

NEWSLETTER OF THE SLAVIC LANGUAGES DIVISION

www.ata-divisions.org/SLD/slavfile.htm

SLD MEMBER AMY LESIEWICZ WINS TRANSLATION PRIZE

Interview conducted by Jen Guernsey



Amy Lesiewicz

At the ATA Annual Conference in San Diego, Amy Lesiewicz, an SLD member, was awarded the S. Edmund Berger Prize for Excellence in Scientific and Technical Translation. The Berger prize is one of several prizes awarded annually by the American Foundation for Translation and Interpretation, a non-profit entity closely linked with ATA. Jen Guernsey interviewed Amy about the prize and her translation career.

JG: Congratulations, Amy! Tell us a little bit about your prize-winning translation.

AL: Let me clear this up right away! In the past, the Berger Prize has been awarded to a senior translator for demonstrating excellence in scientific or technical translation. This year, rather than recognizing someone at the end of his or her career, the American Foundation for Translation and Interpretation decided to award the Berger Prize to an up-and-coming translator to promote the start of a career. I don't want anyone to have the impression that I've translated the collected works of Andrei Sakharov or something like that! I'm very honored by the award, but humbled too.

JG: Who nominated you for the prize? Did you know your work had been submitted?

AL: Last fall I was laid off from my in-house translation position at an engineering company. Although I had been translating full time for five years, the vast majority of that was in-house, and I suddenly found myself a freelancer. I made all the rookie mistakes and was feeling a bit lost when I looked at the ATA website one day and saw an invitation to apply for their mentorship program. The application process was straightforward and painless, and before I knew it I was matched with a wonderful mentor, a German to English translator named Amanda Ennis. She helped me focus on reachable goals, including highlighting my scientific specialization and preparing for my first ATA conference.

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To the Editors:

I'm writing in response to Yuliya Baldwin's article, "To Tweet in Plain Runenglish," published in the Fall 2012 issue of *SlavFile*.

For me, Twitter has been a great way to learn more about the industry by following other translators and professional associations. But it can also be used for staying in touch with peers, finding specialized information, or promoting your business. I would like to share some links I've found useful.

For a bigger picture (and even an explanation of "why people sometimes really do care what you had for lunch"), I would recommend Shel Israel's book "Twitterville: How Businesses Can Thrive in the New Global Neighborhoods" (<http://tinyurl.com/shel-israel-twitterville>).

Charlene Kingston has a free eBook that covers the Twitter basics and presents different ways of using social media: <http://socialmediadiyworkshop.com/2010/02/ebook-twitter-for-beginners/>. She also publishes articles on social media on the Social Media Examiner website: www.socialmediaexaminer.com/author/charlene-kingston/. There's also going to be a series of articles about Twitter for freelancers on Freelance Switch: <http://freelanceswitch.com/freelance-marketing/is-twitter-worth-it/>.

For industry-specific advice I would recommend Marta Stelmazak's handouts on social media for language professionals (<http://wantwords.co.uk/martastelmazak/2650/lesson-45-slides-and-handouts-on-online-marketing-and-social-media-for-translators/>) and practical guide to social media (downloadable from the publication section on the webpage). She has practical suggestions for time-conscious users (even 10 minutes could be enough).

I'll also share a short list of organizations and translators active on Twitter. Here's a brief sample:

@atanet (ATA), @Jeromobot (Jost Zetzsche), @LinguaGreca (Catherine Christaki, Adventures in Freelance Translations blog), @CorinneMcKay, @language_news (Judy Jenner) and @Deutsch_Profi (Dagmar Jenner), @mstelmazak, @FfTranslators (FoodForTranslators), @multilingualmag (MultiLingual Mag).

Best regards,

Ekaterina Howard

EXPERIENCED FICTION TRANSLATOR NEEDED

A Moscow-based author is seeking a native-English translator for a novel in which a Western publisher has already shown an interest. Payment will be by PayPal. Please contact yuliana.misikova@gmail.com directly for more information.

Unbeknownst to me, Nick Hartmann from the Foundation asked Susanne van Eyl, the director of the mentorship program, if there were any scientific translators in this year's mentee class. She gave him a short list, and the Foundation selected me. I was completely surprised and very grateful.

JG: I find that most U.S.-based translators have ended up in the translation field in a roundabout way. From what I know of your career, you fit that mold to some extent. Tell us about your background and your translation career thus far.

AL: I was a chemistry major and much focused on academics; I came to college with 22 credits already under my belt from advanced placement tests and some college classes I took while still in high school. This gave my chemistry advisor the impression that I was headed for a PhD and a career in academia. Therefore, he advised me to take at least two years of French, German, or Russian so that I could read the major chemistry journals in another language. The French and German classes conflicted with my chemistry schedule, so I took Russian, and I immediately fell in love. My instructor, Dr. Irina Ivliyeva, was a wonderful teacher, and a perfect fit for her science and engineering students. I wonder if my science (and maybe even music) background helped with the initial learning process; some students seemed to struggle with learning a new alphabet, but for me it was natural and easy to learn a new symbol and associate it with a sound and/or meaning. Perhaps this is similar to learning chemical symbols and associating them with elements, bonds, structures, and compounds.

By my fourth year in college, I realized I was disenchanted with potential careers in chemistry; my last semester's course load included nine credits of Russian and only one credit of chemistry. My advisor was studying biimidazole chemistry, a field that had been extensively researched in the Soviet Union. One particular article hadn't been translated into English, and he asked me to translate it. With only three semesters of Russian behind me, it was well beyond my level of understanding and beyond my little pocket dictionary too, so one Friday afternoon I claimed a table at the back of the library and built a little fortress out of dictionaries and went to work. When I realized I was hungry I looked at my watch and was surprised to find it was after 9:00 pm. That was when I realized that translating is fun; it's like solving a complex logic puzzle.

From there, it took me a long time to feel qualified to call myself a translator. I finished my chemis-

try degree, worked various entry-level jobs, went to Michigan State University to earn a BA in Russian, and then realized I still wasn't qualified, so I went to the University at Albany to earn an MA in Russian and a Certificate of Advanced Study in translation. Since they didn't have any summer classes in the Russian department, I decided to try to find a summer job or internship in Russia. I ended up with a year-long position as an in-house translator at Language Link Translations in Moscow. It was a great learning experience and introduction to the profession.

JG: In your translation work, are there any particular parts of your experience that you draw on, aside from the obvious language-related capabilities?

AL: With each new assignment, I find myself doing roughly equal parts scientific research and linguistic research. For example, my work log for last month shows that I translated a journal article on hydrocarbons and heavy metals in the water surrounding Vladivostok, test reports on the efficacy of various fungicides against diseases in different crops, and back translated an informed consent form for banking umbilical cord blood.

For each assignment, I had to research the proper terminology used in those fields. I find this sort of thing really fun!

A couple of years ago, I was translating a long regulatory document on fire safety of industrial buildings, when I came up against a stumbling block: *заполнение проемов*. That latter word could mean a door, window, shutter, curtain, hatch, lid, or anything that closes any kind of opening in a wall, floor, or ceiling. The concept is relatively simple and the words are easy, but it took me hours to find the right term in English. At one point, I literally banged my head on my desk, which startled a passing co-worker (this was while I was working in-house). When I finally found a reliable source text (fire safety regulations from the state of California) that defined this exact concept as "opening protectives," I was so excited that I actually felt a rush of endorphins. It's not even a particularly exciting or elegant phrase, opening protectives, but it was the right term for the right concept, and it was a wily little guy.

I also get a kick out of unexpected translations. I was translating a contract for wellhead completion services a couple of months ago that mentioned *фонтанная установка* (literally: fountain device). Turns out, the English term for this thing is "Christmas tree." My project manager emailed me after I

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delivered the translation, suggesting that I find another translation, because “Christmas tree” couldn’t possibly be correct. So I sent her links to websites with pictures of these big stacks of valves (which look nothing like Christmas trees or fountains, if you ask me) and to the Schlumberger Oilfield Glossary.

In cases like those, I sometimes use the Google images search function to double-check that I’ve got the right term. If searches in both languages return pictures of the same thing, I think I’m on the right track.

JG: What recommendations would you make to translators interested in specializing in technical translation or, conversely, technical specialists who would like to transition to translating?

AL: There is a wide spectrum of scientific and linguistic skills, even within a relatively narrow subject matter. For example, my linguistic education is broader than my BS in chemistry, and so my working areas are somewhat broad (from chemistry and the pure and natural sciences to engineering and even non-technical texts). I have met other translators with PhDs in chemistry who focus on a smaller subject area but work from several source languages. Each area and degree of specialization has its advantages.

As a college student, I was frustrated that I couldn’t find a teacher to help me find the intersection of my two interests, science and language. I tried contacting chemistry professors who had emigrated from Russia, but they had not maintained any ties to Russia or the Russian language—they read and published in English—and were not interested in working with me. I tried translating a chemistry journal article on my own and asked one of my Russian professors to review it, but he got confused by the science in the second line of the text and gave it back with no input. During my first trip to Russia, I was delighted to find science textbooks in the bookstores, and I spent a year poring over an introductory chemistry book for thirteen-year-olds, looking up every word I didn’t know and writing down all of its collocations and standard phrases. When I was in Moscow, I carried little paperback study guides intended for high school students preparing for college entrance exams, and I read them on the metro during my daily commute. So I guess my advice for language students is this: Don’t wait for someone to teach you scientific vocabulary and style in your second language. Perhaps you will be lucky enough to find a language teacher with a science background, but in America they will most likely be interested in poetry and history. It’s going to be up to you.

