sarajevo, was really brutal. It is really kind of a miracle that we survived the siege. But such a traumatic experience also has an exceptional value; it is an extraordinary force which helps you to separate unimportant things from the important ones. I could say that war had a crucial influence on my artistic maturation: It built me up, shaped me as a film director, and as a person as well. I would say that this horrible experience was something from which I ultimately benefited, artistically. Of course, I would prefer that it had not happened that way, that I had had a “normal” artistic development. But since, unfortunately, it happened, I tried to use it in any possible way, from a positive aspect.

We were filming throughout the war, non-stop, on a daily basis. We created some exceptional works, documentaries. The production of fictional films after the war was a logical consequence of that. But the financial situation was really bad during those years, so it took some time to get production going. But when it started, back in 2002-03, it was quite easy, and joyful.

In short, my answer would be: Survival was a miracle, creativity was a necessity.

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The Healing Powers of Laughter and Music

The fictional film *Fuse* takes place two years after the war in Tesanj, a town in the Federation of Bosnia and Herzegovina, one of the two main parts of the nation of Bosnia and Herzegovina, near the border with the other constituent part, Republika Srpska (not to be confused with Serbia, a separate nation). There are few jobs; corruption, prostitution, and the black market all thrive under the benevolent eye of the chief of police; land mines still explode under the feet of innocent victims; hatred still boils just beneath the surface of everyday life; and trauma afflicts many who have lost loved ones. If you were the mayor of such a town, and you learned that U.S. President Bill Clinton was coming to town to give a speech on democracy and reconciliation, what would you do? What if you were the chief of police? Or the local crime kingpin and pimp? Therein hangs a tale—which I won't spoil by telling more details here.

Although the film is billed as a “comedy,” and has many very funny episodes, it is the humor of a country that has survived unimaginable horrors. In his Director's Statement accompanying the film, Žalica wrote that he had come to understand “the awful optimism that gives the human spirit its inexplicable strength to recover from awful war and bitter peace. The ability and courage to laugh and find humor in hardship, even when the toughest life refuses to improve, helps us to survive and continue to have faith in the future.”

I asked Žalica why *Fuse* does not deal with Islam, except for an ironic comment here or there. None of the characters are believers, as far as the audience knows, I said. His reply:

I'm not sure that none of the characters are believers. Some of them could be, but that was not a social aspect, or a personal aspect that I was



DAYS AND HOURS

Uncle Idriz is greeted by his granddaughter, Aida, after a long separation caused by animosity between him and her mother, his son's widow.

focused on. Religion as something personal could be an important motivating factor, but not in this story. Also, religion could be an important social generator for a story. But not in my movie. Lots of characters are not Muslims, so it's not quite clear to me why you say “Islam.” There is no Islam, nor Orthodoxy, nor Catholicism in this movie. Intentionally, I wanted to have just *people* who are trying their best to regain a normal life, despite politics, religion, open war wounds, ethnic diversity.

Of course, you are right when you say that religion is a significant factor in the country, but I tried to focus on things that I thought were essentially important for the life of my characters. In this case, I think it was not religion. Ethnic diversity—yes; religion as part of it—of course; but religion as the most important—no.

After *Fuse* I made the film *Days and Hours*, which is a simple story about a man who came to repair a water heater, but instead repaired a human heart. This film is situated in a traditional Muslim family, neighborhood, but still does not deal with religion as some important subject. Maybe it's up to me.

Days and Hours, unfortunately, was not released for mass circulation, but I managed to acquire a copy with subtitles, and found it a beautiful and life-affirming story. Žalica discussed it in a 2006 interview with Peter Scarlet, the executive director of the Tribeca Film Festival, on Link-TV's “Cinemondo” program (www.linktv.org/video/1628/interview-with-pjer-zalica-director-of-fuse). Žalica pointed out that the film has no strong narrative line; rather, it is “microsurgery of the human soul.” The war is never explicitly mentioned, yet its impact is pervasive. “Many people told me that it really helped them to love life, better than before,” he said, adding with a laugh that others told him it was “really boring”!

In the film, a young household appliance mechanic, Fuke, pays a visit to his Uncle Idriz and Aunt Sabira several years after the war, to try to fix their worn-out hot water heater. He finds them still sunk in grief over the loss of their son in the war. He also discovers a rift between Idriz and his son's widow that is now keeping the elderly couple from seeing the one joy of their lives, their granddaughter, Aida. Others in the neighborhood, old friends of the extended family, are suffering in their own ways. Fuke's loving way of handling his relatives slowly rekindles their love for one another and their love of life. Finally Uncle Idriz picks up a long-abandoned mandolin, a neighbor hears him play and brings along an accordion, another shows up with his clarinet, everyone—including granddaughter Aida and her widowed mother—begins to sing, and soon the whole neighborhood explodes with music and laughter. (We never do learn the fate of the hot water heater.)

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Bosnia Today

I mentioned to Žalica that 6-7 years have now passed since these films appeared, and I see very little about former Yugoslavia in the press nowadays. What has changed? “What is it like in Bosnia now?” I asked. “Is there a sense of national pride and sovereignty, or is the hand of the International Community as heavy as you (hilariously) portrayed it in *Fuse*? What is the economic situation like? Education? Jobs? Outlook of the youth? How has the global financial crisis affected Bosnia?” Here is his reply:

Well... tough question. People in Bosnia are proud, nice, warmhearted. But national pride is divided, like everything else. Criminalized, nationalistic politicians are still misusing ethnic diversities and religion as the tool for total control and robbery. Fear of neighbor is still the way to rule in Bosnia. Artificial animosity among ethnic groups is the political ambiance created by the Bosnian political elite of all ethnicities, with the ultimate goal of absolute control. And absolute control is the common and unique political agenda.

The economic crisis is another trump that our politicians are using to threaten and humiliate people. Every day you can hear them saying, “We have to save, there is no money for anything”—at the same time their own salaries are growing, and corruption is total, from the primary school to the Ministry of Foreign Affairs. The international community has the same weak, impotent role as 15 years ago. Plus, they are obviously also profiting well from this situation. Hopefully, not for long. It seems that people are getting sick of that. We have elections this year, and it seems it’s a time of changes.

Of course, this is the worst possible image of the situation. Things are not so black, but they are not white, for sure. In conclusion, I could say that I’m an optimist. I love people, I love and believe in life in its primal form, based on openhearted relations between people. That’s why I’m a film director.

Žalica currently has three new films underway. The first, in the post-production phase, has music as a central theme; it is a documentary titled *Orchestra*, the story of a composer and pop star from Sarajevo, who wrote the music for Žalica’s other films. “It’s a story about the big, dramatic changes my country has passed through, but from very different perspectives.” Two fictional films are in pre-production: one about the German minority in Serbia during the Second World War, “which is a film about intolerance”; the second about a Mossad agent in Sarajevo during the recent war, “which is a story about detoxification of the human soul.”

If past is prologue, then we have some fine films to look forward to.

Note: Readers are encouraged to send comments, reviews, or suggestions for films to review to SlavFile or to Susan Welsh, welsh_business@verizon.net. Of particular interest, relative to this article, would be Serbian films. I can only cope with films that have subtitles, so if you have others in mind, I urge you to write a review yourself! Editing help is, of course, available.



FUSE

Residents of Tesanj have sewn U.S. and Bosnian flags to welcome President Clinton, whom they hope will bring international attention and prosperity to the struggling town. Do the red stars in the American flag signify secret communist sympathies on the part of the tailor in charge of the project?



russiandvd.com continued

Nora's Top Ten

Nora Favorov

In the spring issue of SlavFile I wrote about the important role the "Russian Netflix," russiandvd.com, has come to play in our household and how it has helped me keep up with Russian "small c culture" and also made it easier for me to visualize Russian literature and history. Here I offer brief descriptions of the items in our rental history that left the strongest impression on me.

The order of the following list is not an assessment of artistic quality. Instead, I have attempted to unscientifically rank DVDs in order of (a) how enjoyable they were to watch and (b) the "cultural literacy" benefit I felt they delivered. The first six are all made-for-TV series, while the last four, I presume, made their first appearance on the big screen.

1. «Бальзаковский возраст, или Все мужики сво...» (*Balzac Age*, or *All Men Are Swine*, a title based on Honore de Balzac's collection of stories entitled "A Woman of Thirty"), 2004-2007. I have never seen *Sex in the City*, but *Balzac Age* is supposedly Russia's answer to it. More than a chick flick, in my humble opinion (my husband got just as involved as I did), the series depicts three seasons of romantic mishaps experienced by four very different Moscow women who are very close friends. The series is well written and acted, quite funny at times, and does a good job of parodying and lamenting the various pitfalls of modern urban life in Russia. A definite plus for me is that the main characters actually enunciate their words so a non-native speaker can understand what they're saying. No subtitles. Total of 34 episodes on 18 discs.

2. «Бригада» (*Brigade*), 2003. If *Balzac Age* is Venus, *Brigade* is Mars. Somewhat reminiscent of *The Sopranos*, it is the story of Sasha Belov, who, after returning from military service and together with three close childhood friends, gradually builds a criminal empire. We could hardly wait for the next disc to arrive. It is a tribute to the acting ability of the charismatic Sergei Bezrukov, who plays Sasha "Bely," that he was equally convincing in the role of Jesus in *Master and Margarita*, not to mention as Pushkin in «Пушкин, Последняя дуэль» (*Pushkin, The Last Duel*, 2006, no subtitles and also worth watching). Poor-quality English subtitles obviously not translated by a native English speaker. 780 minutes, 5 discs.