JG: I remember an article in which Kevin Hendzel pointed out to us translators, “You’re only as good as your last translation.” I’m sure you have no plans to rest on your laurels just because the stellar quality of your work has been recognized. Where would you like to head with your translation work in the future?

AL: I’d like to focus on gaining clients who send me “higher quality” source texts. I’ve done a lot of work in the petroleum engineering field, and let me tell you, engineers are not always good writers! I enjoy translating scientific and medical journal articles, because they are well written and have been edited for publication. I’ve just joined the American Chemical Society, and I signed up for some upcoming online courses on medical terminology and the chemistry of drugs in the brain. I plan to start reading chemistry journals in English more extensively. Chris Durban said something at the last conference that really struck a chord with me: as a specialized translator, I should be able to rub elbows with scientists in my field and pass for one of them, if only for a few minutes. So in the coming months I hope to network with chemists in my area.

JG: We look forward to hearing more from you in the future. Thank you so much for taking the time to answer these questions!

For more information about AFTI, the Berger prize, or other AFTI activities, visit www.afti.org.

Amy may be contacted at amy.lesiewicz@gmail.com.

**SEEKING SLAVFILE CONTRIBUTIONS
IN CZECH AND SLOVAK**

From the editors: To our dismay, over all the years *SlavFile* has existed, we have received and published only a handful of contributions pertaining to Czech and Slovak.

We long to reverse this trend.

If you work in these languages and have something to say to members of the SLD or know of an interesting article we might reprint, please, please send it to us. Furthermore, we would love to have someone coordinating such contributions.

If interested please contact us.

Lydia (lydiastone@verizon.net)

Nora (norafavorov@gmail.com)

Liv (bliss.mst@gmail.com).



ATA-CONFERENCE FIRST-TIME BUYER'S GUIDE

Sam Pinson

Introduction

So you're thinking about going to your first ATA conference? Perhaps you know a colleague who raves about how much she learns each year at the conference. Maybe you've recently been diagnosed with an anxiety disorder caused by that chronic, nagging feeling that you're hamstringing your career as a professional translator by skipping out on ATA conferences. Or maybe you're not yet a full-time translator but you envy the charisma and magnetism you recognize in your freelancing friends. Is the ATA conference right for you?

Whatever your situation, my buyer's guide for first-time conference attendees—based on my own experience in 2012 as a first-timer at the American Translators Association's 53rd Annual Conference in San Diego—will yank back the curtain of mystery, enabling you to make the right choice.

Before you buy

Before throwing down your hard earned cash for a conference (\$345), flight and hotel (\$607, prices will vary), food away from home (\$90), taxi (\$35), and business cards (\$45), be sure you understand that this will be the *most important \$1100* you invest in your business all year. You're asking yourself if it's worth the money? You already know how essential networking and an ongoing education is. What you don't know is how the ATA conference will affect your bottom line.

Of course, you have more than just the price tag in mind. Time is money. Before you give up three or four days of work time, you want to be convinced that, professionally speaking, these will be the *most important days* of the year—like your wedding anniversary, kid's

birthday, and your first day of work strung back-to-back. You wouldn't skip out on such significant events. If you did, you might not like the consequences. Being an empty seat at the ATA conference has negative consequences as well.

In my case, one positive outcome of attending the conference was gaining a new client. The translation work I received from this client alone nearly paid for my conference expenses in two short weeks. That relationship has continued and the return on my investment has been excellent—\$1.44 for every \$1 I spent on the conference. No buyer's remorse.

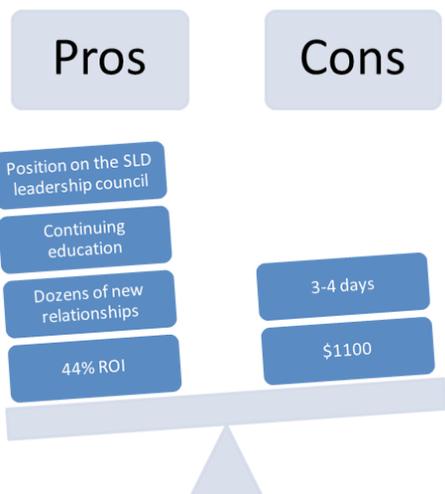
What comes in the box

- **Welcome Reception**
Don't worry about buying dinner on Wednesday night. The welcome reception, described in the conference program as "hors d'oeuvres and a hosted bar," is an hour of eating and socializing. A more helpful (though less French) description of the event might be "enough food to stuff yourself and two free drinks." And don't forget the networking—little did I know then that the two translators sitting on my left and my right at the reception would be honored at the conference's opening session the next morning!
- **Division Open House**
Immediately following the welcome reception, the Division Open House (for the Slavic Languages Division, in my case) was a conference highlight. It was a Luke-meets-Yoda moment. It wasn't merely that some of the translators I met have been working in my language pair since before I was alive. Rather I realized I was a Padawan surrounded by linguistic masters. If you hope to someday become a master, you must seek them out.
- **Sessions**

There are enough flavors of ice cream here to keep your interest—more than 150! In fact, because time only permits three scoops a day (and four on Saturday), you'll doubtless feel torn between topics scheduled at the same time, such as "Lacunas in Translation" (by Anastasia L. Koralova—see page 24 for a review) and "10 Habits of Highly Successful Translators and Interpreters" (by Judy A. Jenner).

But don't stress over it too much—a backup plan isn't a bad idea. I slipped out of one session after the presenter floundered with his hardware for several minutes. Because I had already identified a Plan B, I knew right where to go.

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- Breakfast

Your mother told you breakfast is the most important meal of the day. She may have been thinking of your first ATA conference. The daily continental breakfast serves up energy for your brain and colleagues for your contact list. Does it get any better than munching on pastries and fresh fruit while swapping cards and stories with potential clients?

- Coffee breaks

Yet another opportunity to make connections. Don't drink coffee? Enjoy some hot chocolate.

- Dance

I opted to return home to my family on Saturday evening rather than impress everyone with my fancy footwork at the dance. However, a couple of my friends who participated spoke positively about it.

- Mobile App

I wanted to love the "Mobile App." What's not to love about having session schedules, maps, and a directory of conference attendees right on your phone?

For starters, adding my resume to the app was a hassle. First, I didn't know how to do it—the app should have included instructions. Then I learned my resumé was too large. It had to be smaller than 250 KB. Again, the app should have told me about this limitation. Then, despite repeatedly accepting the app's invitation to download the latest updates, I couldn't view resúmes in the app even if they were small enough.

I eventually discovered that I had to update the app in the iPhone's App Store, rather than downloading updates within the app itself. Apparently, anybody who had not downloaded the latest version of the app from the App Store would not have been able to see your resumé, even as you smiled happily in a conference session fantasizing about all of the potential clients who might be poring over your resume at that very moment.

Alas, this was version 1.0. Maybe the next release could include a mechanism for sending late-breaking news and announcements to conference attendees (like "Be sure to download the latest version of the app from the App Store!"). Oh, wait. Version 1.0 did have that functionality. Both the problem and the solution were reported to ATA staff, but nothing was done to spread the word.

If I go on any longer, my buyer's guide will turn into my conference app rant.



Slavic Language Division sessions typically draw highly interested audiences.

Sold separately

- Division dinner

The Slavic Languages Division hosted its annual banquet on Thursday evening at the Pomegranate Restaurant, a quirky Russian eatery in San Diego. The meal was a bit pricey (\$45), but you get what you pay for: a delicious salad sampler, a chicken shish-kebab with tangy pomegranate sauce, a baked apple a la mode, and more time for relationship building.

- Lunch and dinner

Nothing surprising here. Take Keith Ferrazzi's advice and never eat alone—especially as a newcomer. My favorite lunch experience was organized by the Slavic Languages Division at a local taco shop in order to introduce newcomers to conference regulars. I met some of the division's rockstars, including the editor of *SlavFile* who promptly invited me to contribute a first-timer's review of the conference. After lunch I could associate names and faces with familiar Multitrans.ru monikers.

- eConference

Can't decide which session to attend? You don't have to with the ATA eConference (\$99 when pre-ordered), which gives you "unlimited access" to the presentations after the conference. However, the ATA website warns that "not all presentations will be recorded due to speaker consent or audio problems." I ordered the eConference, but as I have yet to receive it (as of December), I can't comment on it. I'll just say that several of the sessions I attended included a lot of back-and-forth between the presenter and the audience, which the microphone wouldn't pick up. I expect a lot of "audio problems." Maybe you do need to choose carefully.

- Seminars

Baby steps. I skipped the preconference seminars offered on the first day. I'll give them a second look next year.

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- **Hotel**

What would you do for \$600? Would you take a 15-minute walk twice a day for three days? I would. That's why I chose not to stay at the conference hotel. I saved hundreds and got some exercise by looking elsewhere. Of course, there are alternative ways to save, e.g. by splitting the cost of the hotel with a roommate.

Not included

- **BYOPAP** – Bring your own pen and paper. The bag of goodies I received at the registration desk did not include anything for taking notes. Ordinarily, I would just use my smartphone, but the battery wouldn't last through the whole day.

Preparation for use

Do the following before you get on the plane:

- Watch the informative “[Preparing for the ATA Conference](#)” webinar presented by Jill R. Sommer.
- Print accurate and effective business cards. How many? I handed out about 75 in 3 days. You probably don't need 500.

Warnings

- Don't worry about a presumed lack of communication among linguists. Translators are often perceived as an introverted bunch. I admit that part of me envisioned a hotel banquet room lined with

silent wallflowers painfully waiting for it all to end so they could return home to be alone. How ridiculous! Translators like that stay home to begin with!

- Don't buy yourself new shoes the night before the conference. Sure, the unblemished leather upper must have dazzled potential clients studying my feet, but at what cost? Two fresh blisters. If you want new shoes, get them in advance.
- Don't plan on working in the evening or between conference sessions. You won't have the time or energy. And if you shortchange your conference experience to work, you might as well stay home.
- Don't miss out on the 20% discount for early registration. That's \$70 in the bank for committing to do the right thing sooner.
- **Don't shy away from getting involved. After expressing an interest in volunteering in some capacity, I was tapped to be the Newcomer Coordinator on the Slavic Languages Division's Leadership Council for the ATA conference in 2013. I look forward to coordinating all you newcomers!**

Conclusion

As I considered attending my first ATA conference, I read several blow-by-blow reviews of past conferences. They were great, but they didn't entirely satisfy my analytical mind. My aim in this review has been to give you—the thoughtful, potential first-time attendee—the hard data that I couldn't seem to find.

Nor could I find negative reviews about the ATA conferences. Apparently, if anyone regrets attending an ATA conference, they don't write about it.

Do the right thing for your career, your health, and your country. Be at the ATA's 54th Annual Conference in San Antonio, Texas on November 6-9, 2013. You'll be raving about all you've learned, your anxiety will disappear, and new clients will find you irresistible.

Drop me a line with your specific questions about attending your first ATA conference or just to say hello.

Sam Pinson is a freelance RUS>ENG translator specializing in IT, legal, and financial translations. His professional experience includes work as a software developer for Microsoft and two years in Russia serving as a missionary for the Church of Jesus Christ of Latter Day Saints. Sam lives in Washington state with his wife and five children. He can be reached at sjpinson@hotmail.com or Skype ([sjpinson](#)).

Call for South Slavic Contributions for 2013

As the year 2013 gets underway, we would like to invite all South Slavic translators and interpreters to contact us with ideas for possible contributions or suggestions for topics they would like to see covered in *SlavFile* in the new year. If you are working on an interesting project and would like to share your experience with your colleagues, or if you've come across a useful reference book, glossary or online translation resource and would like to review it for our readers, please contact us. We are also interested in hearing from you if you've attended a conference, lecture or other language-industry event that might be of interest to other South Slavic translators/interpreters, and we welcome reviews of South Slavic films, novels and poetry collections that are particularly representative of the complexity of South Slavic culture and languages in ways that would make them interesting for our readers. Please contact Janja Pavetić-Dickey (jpdickey@sunflower.com) or Stephen Dickey (smd@ku.edu) with your ideas or suggestions—we would love to hear from you!

Notes from an Administrative Underground

Lucy Gunderson, SLD Administrator



Sunny San Diego seems a world away, especially for our members on the East Coast who suffered the wrath of Hurricane Sandy, but it was actually not all that long ago that we gathered in Southern California to learn more about our profession and share ideas on translation and interpretation. For me, the highlights were our SLD sessions, particularly the Greiss lecture presented by Marijana Nikolic, and our banquet at Pomegranate. Naturally, I also welcomed the chance to see old SLD friends and meet new ones. I was particularly impressed by how many new members introduced themselves at the SLD meeting. It is encouraging to meet people willing to become involved and contribute their talents to our division. Looking ahead to 2013, I would like to take this chance to introduce the SLD Leadership Council. We have two new members this year: Fred Grasso, who will be organizing our banquet in San Antonio, and Sam Pinson, who will serve as our newcomer coordinator for San Antonio.

Fred Grasso has over twenty years of RUS > ENG translation and transcription experience with primary specializations in oil and gas, law, general aviation, and aerospace. His cultural and linguistic experience includes residence in and extensive travel throughout Russia and the former Soviet republics. He holds a bachelor's degree in Russian from Syracuse University, a master's degree in International Relations from the University of Southern California, and a Juris Doctor from The University of Texas at Austin. He is a member of the State Bar of Texas.

Sam Pinson is a freelance RUS>ENG translator specializing in IT, legal, and financial translations. His professional experience includes work as a software developer for Microsoft and two years in Russia serving as a missionary for the Church of Jesus Christ of Latter Day Saints. Sam lives in Washington state with his wife and five children. Sam's "buyers' guide" to the ATA Conference may be found on page 5.

The remaining council members are: Boris Silversteyn (board liaison), Janja Pavetic-Dickey (BCS outreach), Kate Jankowski (Polish outreach), Elana Pick (previous assistant administrator, interpreter outreach), Irina Jesionowski (interpreter outreach, general assistance), Eugenia Tumanova (webmistress), Jen Guernsey (previous assistant administrator, distinguished speaker process), Lydia Stone (*SlavFile* editor), Nora Favorov (*SlavFile* associate editor, Greiss lecture), and Todd Jackson (LinkedIn group manager). Please see the Winter 2012 *SlavFile* for the complete bios of these LC members.

Our Leadership Council members were vital to our success in 2012 and I would like to thank each member for volunteering to serve.

In other SLD news, our new Drupal-based website will go live in 2013 and will contain all of the information currently available on the old website with room for a Leadership Council blog, a photo gallery, a collection of feeds from blogs and websites of interest to Slavic language translators, and more. We expect that the blog will be updated by Leadership Council members every two to three weeks, so bookmark the site if you haven't yet and keep checking it for fresh information. Special thanks to LC member Eugenia Tumanova for all the time and effort she has put into this project.

In addition to increasing the visibility and usefulness of our website, our other goals for 2013 include expanding our LinkedIn group (which, by the way, has recently served as a vehicle for several interesting discussions), setting up a Polish listserv, and creating opportunities for professional development, for example by holding a division-specific webinar.

That's it for now. As always, please don't hesitate to contact me (russophile@earthlink.net), John Riedl (jriedl@translatingcultures.com), or any of the Leadership Council members with any questions, comments, or concerns.

Best wishes to everyone for 2013!

SEEKING POLISH SLAVFILE CONTRIBUTIONS

Would you like to see more articles on Polish?
Have you recently had an interesting assignment or struggled with a term?

Can you share your professional experiences with your colleagues?

We are looking for submissions and encourage you to write or recommend an article.

If you have ideas or topics for future articles, please contact Kate Jankowski, *SlavFile* Polish Editor, at kate.jan@att.net

A Newcomer's Impression: SLD 2012 Banquet at the 53rd Annual ATA Conference in San Diego

Nadiya de la Fuente



Dear *SlavFile* Readers,

This is my first article for the *SlavFile*, and I would like to thank Lydia and Nora for giving me an opportunity to introduce myself and share with you my impressions of SLD's banquet at the 53rd ATA Conference in San Diego, California.

My career as an interpreter and translator started in Kyiv, Ukraine, when I did my Master's program at Kyiv National Linguistic University. Being an active and enthusiastic student, I was always hungry for work in the professional field. I said "yes" to many challenging and complicated tasks, in many cases to those that were rejected by others. My working foreign languages were Italian and English. With no experience, but almost always doing a great deal of preparation before going on each interpreting assignment, I worked as an interpreter on television, in hospitals, and during negotiations, and I had the honor of interpreting for Ukraine's Foreign Minister, Borys Tarasiuk. Many of the clients I worked for were kind enough to recommend me for new projects. My career was going well in Ukraine, but life had other plans for me. I met my future husband and decided I would move to the United States.

I was certain that I wanted to continue working in the field of languages and began to research the situation for interpreters in the U.S. Meanwhile I was helping my husband manage client projects in his own company, EDF Communications, an international strategic communications and public relations consulting firm that provides strategic communications and public affairs counseling to organizations operating in the United States, Latin America, Africa, Eurasia, Eastern Europe, and the Middle East. Since his clients often needed translations, we decided to create a translation division and gather information about

professional translators who could join us to work on our projects. That is why we learned about ATA, and recently I decided to become an ATA member as well.

The truth is that I had my doubts about becoming a member of ATA – translation associations in Ukraine are not popular and usually don't help those who join find new clients or even network. I did decide to join, however, and have never regretted it. The association helped me and our company learn about and participate in many interesting networks and establish contacts with other professional interpreters and translators in the United States. Soon, these networks and contacts led to calls from direct clients and translation agencies offering me translation jobs and work on larger projects. As a result, through my work as a translator I was able to bring new business to EDF Communications. Once I joined the Slavic Languages Division and began to participate in the Yahoo Russian Translators Club, I discovered a whole world of new opportunities, interesting information, self-education programs and more important – I received great support from colleagues in resolving translation dilemmas. My experience with SLD encouraged me to attend ATA's 53rd Annual Conference in one of the most beautiful cities of the USA – San Diego.