3. «Ликвидация» (*Liquidation*), 2007. This historical drama takes place in Odessa right after World War II. The hero is David Gotsman (Vladimir Mashkov), a criminal investigator under orders to crack down on Odessa's rampant (and traditional) criminality. Lots of local color definitely help an outsider to better appreciate what is

special about Odessa and the variety of Jewish humor that emanated from there. No subtitles. 630 minutes, 3 discs.

4. «Карамболь» (*Carambole*, an elaborate billiard maneuver where the cue ball knocks several other balls out of place), 2007. This is no art film and I am a little embarrassed at having enjoyed it so much. The plot centers on a beautiful and successful Russian woman, Natasha, who is very much in love with her successful Russian businessman husband. Natasha's past life comes back to haunt her when a rogue division of the Interior Ministry uses her as a way to locate her ex-husband, a former agent. A subplot involves a corrupt orphanage director who sells her boys for their kidneys. The adorable and resourceful orphan, as I have gradually discovered, is a favorite theme in contemporary Russian movies. No subtitles. 720 minutes, 3 discs.

5. «Косвенные улики» (*Circumstantial Evidence*), 2004. We chose to watch this detective serial because of its star, Sergei Makovetsky, who we have come to admire after seeing him in many movies, including others on this list («Ликвидация», «Неваляшка», «Русская игра»), and some not («Патриотическая комедия», «Сочинение ко Дню Победы», «Исаев, Молодость Штирлица»), but all of which I can recommend. This is the sort of detective series you might find on PBS, but entirely, genuinely Russian. No subtitles. 384 minutes, 4 discs.

6. «Принцесса и нищенка» (*The Princess and the Pauper*), 2009. As of this writing, this rather low-brow bit of entertainment (more beautiful women, more orphans, and a colorful but somewhat idealized portrait of life in a *kommunalka* [communal apartment]) is only available in the DVD PAL format. The plot involves two identical women—one nasty and rich, one kind and poor—who wind up in a car accident that gives them amnesia and causes them to switch places in life. Although filled with clichés, I found this made-for-TV series offered interesting insights into human nature and raised thought-provoking questions about human destiny. For the foreigner, it also offers little windows onto Russian health care, business practices, and stereotypes. No subtitles. 360 minutes, 1 disc (DVD PAL).

7. «Русская игра» (*The Russian Game* or *Russian Gambling* or, perhaps the best translation of all would be *Russian Gaming*), 2007. I am surprised that this well-made film with excellent actors is only available in the PAL format and without subtitles. It is a little gem loosely based on Nikolai Gogol's play «Игроки» (*The Gamblers*). Think *The Sting* set in rural Russia with gypsies. No subtitles. 95 minutes. 1 disc.

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WORD BUZZ: NEW WORDS IN RUSSIAN

Hello, this is your mobile!

Yuliya Baldwin



There were times in the USSR that seem improbable now when the only phone for a nine-story drab-gray panel apartment building was an outside, often broken, pay phone. Today, the new Russia is a *mobile*-ized on-the-go nation: essentially skipping the period of

traditional landline telephones, it stepped straight into the world of cell phones. As could be expected, the vocabulary that goes with cell phone paraphernalia is heavily populated by Americanisms and youth slang. When in Russia this summer, I was shocked that at times it was almost impossible for me to decipher the cell phone jargon that was coming at me from all sides. I felt as lost and outdated as a candlestick phone among slick and trendy pieces. Just try on your own to figure out the following example:

«Паш, я мобилу свою разлочила, а она глючит второй день—ни мыло ни эсмэски не проходят. Чо делать не знаю.»

«А ты прошей его по новой или вообще смени свою старую лопату на раскладушку по акции. ЗЫ, новый соник больше заточен под мультимедиа.»

“Pasha, I have unlocked my cell phone, but it continues to act up for the second day—neither emails nor text messages are coming through. What should I do?”

“Try to change the firmware or exchange your large old ‘shovel’ for a flip phone on sale. By the way [literally *P.S.*], a new Sony is better suited for multimedia files.”

To feel less ignorant and be able to understand conversations like the above trumpery, I decided to put together some vocabulary that might be useful for discussing phones in Russian and which I would like to share with the *SlavFile* readers.

THE SHAPE OF CELL PHONES — ТИП КОРПУСА

mobile phone—**телефон мобильный, мобильник, мобила, трубка, труба**

cell phone—**телефон сотовый, трубка, труба**

classic—**классический**

flip phone—**раскладушка**

handheld PC (*e.g., Palm*)—**КПК (карманный персональный компьютер), наладонник**

PDA phone, communicator (*e.g., Blackberry*)—**коммуникатор, личный цифровой секретарь, КПК**

Internet tablet, web-pad (*e.g., iPad*)—

интернет-планшет

slider—**слайдер**

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russiandvd.com

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8. «Слушатель» (Literally *The Listener*, but available on Netflix as *The Confidant*, where it gets terrible viewer reviews), 2004. This rather oddball comedy is only available from russiandvd.com in PAL format, but is available elsewhere in the standard DVD NTSC format. The improbable plot (the owner of a successful company loses it thanks to the devious machinations of his wife and, in desperate need of a job, winds up hiring himself out as a “listener,” who lives with a family so that he can bear the brunt of each member’s emotional outbursts) works well, I thought, as satire of Russian society in transition. Unclear whether the russiandvd.com version has subtitles. 102 minutes, 1 disc.

9. «Бой с тенью» (*Shadow Boxing*), 2005. Made by Alexei Sidorov, the director of *Brigade*, this is the story of a determined young boxer who winds up on the wrong side of some very dangerous people. Well made, well acted, and with believable characters. No subtitles. 115 minutes, 1 disc.

10. «Неваляшка» (*Nevalyashka*, a word for a traditional toy with a round bottom weighted so that it stands back up every time you knock it down). One of the challenges of bringing this movie to Western audiences, who, I believe, would enjoy it, would be coming up with a good translation of the title. Somehow “Roly-Poly Toy,”

“Tilting Doll,” “Bop Bags” and “Tumbler” don’t seem to quite cut the mustard). Another boxing movie, but with a much lighter touch (literally, the boxer in question is a skinny little guy who likes to fight heavyweights). Fast-paced and funny. No subtitles. 92 minutes. 1 disc.

Currently playing at our house is the “prequel” to «Семнадцать мгновений весны» (*Seventeen Moments of Spring*, the iconic tale of Soviet spy Maxim Isaev, who successfully infiltrates the Nazi SS as Max Otto von Stirlitz). The “prequel” is entitled «Исаев, Молодость Штирлица» (*Isaev, The Youth of Stirlitz*, 2009, 720 minutes, 2 discs) and also starring Sergei Makovetsky as a Russian writer who fled Russia for Estonia after the revolution. Made by Sergei Usulyak, the director of *Liquidation*, it has many of the same actors and much the same feel. Although it is highly entertaining and definitely boosts my cultural literacy and ability to visualize Russian history, it will probably not generate as many wonderful jokes as *Seventeen Moments of Spring*.

For more information about russiandvd.com, including how to obtain a PAL player that would enable you to watch many made-for-TV productions only available on discs that do not play on ordinary American DVD players, please see the Spring 2010 issue of *SlavFile*.

smartphone (e.g., iPhone)—**смартфон**, «**смарт**»
 touch phone—**сенсорный телефон**
 walkie-talkie—**воки-токи**, **мобильная рация**
 larger (old fashioned) cell phone—«**лопата**» (lit. *shovel*)

MESSAGING — СООБЩЕНИЯ

call—**вызов**, **звонок**, **сообщение**
 incoming—**входящий**
 outgoing—**исходящий**
 incoming calls—**входящие вызовы**
 outgoing calls—**исходящие вызовы**
 message—**сообщение**
 drafts—**черновые сообщения**
 email—**электронное сообщение**, **и-мейл**, «**мыло**»
 MMS, Multimedia Message Service, multimedia—**MMS**,
ммс, **ммс-сообщение**, **мультимедийное сообщение**
 text message, TXT—**SMS**, **текстовое сообщение**,
 «**эсмэска**»
 voicemail—**голосовая почта**

HANDSET FEATURES — ФУНКЦИИ ТЕЛЕФОНА

address book—**справочник**
 alarm—**будильник**
 Bluetooth—«**блютуз**»
 automatic callback—**автодозвон**
 call forwarding—**переадресация звонка**
 camera—**камера**, **фотоаппарат**, «**фотик**»
 conferencing—**конференц-связь**
 display—**дисплей**
 interface—**интерфейс**
 memory card reader (slot)—**слот карт памяти**
 MP (megapixel)—**Мпикс**
 multimedia—**мультимедиа**
 multi-touch screen—**мультитач экран**
 polyphonic sound—**полифония**
 PTT (push-to-talk)—«**нажми и говори**»,
мобильная рация
 ringtone—**рингтон**, **мелодия звонка**
 screenshot—**скриншот**
 speaker—**громкоговорящая связь**
 speech coding—**кодирование речи**
 standby—**режим ожидания**
 talk time—**режим разговора**
 touch screen—**тачскрин**, **сенсорный экран**
 touch screen interface—**сенсорный интерфейс**
 vibrate mode—**вибровозвон**
 video calling—**видеотелефония**
 virtual keyboard—**виртуальная клавиатура**
 voice-activated dialing—**голосовое управление**
 voice tags—**голосовые метки**
 voicemail—**голосовая почта**
 web camera—**веб-камера**

OTHER — ПРОЧЕЕ

applications (apps)—**приложения**
 content—**контент**
 content provider—**контент-провайдер**
 firmware—«**прошивка**» (**микропрограмма**)
 to install firmware—«**прошить**», «**прошивать**»
 fit (for), suited (to)—«**заточен**», «**заточенный**»
 locked phone—**заточенный телефон**
 unlock a phone—**разлочить** (-**лоч**- from *lock*)
 unlocked phone—**разлоченный телефон**
 log-in—**логин**
 mobile phone services—**мобильные (сотовые) услуги**
 out of coverage area—**вне зоны действия сети**
 phone accessories—**телефонная гарнитура**
 phone problems—«**глюки**», «**баги**» (**ошибки**)
 provider—**провайдер**
 P.S.—**ЗЫ** (*punching P.S. when the keyboard is in the Cyrillic mode. ЗЫ is rapidly becoming popular in youth oral communication*)
 roaming—**роуминг**
 short code, short number—**короткий номер** (*In Russia short codes are 4 digits in length, compared to 5-6 in the US. The cost of the call or SMS—e.g. to order a song or pizza—to a short number varies from 1-2 to 300 rubles, depending on the number and the carrier.*)
 SIM-card—**SIM-карта**, **сим-карта** (*A subscriber identity module on a removable SIM card securely stores the key to identify a subscriber on mobile phones. The SIM card allows users to change phones by simply removing the SIM card from one mobile phone and inserting it into another mobile phone or broadband telephony device.*)
 stylus—**стилус**
 subscriber—**абонент**
 telecommunication operator—**мобильный (сотовый) оператор**
 to malfunction, to break up—«**глючить**», «**глюк**»
 wallpaper—**фон рабочего стола**
 wireless personal area network, WPAN (i.e., Bluetooth)—**беспроводная персональная сеть**

The digital future that so many dreamt about has become the digital present in modern Russia, where cell phones, PDAs, iPads and other digital devices are now commonplace: the number of registered cell phone numbers (SIM-cards) has reached 210 million for 142 million people in 2009. And even though “*a mobile phone is like a woman—lots of functions, but only one is needed*” (from a Russian joke), the more sophisticated a ‘**мобильник**’ is, the cooler its owner looks in the eyes of the crowd.



***The Possessed: Adventures with Russian Books and the People Who Read Them* by Elif Batuman**

Reviewed by Lucy Gunderson

Elif Batuman, a native New Yorker born to parents of Turkish descent, is currently a professor of literature at Stanford University.

She has recently published *The Possessed: Adventures with Russian Books and the People Who Read Them*, a book of amusing, insightful, and touching essays about her experiences studying Russian literature in this country and in Russia. The book weaves together her experiences traveling, researching, and teaching into an account of how real life reflects literature.

One example in her book of life mirroring literature involves names. When visiting her grandmother in Turkey one summer, Batuman picks up a copy of *Anna Karenina*. She is struck by the fact that “...Anna’s lover and husband had the same first name (Alexei). Anna’s maid and daughter were both called Anna, and Anna’s son and Levin’s half brother were both Sergei.” This seems like too much of a coincidence to happen in real life, but Batuman goes on to describe several situations from her own life where the same names keep repeating themselves. At one point, Batuman has to stop reading Balzac’s *Louis Lambert* to go pick up Isaac Babel’s daughter Lidiya and her mother, who were coming to Stanford for a Babel conference, from the airport. On the way to campus, Lidiya notices a billboard reading “Ted Lempert for Senate” and remarks that she once knew a Vladimir Lempert. This recurrence of similar names rings more true to Batuman than the contrived names she finds in contemporary fiction. I had a hard time believing that situations like this could be true to life until I recently met someone named Lucy whose husband attended Gunderson High School.

This similarity in names also comes up during another summer Batuman spends in Turkey during college researching a new edition of the *Let’s Go* guide book. She is surprised to meet people with her name and see her name in the names of stores (Elif Clothing, Elif Grocery). It reminds her of *Journey to Azrum*, where Pushkin keeps stumbling upon Count Pushkin during his travels. She finds other parallels between her experiences and *Journey to Azrum*. “As Pushkin was in hiding from the secret police, so was I hiding from my aunt Arzu...As Pushkin happened in his travels upon a soiled copy of his own earlier Caucasian

poem, “Prisoner of the Caucasus”—the very text he was supposed to be updating with his new Eastern impressions—so was I constantly stumbling, in teahouses and gardens, upon earlier versions of *Let’s Go*.”

Another situation Batuman uses to show the strange connection between literature and reality occurs during a Tolstoy conference at Yasnaya Polyana. After Aeroflot loses track of her luggage, Batuman is forced to spend the entire conference in the same sweatpants, flannel shirt, and flip flops that she wore on the plane. It turns out that the other scholars at the conference decided that she is a Tolstoyan trying to follow Tolstoy’s philosophy of a simple life.

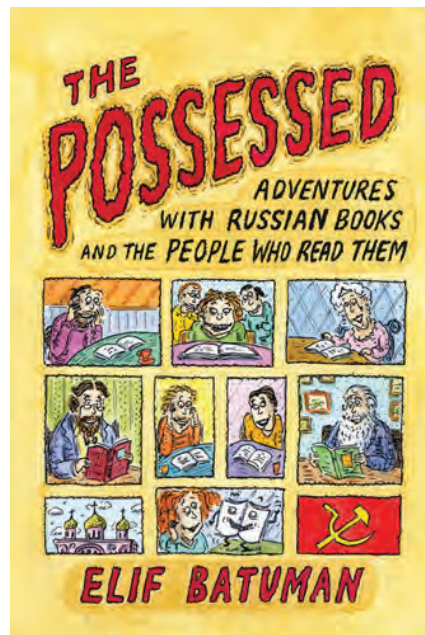
In her description of this conference, as well as in other places in the book, Batuman pokes gentle fun at other scholars and the theories they come up with. What is so appealing about her is that she takes literature so seriously, but is able to avoid taking her academic life or herself too seriously.

There are several sections that actually made me laugh out loud. Unfortunately, one of these, when a Turkish military officer asks Batuman if Pushkin is an American writer, made me guffaw with such force that I disturbed my children at the delicate moment when they were both about to fall off to sleep.

Readers who have spent time in the former Soviet Union will find many situations and characters familiar. Here we see the overbearing host “mother,” the ineffective security guards, and the filthy rest areas on the road back to Moscow.

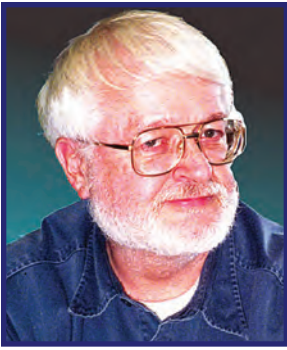
The only part of the book that was not so interesting to me was the extended discussion of Old Uzbek poetry. Believing that she would be teaching beginning Uzbek at Stanford, Batuman applies for a grant to study in Uzbekistan. It turns out that she is not needed to teach Uzbek, but she decides to continue with the summer study in Samarkand so as not to step on the toes of those in the department who awarded her the grant. In any case, she does give an interesting account of how Soviet scholars created an Old Uzbek tradition out of many cultures, but the subject matter of the poetry itself is less than fascinating. Many of the overwrought verses focus on love, lost love, missed chances at love, and so forth, which all totally fail to arouse my interest, at least in this form.

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Where Are All the New Dictionaries?

Roy Cochrun



(Wherein the author discovers there are some, but they are more expensive than necessary or nearly no one sells them.)

Recently I translated an article in my favorite field, aviation, that was especially difficult for me. But

it wasn't the vocabulary that was giving me fits. It was the abbreviations, acronyms, and symbols. Few, if any, of the abbreviations were listed anywhere, including both SOKR. RU and the wonderful *Dictionary of Contemporary Abbreviations, Acronyms and Initialisms* compiled by James Shipp and Maks Rozenbaum. Oh, they occur frequently on the Russian side of the web when searched in Yandex (www.yandex.ru), but in order to learn what they mean, one must go through dozens of Web pages, wasting time that otherwise could be spent meeting the client's deadline.

It would appear that when a young man enters flying school in Russia, or some other major career field, the instructor says, "Okay, you will have to know these shortcuts for the rest of your life, so memorize them." And because those were the instructions, it is deemed unnecessary to publish them with their expansions and definitions anywhere. Everyone knows them anyhow. Or at least native-born Russians working with or writing about aviation appear to.

This isn't a problem with aeronautical terminology and symbols alone, but also with other areas. Where are the specialist dictionaries for art? When was the last time someone updated the dictionary for the petroleum indus-

try? How about a new military dictionary? What about aesthetics or philosophy? Is there a Russian-language-only book similar to Bartlett's Quotations? That would certainly be useful for those times a famous quotation appears in that paper one is translating. Why should the translator have to translate a quip by an obscure Greek tycoon back into English when someone else translated it 50 plus years ago? And have you ever seen a dictionary that tells you how to transliterate into today's accepted U.S. spelling system that Chinese name spelled in Russian?

It is acknowledged that the creation of dictionaries presents special problems, not the least of which is the location of source material such as other dictionaries. For example, when I studied Czech at the Defense Language Institute at the Presidio of Monterey in 1969, several of the instructors were working on a Czech-to-English dictionary in their spare time during class hours. One told us that they were working on the letter P, which Czechs considered to be the most prolific letter of the alphabet. My training lasted 11 months and they still hadn't completed entries under the letter P. I have no idea if the dictionary ever was published or, if so, whether it is available from the school today.