I was very pleased to receive an e-mail from the SLD administration inviting me to join them for their annual banquet. John Riedl's letter put a smile on my face as the event took place not merely in a Russian restaurant, but in a Georgian-Russian one. I would never have imagined that in San Diego, California, I would be able to eat Georgian food (one of my favorites) of the quality served at the Pomegranate Restaurant! In Ukraine we do have many Georgian restaurants, really good ones, and I had the chance to eat Georgian food quite often, as my wine-loving Italian clients frequently wanted to try Georgian wine, one of the oldest wines in the world. Italians, well-known for being connoisseurs of wine and food, confirmed my high opinion of Georgian cuisine. Furthermore, my husband Erich has travelled around the world a lot and spent several months in the Republic of Georgia, and he absolutely adores its food. Since he accompanied me to the conference, we both were looking forward to the SLD banquet.



A message wall at Pomegranate Restaurant in San Diego.

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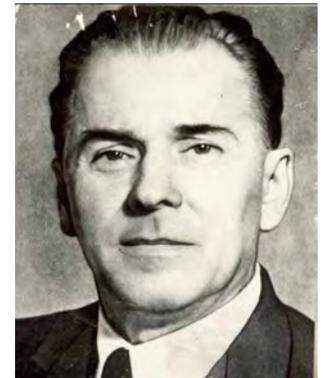
Pavlo Tychyna (Ukrainian)

Introduction and Translation by Michael Ishenko

Pavlo Tychyna Lost and Found:

An attempt to translate a poem from the past

Pavlo Tychyna (1891–1967) was a Soviet Ukrainian poet and public figure. His early poems date back to the years preceding the Russian Bolshevik revolution of 1917, and his first book of poems was published in Kiev shortly after the revolution. He made his debut as a symbolist and even an avant-garde poet, but later, in the 1920s, his works became increasingly pro-Soviet. Not unlike Vladimir Mayakovsky in Russia, he turned to Soviet propaganda and political activism and fully embraced officially approved socialist realism in the 1930s and afterward. Even though, like many other Soviet writers and poets, he had to abide by Communist Party dictates, his poetic talent still showed through despite his political submission.



Pavlo Tychyna

Tychyna's life and work were on every school curriculum in Soviet-era Ukraine. Many of his poems promoting the communist regime, like the unabashedly conformist "Партія веде" ("The Party Leads"), were subjected to near-universal ridicule among Ukrainian school kids in the 1960s. Spoofs such as the ones in the box to the right were very popular at the time.

*Краще з'їсти цеглину
Ніж учить Павла Тичіну!*
(Better to eat a heavy brick
Than to memorize Pavlo Tychyna!)

*Ой, Павло Тичіна, любий наш професор,
Ти сучасний Пушкін — жаль, нема Дантеса!*
(O Pavlo Tychyna, our dearest professor,
You are a contemporary Pushkin — pity we don't have a d'Anthès!
[Georges d'Anthès killed Alexander Pushkin in a duel.])

Quite a few momentous poems were supposed to be learned by heart in Soviet schools, but, interestingly enough, I have no recollection at all of "The Party Leads." Yet it will be no exaggeration to say that the poem I am about to introduce has been with me, subconsciously, all my life.

Whatever the ideology behind this poem may be, I believe it is a masterpiece in terms of poetic imagery and dynamism. The dynamism is most likely achieved, to a great extent, by stripping the text, almost completely, of all adjectives and using exclusively bare-bones "noun+verb" sentence structures. I say "almost" because there is only one adjective in the poem (*ясен* in line 12) — but then again, the word

combination *ясен місяць* is so typical of Ukrainian and Russian folklore usage that *ясен* could easily be described as a clichéd conventional epithet in this context.

Line	Original Ukrainian	Literal translation
1	На майдані коло церкви	In the square near the church
2	революція іде.	a revolution is in progress.
3	— Хай чабан! — усі гукнули, —	"Let the shepherd," everyone called,
4	за отамана буде.	"be our leader."
5	Прощайте, ждіте волі, —	"Farewell, wait for freedom,
6	гей, на коні, всі у путь!	hey, mount your horses and all be off!"
7	Закипіло, зашуміло —	There was commotion and noise —
8	тільки прапори цвітуть...	only flags flashed.
9	На майдані коло церкви	In the square near the church,
10	посмутились матері:	mothers were sad:
11	та світи ж ти їм до рогу,	"Do shine upon their way,
12	ясен місяць угорі!	O bright moon above!"
13	На майдані пил спадає.	In the square, dust is settling,
14	Замовкає річ...	Conversation dies away.
15	Вечір.	Evening.
16	Ніч.	Night.

Continued on page 11

The poem is clearly divided into two parts, each beginning with the same line (1 and 9). Part one describes, in very simple terms, what is going on in the square in front of the village church (line 2): a revolution. The Ukrainian word for *square* (майдán) is of Turkic, Persian, or Arabic origin (sources vary), and it is also part of the Russian lexicon and usually associated with Ukraine when used in Russian texts. In light of the so-called “Orange Revolution” of 2004, which began in Kiev’s Maidan Nezalezhnosti (Independence Square), the word *maidan* has acquired special cultural significance over the past eight years or so. Interestingly, this word is also part of the English lexicon; however, although it would be desirable to use this cognate in a translation of the poem to capture the expressiveness lacking in “square,” *maidan*, regrettably, appears to be too obscure for a contemporary Anglophone audience.

Part one reaches its apogee in line 8, after the rebels have elected their leader (the word *отаман* is normally associated with either the Cossacks or bandits or rebels), mounted their horses, and made off with their red flags unfurled. It is remarkable how Tychyna opts to avoid adjectives like *red* and uses verbs instead, even where he has to describe color: the simple “noun+verb” sentence *п’рапору цвiм’ють* (line 8) almost uncannily flashes red for the Ukrainian and Russian reader.

The events taking place in the village’s main square are depicted with extraordinary conciseness, even terseness, through direct speech (lines 3 to 6), and are all fitted into just a few words and a mere four lines (thirty syllables). The turmoil, the clamor, and the clatter of the band rapidly leaving the village square are all portrayed through merely two verbs (*закунiло, зашумiло*).

Part two begins with the same line as part one (line 9) and represents an anticlimax to the turbulent part one. Another simple “noun+verb” sentence (line 10 – again, no adjectives) is used to describe the saddened mothers left behind after their rebellious sons have dashed away. Direct speech, this time in the form of the mothers’ “prayer,” is used again to depict their anguish mixed with hope. Lines 11 and 12 sound like a fragment of a folk song or lamentation. It is noteworthy that, in the spirit of the revolutionary times,

the events are taking place *outside* the church and the mothers choose to appeal to the moon rather than go inside the church and pray in the traditional way. The anticlimax is further highlighted by the settling dust (line 13, which also begins in the same way as lines 1 and 9, evidently to intensify the rhythm of the poem), followed by a beautiful diminuendo (lines 14–16) from pandemonium to a mere whisper, which is achieved by gradually decreasing the number of syllables in the lines and, of course, through the use of the sibilant *ч* in the words *рiч, вечiр, and нiч*.

After this lengthy introduction, here is my attempted translation:

Line	Original Ukrainian	English translation
1	На майдáні коло цёркви	Revolutionary colors
2	революцiя iдé.	fill the square outside the church.
3	– Хай чабáн! – усi гукнóли, –	“Let the village shepherd lead us!”
4	за отáмана будé.	one and all, the rebels urge.
5	Прощавáйте, ждiте вóли, –	“Wish us luck – we’ll bring you freedom.
6	гей, на кóнi, всi у путь!	Mount your horses, time to go!”
7	Закипiло, зашумiло –	All at once, the band is leaving,
8	тiльки п’рапори цвiтóть...	with a cloud of dust in tow.
9	На майдáні коло цёркви	Left behind outside the church wall,
10	посмутились матерi:	in the square their mothers pray:
11	та свiтi ж ти iм дорóгу,	“Shine upon them, moon in heaven,
12	ясен мiсяць угорi!	shine and help them find their way.”
13	На майдáнi пил спадáе.	In the dusk, the dust has settled.
14	Замовкáе рiч...	Die the distant calls.
15	Вéчiр.	Darkness
16	Нiч.	falls.

Right from the outset, I decided to keep the rhythm of the original intact because of the critical role it plays in the poem’s dynamics. As a result, no matter how hard I had to struggle at times after that, the rhythm remained untouched.

Even though I was fully aware of the importance of the repetitions marking the beginnings of the poem’s two distinct parts (lines 1 and 9) and the beginning of the coda (line 13), I considered it incorrect to start a dynamic verse like that with a stationary adverbial modifier of place possibly perceived as somewhat inert by the English reader. For this reason, I placed *revolution* in the opening line and added the word *colors* (which encompasses both the meaning of *hue* and the meaning of *flag*) to compensate for the absence of *тiльки п’рапору цвiм’ють* in the English line 8. The repetitions are still maintained in the English, but in a less manifest form.

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Even though it does not appear in the original and, as such, may appear unnecessary, the use of *rebels* also seeks to illustrate for the English reader the events that are taking place in the square. The Ukrainian *ycí* (*all*, in line 3) points to the fact that the election of the shepherd is unanimous; hence *one and all* in the English.

As *npouçabáũme* (line 5) literally means *farewell* or *goodbye*, with a slightly folksy overtone, I opted for a more conversational phrase in English (*wish us luck*). *The band is leaving* (line 7) may appear too straightforward, but I chose to be more explicit than the original intentionally, for the sake of clarity, and added the present continuous verb form to add a dynamic progression to the story. The next line (8) has been partially transposed to line 1, so I had to fill the remaining space with the image of a cloud of dust following the band as the rebels left the village. This also allowed me to bring up *dust* again in line 13, now with a definite article.

In the process of translation, I did mind my adjectives as well and ultimately ended up with only two: *revolutionary* in line 1 and *distant* in line 14. As for *revolutionary*, its primary function, again, is to clarify for the reader the events unfolding in the square, so the word can hardly be perceived as an adjectival form at all. The function of *distant* is even more complicated. In the original, line 14 continues line 13, which describes what is going on in the square (dust is settling, conversation is dying away). In other words, conversation appears to be dying away *in the square* rather than *in the distance*. Nevertheless, for better or for worse, I chose to enhance the dynamics again by accelerating the time sequence: as the poem comes to a close, dusk has already fallen (my addition) and dust has settled, so the square must be deserted and, consequently, the occasional calls that continue to be heard must be *distant*. Furthermore, given the important role that alliteration continues to play in English poetry, if only as one of its ancient attributes, I took the liberty of adding some alliterations in lines 13 through 16 (*dusk, dust, die, distant, darkness*). The sibilant, whispering Ukrainian *ч* in the coda is compensated for by the no less sibilant *s*'s that end the three final words of the poem in a kind of a "reverse alliteration" (calls – darkness – falls).

This is my first attempt ever to translate Ukrainian poetry into English. Do let me know if you think it should be my last!

Michael Ishenko translates from English into Russian, from Russian into English, and from Ukrainian into English. He lives in the San Francisco Bay Area and can be reached at ishenko@aol.com.

It must have been quite a challenge for the Pomegranate Restaurant to serve dinner to SLD members as guests, since many of us cook dishes on their menu at home, or have tried most of them while visiting friends and family. But there is no doubt in my mind that Pomegranate passed the test. The atmosphere was friendly, and the food, as well as their wine, was excellent. I did not try the grape vodka, but could tell from their expressions that my colleagues enjoyed it. My chakapuli was delicious, and I was thrilled that there were pieces of pomegranate in every course. However, the most important part of the banquet for me was the fact that finally I was able to meet members of the Yahoo Russian Translators club and *SlavFile* staff and writers in person.

My goal (aside from enjoying the cuisine) had been to establish contacts with as many colleagues as possible and to create a network of potential translators for our company's Slavic projects. Unfortunately this task was hard to accomplish: the tables were not arranged in a way that would promote networking. Because we were all sitting around one long table I felt as if I was at one of those Ukrainian weddings where you can only talk to the people on your left and on your right, because all the others are too far away. I hope that next year, SLD's administration will do something about this barrier, and the networking part of the banquet will be more successful. Perhaps some of my colleagues will disagree with me and do not consider the banquet an important part of establishing contacts and think that it is easy enough to meet people during the conference. However, I believe it is much easier to talk when people are not in a hurry, and, for instance, are enjoying good food and drinking good wine. During the conference we are rushing to the next presentation or spending our time talking to agencies in the Exhibit Hall. It seems to me that, unlike people from Spanish and Italian speaking countries, we find it hard to connect with strangers quickly, but a banquet situation can overcome this difficulty – giving us relaxed time to get to know each other and exchange information. I look forward to meeting SLD members during the next conference.

Nadiya de la Fuente is the chief translator and editor of Russian and Ukrainian at EDF Communications. Currently she lives and works in Miami, Florida. She translates mostly from English into Russian and Ukrainian, is fluent in Italian, and speaks Spanish. She can be reached at nadiya@edfpr.com.

SLAVFILE LITE: NOT BY WORD COUNT ALONE

Lydia Razran Stone

Note from Lydia: Please forgive the out-of-date references in this column. It was written very early in December.

I suppose many of you have read or heard of the doomsday predictions based on the fact that the long cycle in the Mayan Calendar ends just about two weeks from the time of this writing. Perhaps you are also aware that, at least according to media reports, Russians and some of their ex-Soviet neighbors are in the forefront of the hysteria caused by this prediction. Things have reached such a pass that a member of the St. Petersburg Assembly has called on the governor to ban all discussion of this prophecy in the media. The *New York Times* quotes Leonid Ogul, a member of the Russian Duma's environmental committee, as saying: "You cannot endlessly speak about the end of the world, and I say this as a doctor, everyone has a different nervous system (cf. IP Pavlov), and this kind of information affects them differently. Information acts subconsciously. Some people are provoked to laughter, some to heart attacks, and some — to some negative actions."

It may not surprise you that some of these negative actions involve money making schemes. A Ukrainian travel agency is selling tickets to heaven and hell for the equivalent of \$15 and \$18, respectively (!), and another firm is advertising seats on a modern-day ark for several thousand dollars. Other enterprising firms are offering end-of-the-world kits for undisclosed prices. One of them includes a single can of fish (see www.ata-divisions.org/SLD/slavfile/spring-2009.pdf, page 14, for a discussion of the Russian obsession with preserved fish), and another provides a condom. (Who would argue against safe sex, but isn't this one of the very few times an exception might be made?)

However, not all responses to the doomsday rumor in Russia can be laughed off as gag gifts (no worse than pet rocks, after all) or profit seeking. According to the Internet, mass psychosis surrounding the prediction has occurred in a women's prison, necessitating the intervention of an Orthodox priest, and several sites report that the Russian 200th Motorized Infantry has been stationed at the Norwegian border in case the Svalbard Global Seed Vault is subject to a "global apocalypse."

I will not venture here to discuss why Russia seems particularly credulous with respect to such rumors. (Although have you ever tried to convince a Russian with a cold that eating fruit or vegetables directly from the refrigerator will not lead to a serious worsening

of already vulnerable health?) Instead, I will share some good news. We have recently come back from Chichicastenango, Quiche, Guatemala, where we teach English every November. This is surely close to the center of the Mayan world. Indeed, even the Catholic churches there have accommodated Mayan rituals inside and allowed burnt offerings on their steps. I can tell you that, in spite of a major earthquake whose epicenter was less than 100 miles away from the town, no one there is the slightest bit worried. Since one of our sponsors is an indigenous organization, we know quite a few experts in such things as the Mayan calendar, who provided long explanations as to why the end of the long cycle, while meaningful, in no way signals an apocalypse. Even though I did not fully understand them, possibly because they were in Spanish, I was reassured.



This brings me to a somewhat less reassuring subject, for me at least. Something strange is happening to my Spanish, and I think Russian is to blame. Many Spanish nouns end in an unaccented -o or -a, and this determines their gender (masculine for o and feminine for a). My husband has long corrected my pronunciation of such endings, which, in the Russian fashion for unstressed syllables, I tend to pronounce as the vanilla-vowel *schwa*, although I pronounce final o's and a's quite clearly in English. Lately though, I have been getting the Spanish genders wrong, except in truly obvious cases, even though I knew them perfectly well when I learned the words. My hypothesis is that in my mental long-term storage Spanish vocabulary has gradually become contaminated by Russian pronunciation rules. If I remember the words in Russian pronunciation, I cannot determine their gender, which I evidently do not store independently of their pronunciation. I should have known not to store them too close to each other. I have had the same experience with my refrigerator.

To change the subject completely, the presentation I gave this year at ATA concerned a comparison of 25+ English translations of Lermontov's poem "Сон" (Dream). At some point in this project, I decided to compile a composite translation based on the worst lines in the translations I had collected. I present it below along with a literal translation of the original.

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LITERAL TRANSLATION (by Dmitri Obolensky)	<i>Worst-lines Compendium</i>
<p>In the heat of noon, in a gorge of Dagestan I lay motionless with a bullet in my breast; My deep wound was still steaming And my blood oozed out by drops.</p>	<p>In midday heat in some strange Muslim dale, I had become a lead ball's fleshy nest. From tortured wound smoke rose upon the gale And drop by drop I watched blood flowing west.</p>
<p>I lay alone on the sand of the gorge; The ledges of the cliffs clustered around, The sun was scorching their yellow summits, And scorching me, but I slept the sleep of the dead.</p>	<p>The glen was empty after the invasion, Steep ragged ledges <i>ever closer creeping</i>. Their summits cracked in midday heat Caucasian. <i>And cracked me</i>, too, but I was stirless, sleeping.</p>
<p>And I dreamed of an evening feast, Glittering with lights, in my homeland, Young women, garlanded with flowers, Were gaily talking about me.</p>	<p>I dreamed of flaming torches at an evening rally, A feast on poppies in my native lea, And heard young braided wives in garlands gaily dally, With soft hands on their hearts, recalling me.</p>
<p>But not joining in the gay conversation. One of them sat sunk in thought, And in a sad dream her young soul God knows by what (agency) was immersed.</p>	<p>But one did not enjoy warm banter's crowd. In thought remote she waxed not gay And saddest dream her soul, unold, did shroud. Why, only Heaven knew! far, far away.</p>
<p>And she dreamed of a gorge in Dagestan; A familiar corpse lay in that gorge; A black wound was steaming in his breast And flowed in a stream that was growing cold</p>	<p>Does she see a maze-like dale in Dagestan Where there lies a corpse she'd met of old? A gaping wound showed black on desert sand, Congealing blood that slowing, fast turned cold.</p>

I am not providing the original Russian, assuming that all those who read Russian know it by heart, or at least have access to it. Phrases I myself inserted to transition between existing ones or to ensure rhyme are in italics. Note that all the formal features of the original poem are retained in the poetic translation, except for the regular alternation of masculine and feminine rhymes.