But back to aviation and symbols, which are a particular problem. Before the распад and when aviation in the USSR was hidden behind a veil of secrecy, or rather a curtain, Russian aeronautical engineers and aircrew didn't even use the same symbols as we in the West. But there was a sort of dictionary. Colonel Michael Konarski, OBE, had published some symbols in his *Russian-English Dictionary of*

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Adventures with Russian Books

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However, I was amused by the episode where Batuman's earnest Uzbek teacher has her translate some old maxims into Russian. One of her translations comes out as "The world holds in one hand honey; in the other, poison. One hand feeds you honey, and the other—poisons you." The teacher criticizes her translation, saying, "You should think more about the meaning and less about the words."

Another of Batuman's few references to translation is "that translation jobs always made me want to jump out a window." Presumably, this is not the case with most of us professional translators, although I know we all have our moments. There is also a scene at a Babel conference where an offended unnamed translator asks why his translation of an excerpt from a Babel story that is displayed next to his book in an exhibit has been altered. I would be interested in learning more about Batuman's views on translation, but I sense that this is not one of her deepest interests.

This book is a collection of essays that have appeared elsewhere. Although the book reads well, I would have preferred a more cohesive account of Batuman's experiences. The argument that this form reflects her general attitude towards life and literature might be persuasive, but it does not quite hold. However, her style and tone are consistent throughout and the same motifs keep emerging, reinforcing the theme that real life is a reflection of literature.

I highly recommend this book to anyone seeking new insights into Russian literature (what is the connection between the movie King Kong and the Babel story "Squadron Commander Trunov"?) or to anyone who wants to reminisce about their own time spent in grad school or the former Soviet Union and compare their experience with Batuman's.

Lucy Gunderson is an ATA-certified freelance translator based in New York, specializing in journalism, political science, and business. She has a BA in Russian Studies and an MA in Russian Literature. She also holds a Certificate in Translation Studies from the University of Chicago and is now the Russian tutor in the Introduction to Translation class for that same program. She can be reached at russophile@earthlink.net.

NEW DICTIONARIES *Continued from page 12*

Modern Terms in Aeronautics and Rocketry (Pergamon Press, Oxford, 1962, 515 pages and fold-out). The problem was, they were in different sections, such as “Air Speed,” “Corrections and Mach Number (Soviet Method),” “Coordinate Axes and Basic Aerodynamic Formulae (Soviet System—English Equivalent),” and—my favorite and most useful—“Symbols used in the Soviet Aeronautical Literature (English equivalents).”

Col. Konarski’s entries were extremely valuable in the day; however, there was (and is) one problem with them. In addition to being scattered throughout those different sections in the appendices, they were not in symbol order. That is, Latin, Cyrillic, and Greek symbols are not in any special sequence. The symbols are instead in order by the Russian definition of the symbol...not useful if one doesn’t know, even from context, what the symbol might mean. A cross-reference would have been nice, Colonel!

After much research, it appears today that the Russians may be using more and more Western symbols, but that statement has yet to be proved. For example, the paper I was translating used the Greek symbol ν for “angle of bank” in Russian (found in Konarski), while it is the Greek Φ in English. On the other hand, both Russia and the West today use the Latin **U** for wind velocity. The point here is, the translator cannot simply transcribe a formula or mathematical expression from Russian into English using the same symbols. The formula itself must be “translated” properly.

A search of the Eastview Publications site (www.eastview.com) reveals very few Russian-to-English dictionaries in the period 2008 through today. In fact, when entering the terms “Russian English Dictionary” into Eastview’s search engine, 451 results are returned, ranging from the 1941 “out of print, but we’ll look for one for a fee” edition of *Military Dictionary (Advance Installment)*. Part 1: *English-Russian*. Part 2: *Russian-English*, Government Printing Office, Washington, DC, 610 pages, to *Словарь по проектированию высотных зданий и гостиниц, черчение*, Russian-to-English and English-to-Russian, about 4,000 terms and word combinations in each part, 2010, P. Валент publishers, Moscow, 183 pages. I own nearly that many dictionaries myself, and chances are good many readers of this column do, too.

In fact, on the basis of a close look at Eastview’s list of Russian-to-English dictionaries, I would conclude that there have been one published to date in 2010, four in 2009, and only five in 2008. Of the English-to-Russian dictionaries, two have been published so far in 2010, ten in 2009, and seven in 2008. Of dictionaries specifically described in the titles as being in both directions, two were published in 2010, seven in 2009, and eight in 2008. The counts for multi-lingual (dictionaries with another language in addition to Russian and English) are zero in 2010, four in 2009, and four in 2008. So altogether, only 46 dictionaries for those working exclusively in Russian and English

have been printed since January 2008 through May 1, 2010, some covering the same or similar topics (six economics dictionaries and three each architecture, computer, and law, as well as four general dictionaries).

Eastview does offer *Англо-русский словарь сокращений по аэрокосмической и военной технике*, about 100,000 words, by Николай Николаевич Новичков (2009, Moscow: ARMS-TASS Information Agency, 1,233 pages for \$200.00 plus nearly \$35.00 more for surface postage), as well as *Новый англо-русский и русско-английский авиационный словарь*, over 100,000 terms, combinations, equivalents, and meanings with transcription, by Елена Николаевна Девнина (2009, Moscow: Живой язык, 248 pages for \$94.00 plus postage). But before I spend that amount on a dictionary, I’d like to leaf through it to see if the former has a Russian to English index and to get a better idea of what kind of things they both contain—for example, symbols. (Doubtful, but possible.)

Readers should understand that I am not attempting to advertise for Eastview. But it so happens the Eastview site is just about the only place other than Amazon where one can find new Russian-English dictionaries in the U.S. today. There are some others, such as Russia Online, Inc., in Kensington, Maryland, but searching its Web site is problematic and there are not nearly as many dictionaries available. Most dictionaries, however, should be available directly from Russian dealers found on Yandex (www.yandex.ru).

Indeed, the ARMS-TASS dictionary is available in Russia for R3,250.00 or \$112.00, and *Живой язык* is selling their dictionary on their Web site for R1,150.00 or under \$40.00 as of the writing of this column. Those are really high mark-ups, Eastview!

One dictionary published in 2008 that I came across in preparing this article stands out. Who would have perceived the need for an entire dictionary on terms involved in producing plastic cards? However, I imagine that *Пластиковые карты: толковый англо-русский словарь основных терминов, принятых в области стандартизации, защиты, технологии производства и применения пластиковых карт различных типов в системах безналичной оплаты и в телекоммуникационных системах*, Евгений Павлович Зелевич (2008, Moscow: Media Publisher, 255 pages) would be very valuable for some translations.

While there are some new dictionaries being published every year, many are just reprints of earlier dictionaries with the inclusion of a few new terms. Still others actually have been designed to make it possible to find terms in Russian and English equivalent to those in a third language. Although we will all keep searching for the particular esoteric dictionaries we need, translators must maintain their own glossaries of specialized terms until a dictionary in the topic appears or the translator decides to publish what has been amassed.

A HAM BY ANY OTHER NAME

Lydia Stone and Boris Borukhov

Some of you may remember the discussion between Michael Ishenko and me published in the Winter 2010 *SlavFile* about the proper translation of the word хам in the following speech from the first act of Chekhov's *The Cherry Orchard*: Лопехин. Ваш брат, вот Леонид Андреич, говорит про меня, что я хам, я кулак, но мне решительно все равно." (Your brother, Leonid Andreich, calls me a хам, a kulak, but I couldn't care less.) You may even remember that this discussion was occasioned by my taking exception in my column in the Summer/Fall 2009 issue to a translation of the play where this word was rendered "snob."

Well, you have not heard the end of this issue. Some time this spring, Nora Favorov forwarded to me a message from Israeli translator and *SlavFile* reader Boris Borukhov, who wanted to comment further on how to translate the word хам in this speech. The discussion I subsequently had with Boris is given below in a somewhat abridged version, as we both got fairly verbose.

His remarks will be given in the original Russian and a translation of them will be found on our website.

ВВ: Меня заинтересовала дискуссия в последнем *SlavFile* о слове хам у Чехова. Лидия, если я правильно ее понял, считает, что его надо переводить в соответствии с его наиболее распространенным ныне "советским" значением a person who behaves in a crude disgusting way and has no respect for herself/himself or others, или как lout, boor, philistine.

Михаил же склонен думать, что вполне подходит перевод snob. [I think Misha would disagree with this interpretation of his position; he simply said that snob was not altogether inappropriate—LRS].

Однако мне кажется, что неправы оба. Сноб, разумеется, не подходит, тут Лидия абсолютно права. Но и советское значение "хама" — тоже. Больше подходят lout, boor, philistine, но и они недостаточны, потому, что в них акцентируется в основном некультурность и невоспитанность. Но из контекста (к которому почему-то ни один из участников дискуссии не обратился) ясно, что слово "хам" употребляется здесь в первую очередь в старом дореволюционном значении "человек низкого происхождения, недостойный быть принятым в приличном обществе (то есть в обществе людей с более хорошей родословной)". Более того, Лопехин даже сам это поясняет, когда ставит определение "хам" в один ряд с "кулаком" и напоминает, что он сын крепостного:

"Мой отец был крепостным у вашего деда и отца, но вы, собственно вы, сделали для меня когда-то так много, что я забыл все и люблю вас, как родную... больше, чем родную."