Seen on the web site of a Russian book store, which should know better. a listing of Akunin's 2000 novel, *Коронация, или Последний из Романов*, translated as *Coronation or the Last of the Novels*. For those of you who do not read Russian, the word for "novel" in the genitive plural is identical in spelling and pronunciation to the name "Romanov."

A holiday note: This year, thanks to my local thrift store, I finally have a mermaid to put on our holiday tree, joining the dreydls, Baba Yagas and other small, colorful, culturally significant objects that I collect and that our house is too cluttered for me to display all year. Yes, I am of Jewish blood, 100% as far as I know, despite the Scandinavian eye condition that runs in my mother's family. However, what we have is not a Christmas tree, but a ёлка (*yolka*: a Russian holiday tree, which during Soviet

times was rebranded as secular and associated firmly with the coming of the New Year), and the mermaid helps to affirm this. Why a mermaid? Obviously, so I can go around saying *русалка на ветвях сидит*. (*in its branches sits a mermaid*, a famous line by Pushkin known to every Russian school child and student of the language).

Speaking of being Jewish, at a Woody Guthrie tribute concert we attended last weekend, I got into a conversation with the garrulous fellow sitting next to me—a man even older than I. It turned out that his people, like mine, had immigrated to the U.S. in the early 20th century from the region including the eastern part of the West Slavic- and western part of the East Slavic-speaking areas (I cannot remember exactly where). He told me that he remembered that his father could understand and even speak to some degree the Slavic languages that were ambient in New York at that time, and that he referred to all of them generically as *goyishe* (i.e., Gentile dialect). This example of minority ethnocentricism delighted me, reminding me not only of any number of my father's jokes (I bet Boris S. knows them all) but also of a school essay purportedly written by a boy from the island of Martha's Vineyard (current year-round population less than 15,000), which began with "Napoleon was an off-islander."



A Step into Bruegel's World

Reviewed by Susan Welsh



The Mill and the Cross

2011, 92 minutes, in English
 Director: Lech Majewski;
 screenplay: Michael Francis Gibson,
 Lech Majewski (based on a book of the
 same name by Gibson)
 Extras on the DVD: "Lech Majewski:

The World According to Bruegel" (45 minutes, in Polish) and "Lech Majewski Interview" (15 minutes, in English)
 Available in DVD and Blu-ray at Netflix and other rental outlets; list price \$29.95

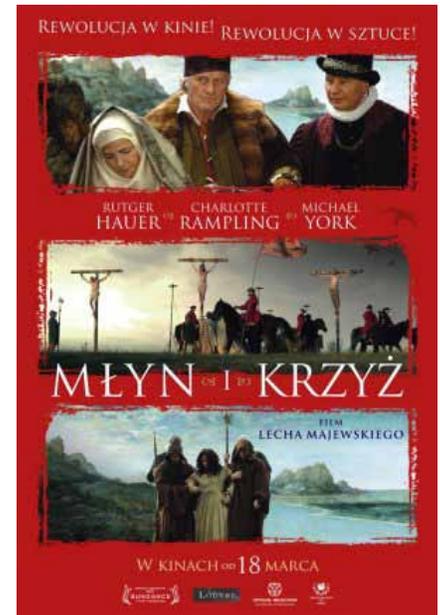
Is this reenactment of Flemish artist Pieter Bruegel the Elder's painting "The Way to Calvary" (1564) a *Slav-Film*? The director is Polish; the assistant directors and production staff are Polish; hundreds of bit parts are played by Poles; it is filmed mostly in Poland; the cows, geese, horses, and chickens are all Polish. But while most of the film is unspoken, the only three speaking parts are in English.

Director Lech Majewski describes how he made his acquaintance with Bruegel as a young boy, taking the train from Poland's "gloomy Katowice" to visit his uncle in Venice. He had a 10-hour layover in Vienna, where he would visit the Kunsthistorisches Museum; his favorite was the Bruegel Room. That was the beginning of a life-long fascination with the Flemish master, from whom he felt he had so much to learn. "I've often said we should talk to the dead," he says. "They often have more to say than the living." This painting of the occupation of Flanders by the Spanish Hapsburgs was "the world I wanted to re-create."

What, if anything, does 16th-century Flanders have to do with Poland? First and most obviously, the painting speaks to the heart of anyone whose country has been ground under the boot of an imperial occupying power—like Poland throughout most of its history. This makes the film both "Slavic" and universal. But the Poland-Flanders connection is also surprisingly direct: Majewski discovered the small village of Wilamowice in Poland, 80 km from where he and his crew were shooting, populated by "very old people who are descendants of the Flemish from the times of Bruegel" (interview with "DirectorTalk," May 7, 2012). The village takes its name from *Wila Magiget*, "the Prince of the Low Countries." Its residents "speak a fossilized Flemish language, so they actually sound like the contemporaries of Bruegel.... So we descended there with all these sound people and we recorded their singing and their talking, and this is what you hear in the background," Majewski explains.

Using some [amazing techniques](#) that involve what

Majewski calls "electronic alchemy," the film literally brings Bruegel's work of art to life, as the 500 souls in the painting make their ways through both real and virtual sets and landscapes, going about their daily lives—from scenes of everyday banality or simple pleasures to eruptions of unspeakable barbarism.



The painting is a shockingly ironic representation of the Spanish occupation, in which the tortures and murders inflicted upon the local population by the Spanish soldiers with their distinctive red tunics merge with the crucifixion of Christ by those same soldiers. That is the totality of the plot. It is the Church itself, the Spanish Inquisition, that crucifies the Savior; a couple of priests bring a small crucifix to the prison for each of the two thieves to kiss, before they too are led along the Via Dolorosa to die on either side of Jesus.

Our guide to the world of Bruegel's painting is none other than the painter himself (Dutch actor Rudiger Hauer). He takes us along as he shows his patron, Nicholaes Jonghelinck (Michael York), what he is trying to do, the two of them strolling among the actors who play the parts of all the people depicted on Bruegel's vast canvas. (While Hauer makes a convincing Bruegel, York plays his role with puerile didacticism—"Oh, my gosh, look how they're killing people!"—on the director's specific instruction that he not show emotion. I can't imagine why.) As the hour of Christ's crucifixion draws near, the agonized internal monologues of Mary the Mother of Jesus (Charlotte Rampling) bear witness to the events unfolding, atrocities which she cannot understand. She also brings out a Promethean motif that comes partly from the Gospels (Luke 12:49) and partly from the screenplay writers' imaginations: Her son, she says, "plucked all the torches of fate ... and swung them laughingly to earth." "I have come to cast fire on the earth," he told

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the people. ‘It’s in our power to grasp the fire of fate in our own hands.’” Certainly no such image is suggested in the painting itself.

The painting’s second irony, as the film’s “Bruegel” tells us, is that you can scarcely find Christ amidst the throng of villagers, children, soldiers, horses, and dogs—even though He is at the very center of the large painting, stumbling under the weight of the cross. Soldiers try to drag Simon over to help bear the load, but Simon’s wife gets into a tussle with them, attracting the attention of nearby rubber-neckers, who ignore Jesus to gawk at this little side-show.

“Bruegel” comments that throughout history, “All these world-changing events go quite unnoticed by the crowd.”

The painting’s third overwhelming irony is represented by the strange windmill, perched precariously atop a rock that juts high above the landscape. Majewski interprets the mill in theological terms, as the *primo movens*, the symbol of what moves the world. With its cross-shaped sails, he says, it is actually a church, dominating from on high the mortal realm below. “Bruegel” calls its owner “the great Miller of heaven, grinding the bread of life and destiny.”

But is that what the real Bruegel, the one without quotation marks, thought? Of course, he didn’t write down his thoughts; he painted them. But the interpretation presented by our film is not the only one possible. Another student of Bruegel and his time, **Karel Vereycken**, contends that the miller was seen by the artist and his contemporaries as the archetype of the thief, the usurer, the speculator, the seducer. A Flemish proverb sums it up: “A hundred bakers, a hundred millers, a hundred tailors: three hundred thieves.” Bruegel’s engraving “Gluttony” shows a mill as the head of a glutton, into whose insatiable maw the peasants are tossing their sacks of grain (see illustration below).

Vereycken also criticizes the film’s fatalistic conclusion, in which the mill keeps on turning, the Hapsburgs keep on looting, pillaging, and torturing, and—as if nothing has happened—the townsfolk keep dancing in a “circle of death” (like that which onlookers had formed to watch the spectacle of the crucifixion). Yet Bruegel was an engaged citizen who was in close contact with Europe’s Erasmian humanists; his associates would begin the revolt of the Netherlands against Spain in 1572, three years after the painter’s death. It is absurd, Vereycken writes, to think he would have consigned himself to be merely a



scribe, recording the horrors of his epoch rather than seeking to change them.