Таким образом, "хам" здесь, по-моему, означает, скорее, "commoner" и "plebeian", особенно последнее. Я бы даже сказал, что "plebeian" в данном случае самый точный перевод.

LRS: I believe you have somewhat misinterpreted my opinion on the translation of хам. The dictionary definition of boor (American Heritage, 4th edition) is 1) a person with rude, clumsy manners and little refinement, 2) a peasant. What I was arguing against is the use in the translation I found of "snob" to render this word. Clearly Lopakhin is lower class, but I think that Lyonya's complaint about him is not only this, but that he is offending the finely honed feelings of Lyuba and generally being a "bull in a china shop" (all that hand waving). Plebeian has essentially the same meanings as boor (although with more emphasis on the sociological and less on the personality aspect). What I do not like about it is that I think the tone is wrong for Lyonya and his attitude to Lopakhin; when he uses the word he means to insult and he is emphasizing Lopakhin's behavior and not his class origins, though of course they are there in the background.

ВВ: Вы знаете, Лидия, вообще говоря, другие чеховские тексты этой интерпретации, судя по моим (весьма поверхностным, правда) разысканиям, не подтверждают. Во всяком случае, во всех текстах, которые я успел к этому моменту посмотреть, социальный аспект слова "хам", отражающий сословный характер русского общества того времени, является у Чехова не второстепенным и фоновым, а главным, первичным и доминирующим. "Хам" у Чехова неизменно, во всех случаях без исключения, означает "плебей" и противопоставляется какому-нибудь "патрицию".

[There follow quotes and description of context from the stories Трифон, Начальник Станции, Дочь Коммерции Советника, Братец. In all these cases the class aspect of хам is clearly emphasized.]

Однако несмотря на всё это, если говорить конкретно о пьесе "Вишневый сад", то здесь, возможно, вы все-таки и правы. Правда, текстуально соответствующий фрагмент из пьесы, казалось бы, полностью согласуется с тенденцией, которую я описал выше — использовать слово "хам" в значении

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A HAM BY ANY OTHER NAME

Continued from page 14

“плебей” — тем более, что именно так это “слово” понимает сам Лопакхин.

Тем не менее, не исключено, что в данном случае Чехов все же употребил термин “хам” сразу в двух значениях - и как “плебей”, и как человек, лишенный культуры. Из чего вытекает, что истина - где-то посередине между вашей интерпретацией и моей, и обе эти интерпретации не противоречат одна другой, а дополняют друг друга (и, кстати, вполне возможно, что именно из-за этой-то семантической объемности данного слова у нас у всех как раз и возникли немножко отличающиеся прочтения текста). Второй же вывод, который отсюда вытекает, состоит в том, что, возможно, для перевода этого слова в данном конкретном случае надо использовать не одно слово, а два, или, скажем, какое-то выражение, которые позволили бы отразить всю его смысловую емкость.

LRS: About хам: First, I bow to your superior knowledge of Chekhov. *Cherry Orchard* is almost the only Chekhov I know virtually by heart. I certainly do not dispute what you say about other Chekhov works. Nevertheless, I still keep to my initial opinion about *boor* and *plebeian* in this play. To my mind, and based on dictionary definitions, both these words refer to the same social class and the same set of not-very-elegant behaviors, although *plebeian* emphasizes the former and *boor* the latter. The difference is that *plebeian* is the most delicate and euphemistic way to convey this

meaning in English, while *boor* is negative and insulting, although not a swear word of course. Compare *хам* to Lyuba's *muzhichok* in the same act. My reading is that Lyonya dislikes Lopakhkin based on both aspects (class and behavior) and does not approve of his sister's being too chummy with the lower classes, even to the extent of having married one. I think he is trying to be insulting and not euphemistic. The fact that Lopakhin goes on to speak of his peasant origins—in the same speech—does not argue against the term especially, since I would follow *boor* by translating *kulak* as something like pushy peasant, rich peasant or even uppity peasant. In a comparable example, when my daughter used to complain that I was being a “Jewish mother” (in the U.S. this conveys fussing unnecessarily about details of health, safety and possibly propriety) I would always reply that, of course, I WAS a Jewish mother, but this did not mean that I did not understand very well that she was referring to behavior and not my ethnic origin or relation to her.

ВВ: Я думаю, Лидия, это очень важный момент, и если так, то сдаюсь. Отчасти, если вы заметили, я сдаюсь уже и в предыдущем письме, но теперь сдаюсь окончательно. В русском языке это не так, там слово “плебей” имеет сильную негативную окраску. Но если в английском оно звучит слишком мягко, значит надо использовать boor. В противном случае читатели и зрители воспримут это слово неадекватно.

Anybody else want to weigh in on this or any other matter? Please do so.

From Michael Ishenko, whose new column, “More than Words,” will soon be appearing regularly in SlavFile. Look for it!



Talking about language and culture, my wife and I watched the spectacular 4th of July celebration and fireworks in Washington DC on TV and were both shocked at the end to hear the choir sing, in plain Russian, the old Russian national anthem, *Боже Царя храни* (God Save the Tsar), as part of Tchaikovsky's 1812 Overture performed in the grand finale. You can hear it yourself, clearly sung in 2007, on YouTube (www.youtube.com/watch?v=Hu5ocCXLOuY) — it starts at approx. 02:30 (out of almost 4 min.). And we thought how we really needed culturally and linguistically educated people in this country, free of cultural blindness, cultural ignorance and, most importantly, cultural indifference. It's so embarrassing. Especially if you consider the most recent discovery in the original text of the Declaration of Independence. In case you haven't heard yet, researchers have discovered that T. Jefferson actually scratched out the word "subjects," used in reference to Americans, and overwrote it with "citizens." Back in the late 18th century, "citizen" meant "city dweller" or "civilian" (as opposed to "soldier"). So Jefferson actually created a neologism to fill the cultural, political, and linguistic gap that existed in his time. I wish we were as sensitive to the language and culture now as he was in 1776.

Comments, readers?

SLAVFILE LITE: NOT BY WORD COUNT ALONE

Lydia Razran Stone

First, a humorous contribution from Jennifer Guernsey, proving emphatically that there's a lighter side to our SLD medical-pharmaceutical translator and computer tools connoisseur.

You know you're a freelance translator when...

...you consider yourself really lucky, because you work at home and have a ten-foot commute.

...you consider yourself really unlucky, because you work at home, so you never get to go home from work.

...coffee is a legitimate business expense.

...your friends make comments like, "What time DO you go to bed, anyway?"

...you have not actually laid eyes on any of your clients.

...a word cloud of your recent Facebook posts has large representations of "translation," "words," and "deadline."

...you think of time as an elastic concept that will stretch to cover whatever crazy amount of work you take on.

...you rock at Scrabble and suck at Twister.

...you think that translating into a non-native language is one of the seven deadly sins.

...you finish chatting with the barista at Starbucks and know that that's going to be the extent of your conversation for the day.

...you have four projects due at 6 PM...fortunately, one is 6 PM Eastern Standard Time, one is 6 PM Berlin time, one is 6 PM Moscow time, and one is 6 PM Tokyo time.

...you would give your right butt cheek for a comfortable office chair.

...your office mates are of the feline or canine persuasion, and they listen intently while you discuss subtleties of meaning and finer points of grammar, in contrast to your friends and family, whose eyes glaze over the instant you start talking about work.

...a little break from work usually involves dishes or laundry or cat litter.

...one word can require hours of research, but despite getting paid just a few cents for that one word, you do the research anyway.

...you can sleep sitting up and type with your eyes closed—all at the same time.

...your idea of exercise is getting up to refill your coffee mug, and when you really need a good workout, you forget to take the coffee mug with you the first time so you have to do two laps.

...not only do you know the difference between a participle and a gerund, you actually care.

...a T-shirt and sweatpants constitute formal business attire; for casual Fridays, you just stay in your pajamas.

From Lydia: Would anyone who is holding on to original gems such as the above please send them to us forthwith?

Around June 4, my father's birthday, I start thinking of him and how old he would be this year. At least 111, possibly up to 4 years more (the tsar's army, you know). The incident

I was reminded of and want

to describe here does not present a particularly flattering picture of either of us, but is so edifying linguistically that I am including it anyway.

In my memory, my father is standing at the top of the stairs (I am at the bottom) yelling angrily down at me. Not to reinforce ethnic stereotypes or anything, but unlike my husband's Boston Brahmin family, we did not limit the raising of the voice to cases of urgent life-threatening situations ("Don't drink that, it's paint thinner!"). I cannot clearly remember what he was angry about, but knowing his priorities, I am almost certain that it had to do with my neglect of what he considered my academic obligations. Usually these sessions ended with him predicting a lifetime career for me involving clerking in the five and dime.

What I do remember is that he was quite angry and evidently could not come up with an English word that sufficiently expressed his negative assessment of my behavior. He used instead the Russian word "халатность" (usually translated as negligence, but actually a kind of combination of mental slovenliness and indifference, the spiritual equivalent of not getting dressed in the morning [see Jen's last point above]). However, I suppose out of long experience of injecting foreign words into conversations, he added "as they say in Russian," and was evidently incapable of making this metalinguistic comment in a furious tone. Thus, the momentum of his angry lecture was completely derailed. The curtain drops on my memory here, but I have often thought of this incident and wondered if the injection of metalinguistic comments might be a useful technique in defusing conflicts ("I assume, when you call me a bastard, you mean this in its metaphorical rather than literal sense," for example).