‘A Digital Tapestry’

The technical and artistic execution of *The Mill and the Cross* is a marvel, but I mention here only a few striking features. The painting itself is not done in the usual Renaissance vanishing-point perspective, but has *seven* different perspectives. Every shot in the movie is multilayered, Majewski explains in an interview on the DVD. It took the computer eight days to render *just one shot*, and the whole business of integrating the material digitally was a labor of nine months, “weaving an enormous digital tapestry.” The skies over Poland and the Czech Republic were persistently sunny while the outdoor scenes were being shot, but Bruegel’s skies are varied, shifting, sometimes ominous, threatening. So the crew “imported” shots of the sky from New Zealand, where Majewski happened to be attending a conference.

Then, there are the casting and the costumes. Many of the “extra” characters look like they were cut and pasted right out of a Bruegel painting. This was due partly to casting that sought out exactly the right faces, and partly to the costumes. Costume designer Dorota Roqueplo explains in one of the DVD interviews that the colors used for clothing in Bruegel’s time simply do not exist in modern dyes, so they mixed their own dyes, with the result that the extras’ costumes sport the same brilliant hues as in the painting.

The idea was to stitch together different elements—some of them created entirely by computer, such as “Bruegel’s” spider web—so that the composition would look “akin to or inspired by a Bruegel canvas” (Majewski interview to “DirectorTalk”). Majewski quipped that he felt like an abbot in a monastery “with these young guys, computer graphics monks, sitting and doing the illuminations in the early texts...”

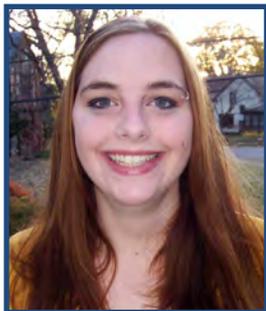
Indeed, while the film may not communicate exactly what Pieter Bruegel the Elder had in mind, it is a wonderful way to step into the artist’s world and try to see things through his eyes. Noting the absence of what one might call a plot, Majewski told “DirectorTalk” that he himself is not much interested in “linear stories.” “I’d rather ponder on a small situation and dig deep into it.” The reader/viewer is encouraged to do the same.

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How to Enter the Russian Translation Market

Presented by Natalie Shahova

Reviewed by Anna Freeburg



The 53rd Annual Conference in San Diego was my first, and as a new freelancer I went to as many presentations as I could, trying to gather as much information as possible from my more experienced colleagues about succeeding in this industry. Natalie Shahova's presentation stood out because she not only provided advice based on her own experiences but presented empirical data. In 2011, she conducted a survey of the Russian translation market through EnRus, her translation agency. Based on these results, she provided some tips on entering the Russian market. Shahova previously published an article in the *SlavFile* Winter 2012 edition (Vol. 21, no. 1) on this research, entitled "Discovering the Russian Market." Much of the advice given in her presentation is also discussed in the article.

Shahova collected her data through a questionnaire sent to several Russian corporate, institutional and individual translation consumers. It was not a random sample; many of the participants responded to an advertisement while others were invited to participate. The survey included questions about the customer's satisfaction with translations, the languages translated, and experiences finding and working with English-native-speaker translators (shortened to "natives," as she assured the audience that she would not be speaking about Native Americans during the presentation).

Shahova opened with the good news that there is a market for English-native-speaker translators in Russia; as she said, "Russian clients are waiting for you, they need you." According to the survey, most respondents are looking to hire new translators, and at least half or even all of their projects are from Russian into English. The reasons given for dissatisfaction with their current translators were overwhelmingly associated with uneven quality rather than price. This is particularly encouraging for English native speakers. While they are often more expensive than the translators in Russia, they have the advantage of translating into their native language. The most common areas of Russian to English translation needed are legal and commercial. Medical and technical translations are less in demand, with literary last. As evidence of the

need for native-speaker translators, Shahova cited several examples of mistranslations throughout the presentation. My favorite is shown in the photograph below — a mistranslation stemming from the confusion of the homonymity of the Russian words for world and peace.

The bad news is that almost half of the respondents do not hire (or have not hired) native speakers of English as translators. Of the direct clients surveyed, only half are willing to work directly with native-speaker translators; the remainder hire through agencies. The major reasons Russian clients hire native Russian speakers to translate into English are the belief that their understanding of Russian source texts would be superior, and the fact that they almost always charge less than native speakers of English. In addition, clients may not know where to find native-speaker translators. Although this is less influential than other factors, I think it is important to note that 21% of clients express concerns about being cheated. When



asked what was most important in terms of translation quality, the respondents ranked the intelligibility of the target language to native speakers, correct grammar and good style as less important than accuracy of meaning and consistent terminology, which are areas where native-English speakers are not seen as having an advantage.

Most of the advice Shahova gave in the presentation was covered in her *SlavFile* article, so I will only briefly summarize here. One aspect I would like to highlight is the importance of recommendations on the Russian market. Most of the respondents (83%) had found native speakers through recommendations, which were ranked as much more important in hiring decisions than membership in a translators' association. One suggestion that Shahova made to audience members was to participate in Russian Translator forums (links below), where native speakers of English can help Russian translators working from Russian to English. For the 50% of respondents who look for English-native-speaker translators online, translator forums were the most popular places to search, with translators' associations, industry forums and search engines second, third and fourth respectively.

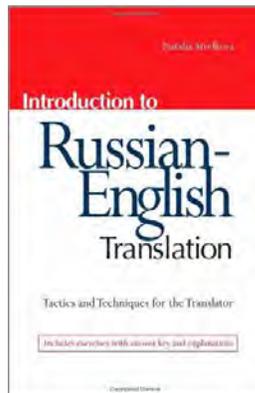
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Introduction to Russian-English Translation: Tactics and Techniques for the Translator

by Natalia Strelkova
Reviewed by Sergey Ivanov



Hippocrene Books, 2012.
ISBN10: 0781812674.
Paperback, 170 pages.
List price: \$19.95
(out of stock on 2/28 with publisher),
available on Amazon.com for \$14.99.



Having made all those points clear to the reader, the author goes on to the main body of *Introduction to Russian-English Translation*, which is dedicated to the three basic goals that all translators must achieve in their work: accuracy, correctness and readability.

The number of manuals devoted to Russian<>English translation – in either direction or at any level – is small. The few that have materialized in the past couple of decades have all had serious flaws. Some lacked realistic and useful examples, while others lacked overall focus and direction. Hippocrene Books recently published *Introduction to Russian-English Translation*, written by Natalia Strelkova, a translator, editor and professor with over 30 years of experience. Her book makes a significant contribution toward remedying this situation.

In the preface, the author clearly states the book is built around “dozens of examples from the day-to-day work of teaching, writing, translating, and editing,” compiled over the course of roughly thirty years to make an “informal guide to the fascinating possibilities of our profession, including some previously overlooked.” Strelkova then uses the first two short, but to-the-point, chapters to outline the basic, practical goals and steps of the translation process that should be followed by anyone who wants to translate for a living. Translation needs to be accurate (“clarity in conveying the intention of the author as you understand it after reaching the meaning behind the words”), correct (“employing good English grammar and stylistically and culturally appropriate usage”) and readable. When analyzing the text that is to be translated, one needs to identify its theme, target audience, tone, and agenda.

The next chapter splits the translation process into three parts: “1) studying the original, 2) the translation work proper, and 3) self-editing.” Strelkova strongly emphasizes the importance of the first and the last step. Because of fundamental differences of syntax and the countless traps imposed by lexical aspects (i.e., false friends, calques, multiple dictionary meanings) and cultural differences, the importance of these two steps should never be underestimated.

In the section on accuracy, Natalia Strelkova teaches a “trial by deletion” approach towards each sentence and phrase. Words need to be classified according to the function that they serve as to whether they are key (essential) or props (support for the key). This approach allows translators to work on sentences and phrases efficiently by taking on the essential components first. The many guises of “props” in Russian are covered, including “process nouns” (обеспечение, возникновение, интересы мира etc.), “prop verbs” (обращаться, производить, etc.) and others that are harder to define. Strelkova outlines which of these usually are easy to discard and gives tips on how to do so. The identifiers “with a function halfway between a prop and a modifier” (в области математики, слово “аминь,” etc.) are then given a similar treatment. These sections help translators become consciously aware of some fundamentals of Russian that a language user may have noticed in the past, but mostly on the subconscious level. I thought it was great that the first major set of examples in the book demonstrated the complexity of the translation process for even a basic source language sentence or a phrase. The chapter then continues exploring all the steps in translating a sentence or a phrase from the ground up to achieve a rendition that is as accurate as possible. Though Strelkova does not break the process up into precise, numbered steps, the structure is easy to make out. Having spotted the key and the prop, the book advises the translator to decipher how the given sentence functions and what it channels – a cause, a purpose, a contrast, a negation or a condition? Strelkova also offers examples of sentences for which the type is ambiguous.

I thought that the chapter on accuracy would have benefited from more analysis and an explanation of the specific distinctions between the concepts of

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calques, false friends and “polysemantic problems.” In my opinion, these three important concepts were not clearly differentiated.