Having had the two proposals I had submitted for presentations at last year's ATA conference rejected, I overcompensated and submitted three this year, two with co-presenters. To my mixed pleasure and dismay, they were all accepted. I foresee a frantic start to October as I work on them. Here are some coming attractions:



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SLAVFILE LITE

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For the presentation on translating limericks, for which Vladimir Kovner is the lead presenter, here are a couple of his translations of Edward Lear.

<p>There was an Old Man with a nose, Who said, "If you choose to suppose That my nose is too long, You are certainly wrong!" That remarkable man with a nose.</p>	<p>Старичок по прозвищу "нос" Произнёс: "Кого гложет вопрос — Длинноват ли мой нос? Тот ещё не дорос, Чтоб понять, как прекрасен мой нос."</p>
<p>There was an Old Man with a flute. A "sarpint" ran into his boot; But he played day and night, Till the "sarpint" took flight, And avoided that man with a flute.</p>	<p>Дед на флейте играл кое-как. Заползла ему кобра в башмак; Он играл день и ночь, Уползла она прочь, Больше слушать невмочь — ну, никак!</p>

Anastasia Korolova and I are giving a presentation on the use of children's phrases in adult conversation and other discourse. In lieu of a sample, here are two children's poem she wrote and my translations.

<p>Зайчик Зайчик ушки отрастил не напрасно, защищаться нету сил — это ясно, вот и держит он их на макушке, выручают зайца ноги да ушки.</p>	<p>The Rabbit The rabbit's strength is in his ear. He can't fight foes — that much is clear. Those ears can sense the least vibration First ears, then legs bring him salvation.</p>
<p>Сова Сова как будто бы в очках, на всех кругом наводит страх, но вы поймите, эта птица сама вас чуточку боится.</p>	<p>The Owl The owl has such staring eyes, Some find him scary, although wise. But be aware the owl, too, Is just a little scared of you.</p>

Finally, for my presentation for the Literary Division on translating Krylov, a sample fable:

<p>МУЗЫКАНТЫ Сосед соседа звал откушать; Но умысел другой тут был: Хозяин музыку любил И заманил к себе соседа певчих слушать. Запели молодцы: кто в лес, кто по дрова, И у кого что силы стало. В ушах у гостя затрещало И закружилась голова. "Помилуй ты меня, — сказал он с удивленьем, — Чем любоваться тут? Твой хор Горланит вздор!" — "То правда, — отвечал хозяин с умиленьем, — Они немножечко дерут; Зато уж в рот хмельного не берут, И все с прекрасным поведением". А я скажу: по мне уж лучше пей, Да дело разумей.</p>	<p>THE MUSICIANS A rich man asked a friend to come and dine, Inviting him for more than food and wine. For he had had his servants form a choir Which he was hoping that his neighbor would admire. The singers entered and began to sing; The poor guest's ears began to ring; His head began to swim, since no one sang on key Or tune. 'Twas pure cacophony. The guest cried out amazed, "What is there to admire? This choir Is dire." The host replied, unfazed, "Well, yes, I know their singing stinks, And yet not one among them drinks. And no one could impeach The morals shown by each. I'd rather hire men who may get tight, But have the proper skills and do work right.</p>
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We are planning one more issue of *SlavFile*, to be completed well before the conference in October. See you there!

IDIOM SAVANTS: The Devil's in These Idioms

Vladimir Kovner and Lydia Stone



We decided to interrupt our cataloguing of idioms containing numbers, which was getting monotonous even to us, with something more provocative. And what is more provocative than the devil? This was one of the most interesting idiom sets we have tackled, and is likely the longest. It is also the first one in which the number of Russian idioms exceeded the number of those in English. For the first time here, we had real difficulty (you might say a devil of a time) deciding whether various entries belonged in the section for equivalent idioms in English and Russian or in one of the uni-idiomatic sections. It seems the reason for this is that statements about the Devil or devils, unless perhaps delivered from the pulpit, are virtually always understood metaphorically, so that literal translations of devilish idioms can be understood as metaphors—i.e., idioms—even if they are not used commonly. Another issue we had to confront was whether to classify idioms as equivalent when in one language the reference is to the devil and in the other to hell or damnation. Clearly, with a looser standard, we would have classified more overlap.

It would be particularly interesting to know about devilish idioms in some of the other Slavic languages. Feel free to write to us with guest columns, comments, or suggested topics. Our addresses are on the masthead.

A. Devilish in both languages

- Бежать, как чёрт от ладана; бояться, как чёрт ладана:** бояться, избегать кого-либо или чего-либо. Моим первым желанием было убежать, как чёрт от ладана, вжаться в стену, исчезнуть. Literally: To run like the devil from incense. **Run like the devil from holy water:** to fear and escape (or want to do so) from someone or something. *My first desire was to run like the devil from holy water, fall through the Earth, disappear.* Related to the English expression, **to run as if the devil is at your heels.**
- Вертеться, как чёрт (бес) перед заутреней:** изворачиваться, хитрить, юлить. А.П.Чехов “Циник”: “Перед публикой вертится он, как чёрт перед заутреней: бегают, изгибается, хихикает, играет глазами и словно кокетничает своими угловатыми манерами и растянутыми пуговками”. Literally: To be fidgety like the devil before matins; jumpy, nervous. **Jumpy or nervous as a cat on a hot tin roof.** “When he went before the public he was as nervous as a cat on a hot tin roof: moving around, fidgeting, snickering, and batting his eyes as if he was flirting with his angular manners and undone buttons.” *The Cynic*, A.P.Chekhov.
- Ко всем чертям; к чертям собачьим; к чёрту (1):** грубо прогнать кого-либо. А ну, катись (убирайся, проваливай) отсюда ко всем чертям. **Go to the devil! Get out of here, go to the devil!**
- К чёрту (2):** (при вопросительных местоимениях и наречиях) Подчеркивает полную неосуществимость или полное отсутствие чего-либо. *Какое тут, к чёрту, веселье? Devil take it!* Emphasizing the complete impossibility or lack of something. *What kind of enjoyment is there in that, devil take it!* Note: For another meaning of the idiom “к чёрту” see B-7.
- Не так страшен чёрт, как его малюют** (пословица): не так страшно, трудно в действительности, как кажется, как это представляют. *Не беспокойся, мы успеем к сроку. Не так страшен чёрт, как его малюют. The devil is not as bad as he is painted:* things or something (someone) are not as bad as imagined. *Don't worry; we'll get it done in time. The devil is not as bad as he is painted.* (Note: in English this phrase is almost exclusively used about people, not situations.)
- Продать душу дьяволу:** поступиться своими принципами, убеждениями за какие-то блага. *Он не только продаст душу дьяволу, он и мать свою за копейку продаст. Sell one's soul to the devil, make a pact with the devil, be in league with the devil. Not only would he sell his own soul to the devil, but his mother as well, and all for a penny.*
- Тьфу ты чёрт; чёрт возьми (побери); чёрт знает что; чёрт-те что; что за чёрт:** выражения досады, недовольства, недоумения, возмущения. *Тьфу ты чёрт, опять я ключи от машины куда-то задевал.* Expression of disgust, annoyance, etc. **What the devil?! Devil take it!** *I've misplaced my car keys again!*
- Чёрт попутал:** поддался соблазну сделать что-либо, обычно предосудительное. *Чёрт меня попутал выпить тогда лишнюю рюмку — потерял водительские права на полгода.* Someone gave in to the temptation to do something, generally something suspicious or wrong; **the devil made (or tempted) me.** (English expression with devil predominantly used jocularly. The English phrase “the devil made me do it,” introduced by comedian Flip Wilson, became a humorous catchphrase in the U.S. in the early 1970s). *The devil made me have one more drink then and I ended up losing my driver's license for six months.*

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9. **Чертовски:** очень. *Эта девушка чертовски хороша.* **Devilishly:** very. *That girl is devilishly pretty.*
10. **Чёрт его знает:** не знаю, не представляю. *Чёрт его знает, куда эта книга запропастилась.* **The devil only knows;** I don't know, I can't imagine. *The devil only knows where that book has gotten to.*
11. **Чёрту (чертям) тошно:** о чем-то отрицательном, из ряда вон выходящем. *В доме накурили так, что чёрту тошно.* **Enough to make the devil cry, sigh, blush, cringe, etc.:** of something negative, extreme, outrageous. *The smell of tobacco in the house was enough to make the devil cough.*
12. **Чёрт-те откуда:** из отдаленного места. *Она приехала в наш город чёрт-те откуда.* **From the devil knows where:** from the back of beyond. *She came to our town from the devil knows where.*
13. **Get thee behind me, Satan.** Usually jocular invocation of Jesus' words to the devil, indicating that the speaker or referent is turning away from a powerful temptation. *I am going into the other room while you eat your sundaes. Get thee behind me, Satan!* **Отойди от меня, Сатана! Сгинь, Сатана!** Обычно шутовское использование обращения Иисуса к Сатане (от Матвея, 4-10), означающее, что говорящий отворачивается от сильного искушения. *Я уйду в другую комнату, пока вы будете есть мороженое. Сгинь, Сатана!*
14. **What (where, who, how) the devil (or hell)?** An expression of dismayed or annoyed astonishment or total unfamiliarity with the nature, identity, location, cause, etc. of some fact. *Where the devil is Chichicastenango? Why the devil are you asking me?* A number of Russian expressions correspond to one or another of this set of phrases.
- **Какого чёрта (грубо):** зачем, почему. *Какого чёрта ты меня разбудил в такую рань? Why the devil? Why the devil did you wake me up so early?*
 - **На кой чёрт; на чёрта (прост.):** для чего, зачем. *На кой чёрт мне нужна твоя помощь? Занимайся своими делами. What the devil for? What the devil do I need your help for? Mind your own business.*
15. **Full of the devil.** Mischievous, naughty and spirited. *My grandson, a model student in kindergarten, is full of the devil at home.* **Живой как чёрт;** непослушный, озорной, шаловливый. *Мой внук – образцовый мальчик в детском саду, а дома, живой как чёрт, он превращался в жуткого озорника.*
16. **In league with the devil.** Collaborating with forces of evil, sometimes used jocularly. *The politician's claim that his opponent was in league with the devil appalled even his most committed supporters.* **В союзе с дьяволом.** Сотрудничать с силами зла (иногда используется в шутовской форме). *Заявление этого политика, что его оппонент*

был в союзе с дьяволом, ужаснуло даже самых ярых его сторонников.

17. **Make a pact (deal) with the devil.** Sell one's soul to the devil. To agree to one's soul's damnation in return for some wished-for benefits on earth. May be used jocularly to explain what seems to be inexplicable good fortune. *How did Shirley get that corner office? I guess she made a pact with the devil.* **Продать душу дьяволу** в обмен на какие-то возжеленные преимущества, льготы на земле. Может быть использовано в шутовской форме, чтобы объяснить какую-то невероятную, кажущуюся необъяснимой удачу, какой-то невероятно счастливый поворот судьбы. *Каким образом Шерли получила этот угловой офис? Я думаю, что она продала душу дьяволу.*
18. **The devil looks after his own.** Used similarly to the above as a putative explanation of undeserved good fortune coming especially to a person disapproved of or disliked. *The well-paying job he got after he was released from prison is just one more proof that the devil looks after his own.* **К своим и чёрт хорошо относится.** Используется как “мнимое” объяснение незаслуженно счастливой судьбы/большой удачи. *Хорошо оплачиваемая работа, которую он получил сразу по освобождению из тюрьмы, это еще одно доказательство, что к своим и чёрт хорошо относится.*
19. **The devil you say!** (Alternative of the hell you say!) Expression of surprise and possibly disbelief, similar to *You're joking!* May be jocular or a hostile challenge. *“Janey is going to dance with me, not you.” “The devil you say!”* Чёрт возьми! Вот так так! Неужели?! Выражение удивления или неверия, подобное выражению “Ты шутишь?!” Эта фраза может носить шутовский характер или выражать недружелюбное, даже враждебное, агрессивное возражение. **Чёрта с два!** Как бы не так! *“Джейни будет танцевать со мной, а не с тобой”. “Чёрта с два!”* (See B-22.)

B. Devilish only in Russian (note how many English equivalents contain words such as hell and damn)

1. **Всё к чёрту пошло:** указание на неудачу, на полный провал и т.п. *Все старания к чёрту.* **Everything has gone down the tubes; everything is shot to hell;** all is lost. *All our efforts have gone down the tubes.*
2. **В тихом омуте черти водятся:** внешность обманчива, спокойный вид может скрывать кипящие внутри страсти, мощную энергию. *Так он пай-мальчик, мухи не обидит, а смотри, что натворил. В тихом омуте черти водятся.* **Still waters run deep.** *He acts like a real goody-goody who wouldn't hurt a fly, and look what he's gotten up to. Still waters run deep.*

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3. **В чужую жену чёрт ложку меда кладет/положил** (старая поговорка): чужая жена привлекательна/обольстительна. *Казалось, что мы жили с мужем душа в душу, и вдруг я узнала, что в чужую жену чёрт ложку меда положил. А может, просто запретный плод сладок? Forbidden fruit is sweetest; the grass is always greener in someone else's yard (on the other side of the fence).* (Both of these are only partial equivalents since they have no explicit reference to lack of marital fidelity.) *Here I thought we were happily married, true soul mates, and then suddenly I find out that he was running around with another woman. I guess it's a case of forbidden fruit being sweetest.*
4. **До чёрта** (прост.): очень много, в большом количестве, в избытке. *Вроде событий до чёрта, а ничего интересного не происходит. A hellish number, very many, too many. It looks like there are a hellish number of things going on, but nothing interesting is happening.*
5. **До чёртиков** (прост.): до крайней степени.
1) *Я устал до чёртиков; жутко хочется выспаться.* 2) *Он допился до чёртиков, до галлюцинаций.* To an extreme extent, **hellishly**.
1) *I am hellishly tired and desperately need to sleep.* 2) *He got hellishly drunk—to the point of hallucinations.*
6. **Как чёрт** (из/в преисподней—устарев.): грязный, усталый. *Он работал месяц без выходных и устал как чёрт.* Dirty, exhausted, literally, **as the devil**. *He had worked a whole month without any time off and was as tired as the devil (or devilishly tired).*
7. **К чёрту (з)**: Ответ на пожелание “ни пуха, ни пера”, т.е. на пожелание удачи, успеха. Standard reply to “neither fur nor feather” (approximately equivalent to “**break a leg**”) wishing someone success. There is no set reply to this in English; indeed, it may be considered bad luck to reply at all.
8. **К чёрту на рога; у чёрта на рогах (на кулич—ках)**: очень далеко. *Они живут у чёрта на рогах—пешком не дойдешь.* Very far away; **out in the boonies, in the middle of nowhere**. *They live out in the middle of nowhere—you can't get there on foot.*
9. **Не было печали, так черти накачали**: так говорят про неожиданно появившиеся проблемы, свалившиеся на нас заботы, неприятности. *Соседи уехали за город, попросили меня присмотреть за собакой. Вот не было печали, так черти накачали. Целую неделю надо вставать на час раньше.* Literally: we had no problems, so the devils taught us a lesson. We know of no analogous proverb in English, but contextual translation is possible. *My neighbor went out of town and asked me to look after their dog. Just as things were going so well, for my sins, I had to be a dogsitter. For a whole week I had to get up an hour earlier than usual.*
10. **Не один ли чёрт**: не все ли равно? *Не один ли чёрт, куда идти. Лишь бы одному не быть.* Ср. Один чёрт: все равно. **Isn't it really all the same? Isn't it really just six of one and half a dozen of the other? Isn't it all the same where you go, just as long as you are not alone?**
11. **Ни Богу свечка, ни чёрту кочерга**: о чем-то ни на что не годном; ни то, ни се; ни к селу, ни к городу; ни рыба, ни мясо; также о людях, лишенных индивидуальности, посредственных, беспринципных, бесхребетных. Эта поговорка становится яснее, если вспомнить её старинный вариант **Ни Богу свечка, ни чёрту ожег** (ожог, ожиг). Ожег—это палка, которую использовали вместо железной клюки, кочерги. Ее же можно было использовать как лучину—освещать избу. Это—чёрту. Но от свечи—и свет, и благовоние—это Богу. Да и само слово “кочерга” произошло от слова “кочеря” — коряга, т.е. то же, что ожег. *Новый мэр оказался беспринципной личностью, болтуном, человеком никчемным. Ни Богу свечка, ни чёрту кочерга. Neither fish nor fowl, neither one thing nor the other, nothing in particular. Our windbag of a new mayor turned out to be a man of no particular convictions or character—neither fish nor fowl.*
12. **Ни черта (нет, не понять, понять не могу, не разобрать и т.п.)** (прост.): ничего (нет, не понять и т.п.) *Дома ни черта нет, а в магазин идти—лень.* Nothing, **not a damn thing**. *There wasn't a damn thing (to eat) in the house, but I was too lazy to go to the store.*
13. **Ни к чёрту не годится**: никуда не годится. *Этот словарь ни к чёрту не годится.* No good, **not worth a damn**. *This dictionary is not worth a damn.*
14. **(Ну и) чёрт с тобой (с ним, с вами...)**: выражение вынужденной уступки, невольного согласия с кем-либо или полного равнодушия, безразличия к кому-либо или к чему-либо. *Ну и чёрт с тобой, не хочешь идти с нами—сиди дома.* Expression of compelled concession, unwilling agreement or complete indifference to someone or something. **I don't give a damn, who (the hell) cares? to hell with you.** *All right, who the hell cares, if you don't want to come with us, stay home.*
15. **Сам чёрт не брат (кому-либо)**: все нипочем, ничего не стоит, не страшно. О чьей-либо крайней смелости, независимости в делах, действиях, поступках. *“По одному виду его можно судить—человек уверенный, ... широкий, идёт, раскачивает плечицами, сам чёрт ему не брат”.* В.Ф.Тендряков. The best equivalent phrase would be “the devil (himself) is no match for.” While this has the right meaning and is clearly understandable in English, it is not widely used. The English phrase (excluding religious discussions where devil is not used metaphorically) gets 120 Google hits, while the Russian phrase gets nearly 7 mil-

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lion. “Just by looking at him you can tell that he is a confident man. Look how broad backed he is, how he swings his shoulders when he walks—clearly, the devil himself would be no match for him.” V.F. Tendryakov.

16. Сам чёрт не разберёт; чёрт ногу сломит: о чём-нибудь, в чём очень трудно разобраться. Нам дали такую запутанную задачу на экзамене—чёрт ногу сломит. Said of something to indicate it is very difficult to understand. **One can't make head or tails of it; the devil only knows what it is about.** They gave us a very confusing problem on the exam—the devil only knows what it meant.

17. Седина в бороду, бес в ребро (пословица): о психологическом/сексуальном кризисе среднего возраста, особенно в отношении стареющих мужчин. Не зря говорят: “Седина в бороду, бес в ребро.” Literally: There's gray in his beard, but a devil in his belly. Said about an old sinner, especially one whose sins or attempted sins are sexual. They don't talk about “dirty old men” (or old devils) for nothing.

18. Чёрт (кого-либо) принес: о незваном госте. Только я собрался почитать новый роман, как чёрт принес болтливого соседа. **An ill wind brought somebody.** I had no sooner sat down to read a new novel than an ill wind brought my talkative neighbor (to my door).

19. Чёрт-те что: 1) выражение досады, недоумения, недовольства (смотри “Тыфу ты чёрт” и т.п.). Expression of disgust, annoyance, etc., like “**What the devil?!**” 2) может быть также выражением недопонимания или шутливого недовольства. Сегодня у нас в гостях четверо внуков. В доме чёрт-те что творится. Expression of lack of sympathy and understanding for something, may be used jocularly; translation depends on a specific context. *Our four grandkids are visiting today, everything in the house is topsyturvy.* One more example: *Друзья мои, что вы от меня хотите? Мне 80 лет. От меня чёрт-те что можно ожидать. My dear friends, what do you want from me? I am 80. What the devil do you expect from me?*

20. Чем чёрт не шутит: все может произойти (случиться). Давайте поедим на концерт. Чем чёрт не шутит, может удастся купить билет с рук. Anything can happen; **you never know.** Let's go to the concert, anyway. You never know, someone might have tickets to sell.

21. Чёрта лысого (прост.): ничего. Чёрта лысого ты от меня получишь—не заслужил. Nothing; **not a damned thing.** You don't deserve anything from me, and you won't get a damned thing.

22. Чёрта с два; чёрта в стуле (редко): как бы не так, ни за что. Чёрта с два я ему дам еще хоть одну книгу, он уже две мои книги потерял. Not for anything; **there's no way in Hell.** There's no way

in Hell that I would lend him another book, he has already lost two I lent him.

23. Чёрт меня (его и т.п.) дёрнул (за язык): неизвестно зачем. Чёрт меня дернул спорить с ним—вот и разругались. I don't know why (of something negative); who (the devil only) knows what possessed me to... Who knows what possessed me to start an argument with him? We ended up cursing each other out.

24. Чёртики прыгают в глазах: о весёлых, лукавых искорках в глазах. Я всегда знаю, когда она хочет пошутить: у неё чёртики начинают в глазах прыгать. Someone's eyes sparkle mischievously. (Note there is an English expression to have the devil in one's eyes, but it is negative in meaning, and the Russian is not.) I always know when she is going to make a joke—her eyes begin to sparkle mischievously.

25. Чёртова дюжина: число 13. **A baker's dozen.**

26. Чертовщина какая-то: выражение раздражённого недоумения. Ничего не могу понять. Какая-то чертовщина! **An outlandish mess:** expression of annoyed confusion. I can't understand a thing! This is some kind of outlandish mess!

C. Devilish only in English

1. Better the devil you know than the devil you don't: a statement that a known evil is better than an unknown one. I don't like either of the candidates, but will vote for the incumbent—better the devil you know than the devil you don't. Буквально: лучше чёрт старый/знакомый, чем новый/незнакомый. **Старый чёрт ближе.** Мне не нравится ни один из кандидатов, но я проголосую за того, кто уже занимает должность,—старый чёрт лучше, чем новый.

2. Between the devil and the deep blue sea. Description of a choice between two approximately equally unpleasant, difficult or otherwise unacceptable alternatives. Well, we can either stay at a hostel that is miles outside the city where the meeting is or one in the city that is outrageously expensive. It's between the devil and the deep blue sea. Между двух огней; **между молотом и наковальней.** Мы можем остановиться или в дешевой туристской гостинице далеко от города, где будет совещание, или прямо в городе, где гостиницы страшно дорогие. Похоже, что мы оказались между молотом и наковальней.

3. Devil-may-care. Cheerfully reckless in behavior, attitude, and/or manner. He is a bright boy but his devil-may-care attitude toward his studies will not serve him well in college. **Бесшабашный,** разудалый. Он смысленный, способный мальчик, но такое наплевательское отношение к занятиям помешает ему хорошо учиться в вузе.

4. Devil of a. An outrageous or extreme example (frequently of something negative). That's a devil of a thing to say to your mother. **Чертовский,**

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дьявольский, вопиющий, отчаянный, ужасный. *Сказать такое матери просто ужасно.*

5. **Devil take the hindmost.** Phrase used to indicate that it is every man for himself in some situation. *Although the boys were friends, when they played sports together, it was a case of devil take the hindmost.* Каждый человек сам за себя в каких-то ситуациях; **к чёрту неудачников/отстающих.** *Хотя мальчишки были друзьями, в спортивных играх каждый был сам за себя.*
6. **There'll be the devil to pay.** There will be unpleasant consequences for something done or left undone. *If we don't get the air conditioner fixed before summer, there'll be the devil to pay.* Неприятные последствия за что-то сделанное или несделанное. Хлопот, неприятностей не оберешься. *Если мы не починим кондиционер до начала лета, то потом хлопот не оберешься.*
7. **To give the devil his due.** Preface to a statement that something is good about a disliked person or persons. *I don't like the mayor, but to give the devil his due, he has kept all his campaign promises.* Отдавать должное противнику или человеку, который не нравится. Отмечать положительные качества неприятного человека. *Я не люблю нашего мэра, но надо отдать ему должное: он сдержал все свои предвыборные обещания.*
8. **Have the devil's own time.** Have a bad time, or find something very difficult. *I had the devil's own time trying to find out what the intercity bus schedule was.* Неприятные моменты; раздражающие, выводящие из себя проблемы/трудности. *Оказалось чертовски трудно узнать расписание городского автобуса.*
9. **He who sups with the devil should have a long spoon.** A statement that one had better be on one's guard if one becomes involved with bad or unsavory people. *He invited me very pleasantly to come visit him in his office to discuss it further, but I didn't go. He who sups with the devil should have a long spoon.* Дословно: тому, кто ужинает с дьяволом, нужна длинная ложка. Будь начеку, когда имеешь дело с плохими людьми, с сомнительными, нечестными, непорядочными личностями. Ср. с пословицей: "Связался с чёртом, пеняй на себя (держи ухо востро)". *В очень приятной манере он пригласил меня зайти в офис продолжить обсуждение, но я не пошла. С сомнительным человеком надо быть начеку.*
10. **Needs must when the devil drives.** Used when someone is forced to do something he or she would vastly have preferred not to do. *I hate getting up so early to get to work, but needs must when the devil drives.* (посл.) **Лбом стены не прошибешь; против рожна не попрешь; плетью обуха не перешибешь.** Используется, когда кто-либо вынужден делать что-либо против своего желания, вынужден смириться с обстоятельствами, принять что-либо, навязанное сильной стороной. *Ненавижу вставать так рано на работу, но никуда не деться: против рожна не попрешь.*
11. **Play devil's advocate.** To take a position one does not agree with for the sake of testing your own argument or for another reason. *Let me play devil's advocate for a moment and say that not everything in the new school proposal is bad.* Предлагать/выставлять аргументы, возражения против позиции, с которой согласен. *Позвольте мне сыграть роль нашего оппонента и сказать, что не все плохо в новом проекте школы.*
12. **Speak of the devil (and he will appear).** Said more or less jocularly when someone has just been speaking of a person and that person makes an appearance or otherwise makes himself known. Note: this is not meant negatively about the person who appears. The last part of the phrase is rarely used. *Speak of the devil, there she is over there.* **Легок на помине.** *А вот и она — легка на помине.*
13. **The devil may quote scripture for his own purpose.** Said to impugn the sanctimonious statements of someone one does not like or trust. *I know he claims his motives are strictly honorable, but after all even the devil quotes scripture for his own purposes.* Дословно: если понадобится, то и дьявол может цитировать Священное Писание. Говорится, чтобы поставить под сомнение заявление кого-либо, кого не любят или кому не доверяют. *Насколько я знаю, он утверждает, что действует из абсолютно честных и благородных побуждений, но на самом деле, если понадобится, то и дьявол может цитировать Священное Писание.*
14. **The devil finds work for idle hands.** Alternatively: Idle hands make (do the) devil's work and others. People who are unoccupied are likely to get into mischief. *My grandmother always gave us chores to do whenever she saw us sitting around. She was a real believer in the adage that the devil finds work for idle hands.* Дословно: дьявол находит занятие для праздных рук. Альтернативно: (посл.) лень—мать всех пороков; безделье к добру не приводит. *Когда бабушка видела, что мы сидим без дела, она всегда давала нам что-нибудь делать по дому. Бабушка свято верила в старинную пословицу, что безделье к добру не приводит.*
15. **The devil's in the details.** The success of big plans frequently hinges on small details that are easily overlooked. *Well, overall that plan sounds good, but you know, the devil is in the details.* Дословно: дьявол—в мелочах. Самое страшное, неожиданное, непредвиденное—в частностях, в мелочах. Успех больших проектов/планов часто зависит от малейших деталей, которые легко просмотреть. *Что ж, в целом этот план выглядит прекрасно, но вы же знаете, что самое страшное—упустить из внимания мелочи.*