The chapter titled “How Professionals Maneuver Around Difficulties” is very short, but offers seven effective methods for retaining or even improving the clarity of the target text. And a satisfying number of examples are given for each method. These methods (called solutions in the book) are: 1) antonymic translations; 2) conversive solutions; 3) substitution with generalizations; 4) substitution with the specific; 5) contextual solutions; 6) compensation; 7) logical development. The box below is an excerpt from this chapter, pertaining to the combination of two methods.

7. Logical development + conversive

The result of an action indicated in the original text can be a good solution for the translator – and consequently, the reader – if this tactic is employed judiciously.

Там организовали/наладили/освоили производство нового аппарата.
They're putting out a new device.
Production of the new device is on line (starting next month).
They can now produce the new device.

Статья приподнимает завесу лжи, которая долго закрывала правду от нас.
This article exposes some of the lies that we have been exposed to for so long.

In the example above, the result of “*lifting a curtain*” would be “*to expose*”; the prefix при- is rendered as “*some*,” as in: “*exposing some (a few) of the lies*.” That does not rule out the “*curtain*” version, which is satisfyingly graphic.

Ты мне подарил ручку.
I am writing this with *your pen / the pen you gave me*.

К деятельности комиссии были привлечены все лучшие силы (какие только имелись) в стране, работало около 200 крупнейших ученых и инженеров.
The commission was made up of some 200 of the nation's leading scientists and engineers.

In the example above, toning down the long laudatory phrase does not diminish the impact when в стране is replaced by the more effective “*the nation's*”; the common Anglo-Saxon (phrasal) verb is a result of были привлечены, so that работало is no longer necessary; the elative крупнейших is replaced by “*leading*” to avoid unintentional overemphasis in the translation

The next chapter explores the challenges of achieving readability in translation – the main concern after the source text has been comprehended. How does one handle the “all-purpose” verbs for which the Russian language is notorious? How unacceptable is the passive voice after all? What is one to do with oddly-constructed source text sentences? Strelkova touches on these and many other crucial questions and obstacles in this chapter, as always, giving a good number of examples.

The last part of the book consists of a series of fairly short chapters on English grammar, editing your translation, notes on Russian culture, a series of practice texts and a glossary. In writing about grammar and editing, the author has made a reasonable decision to focus strictly on the nuances that are related to Russian into

English translation, since there are countless other sources available giving general English grammar rules and universal editing tips. The “Notes on Everyday Russian Culture” chapter could obviously have been expanded into a separate book. Even given that it is only a single chapter, it appears as something of an afterthought with content that is too brief and random in places. However, there are countless other sources of information on Russian culture, and the rest of the book more than makes up for this fault. The very last chapter offers more than 20 Russian paragraphs and corresponding suggested translations. The majority of the selected texts are in technical and journalistic styles rather than those of literary prose, which are more common in the introductory translation textbooks I have read. I find this a major advantage, because the former styles are much closer to the majority of the translation work that is in demand out in the real world.

All in all, the organization of *Introduction to Russian-English Translation* and the way it is divided into chapters is admirable. The first three, devoted to the principal aims and the process and accuracy of translation, provide a foundation for the discussion to follow and the remaining text successfully builds on them. Sometimes the relation between the little details of the translation process and the overall structure and system can be a challenge to detect. The author's effort to give this complex process shape deserves respect and works very well most of the way through. However, this book would be a lot easier to navigate if it featured an index and also cross-referenced the topics that recur across multiple chapters. For instance, the section in the readability chapter on omitting extra words and some of the examples used in the “process nouns” section of the accuracy chapter clearly touch on very similar issues. Cross-references in both sections to the other, locatable via an index would help the reader put it all together and understand the big picture.

I feel too that this book would have definitely benefitted from the inclusion of longer examples, something similar to the first one among the practice tests at the end of the book. A paragraph's worth of complicated, technical text in Russian is given. After this, two possible translations are presented – one as wordy and confusing as the original, the other simpler and clearer. More than a page of analysis and explanation concerning the two translations follows. Additional long examples of this type would have helped novice translators

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BOOK REVIEW

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to better understand how many of the aspects covered in *Introduction to Russian-English Translation* may show up in just a few consecutive sentences of a text. Readers could try to create their own translations and then compare them to the samples the author gives. In addition to all this, lengthy examples have the advantage of offering greater context than single sentences and phrases. With such examples, the aspects that depend on this specific context will be easier to see and understand, including emphasis/de-emphasis, agenda, register and others.

Though I did note a few questionable translations among Strelkova's suggestions. ("Chew on that, *if you want!*" as translation of "Hy, теперь что скажешь?" or "arguing with him to do it," the great majority of them seem excellent. In my opinion, *Introduction to Russian-English Translation* will make for a highly useful supplement for introductory Russian translation courses, which are usually so constrained by time that most of the things that are covered in this book do not receive nearly enough attention, if any at all. When the students practice translation as part of their classwork, they are thus forced to approach each sentence and phrase primarily on the basis of instinct. Strelkova's book should be a great help in identifying and understanding many of the aspects they are dealing with at every step of the translation process, as well as in finding effective solutions. *Introduction to Russian-English Translation* is sure to challenge, educate and expand the minds of all translators, from novice to veterans.

Born in Russia, Sergey Ivanov immigrated to the United States at the age of 11. He is a UNC-Charlotte graduate and his interests include linguistics, translation, writing, Russian culture and the struggle for dominance between his L1 and L2. He can be reached at sergey.ivanov@gmail.com.

RUSSIAN TRANSLATION MARKET *Continued from page 17*

Another way to get oneself recommended as a translator is to work as an editor first. The most common workflow, according to study respondents, was to have a Russian native speaker translate from Russian into English then have an English native speaker edit. Shahova spoke about how Russian clients (actually, not only Russian clients) believe they know best. Translators who have worked for a client as an editor first are more likely to be believed if they suggest it would be easier to redo the translation from scratch than to edit the work of a Russian native speaker. A warning: When Russian clients do have a native speaker of English translate into English, they are less likely to use an editor. In such situations it is particularly important to be diligent when editing your own work.

Some other advice for entering the Russian market:

- Experience is much more highly valued than a translation degree: 87% said experience was mandatory, whereas only 10% said degrees were. I suspect this is not unique to the Russian market, but the numbers are interesting.
- Almost half responded that TM tools were not required. According to Shahova, Russian clients don't give CAT tool projects to English native speakers.
- Although not necessary, it may help to write to clients in Russian. Only a third of the respondents will always reply if written to in English; the others, sometimes or never. Shahova noted that she frequently receives e-mails in Russian and responds in English so both parties get practice with the language.
- Rates are often expressed differently. Instead of per source word, payment is often per 1800-character (including spaces) page of target text. You can calculate an equivalency by looking at several previous projects. Editing rates are also usually expressed per page.
- Most of the time, payment is sent via bank transfer, so be prepared for the associated fees.

I highly recommend reading Shahova's article in the Winter 2012 *SlavFile* for a more detailed look at much of this advice. Below there is also a link to her PowerPoint presentation, which provides even more information and data. It is worth a look, if only for the humorous examples of mistranslations. I had been looking forward to this presentation since the preliminary conference program, and it did not disappoint. It took place in the last time slot of the conference, and I found it well worth the wait and a high note to leave my first conference on.

Resources

[Natalie Shahova's Presentation](#)

Russian Translator Forums

[Ruslantra](#)

[ABBYY Lingvo List of Forums](#)

[ABBYY Lingvo Translator Forum](#)

[Gorod perevodchikov, or Translators' City](#)

[The Russian forum at ProZ.com](#)

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Fresh, Bright, and Bee-Fried:

A Review of the Conference Presentation, “Specific Use of Metaphor in Fiction and its Translation”

Presented by Roza Allyametdinova Ayupova

Reviewed by Nina Bogdan

The power and complexity of all language is best exemplified in literature, and, specifically, in the use of devices such as metaphors. Translating metaphors accurately while remaining true to the “music” of the literary work presents a unique challenge.

In her workshop, “Specific Use of Metaphor in Fiction and Its Translation,” Dr. Roza Allyametdinovna Ayupova, Doctor of Philological Sciences and Head of the Foreign Languages and Cultures Department of Kazan Federal University, examined methods of translating metaphors, using examples taken from a Russian translation of Ray Bradbury’s novel *Dandelion Wine* and various other works.

Dr. Ayupova noted at the start of her presentation that there was much disagreement at last year’s Russian Translation Association Round Table concerning the usefulness of teaching theory to budding translators. She herself believes that a combination of both theory and practice is probably the most useful, specifically with respect to the translation of literary texts, “one of the most interesting forms of language.”

Dr. Ayupova went on to discuss fresh as opposed to “dead” metaphors. A dead metaphor is one that no longer evokes imagery based on its literal meaning as a result of extensive repetitive popular usage, as for example the phrase “the river’s mouth.” With time, fresh metaphors become idioms or even clichés and come to be understood to mean literally what they used to mean metaphorically. A fresh metaphor is exactly what the name implies – a new figure of speech in which the word or phrase is applied to an object or action to which it is not literally applicable. Of course, with time, many of these “fresh” metaphors gradually “die.”

Dr. Ayupova cited a statement by translation scholar, Peter Newmark that when translating a metaphor, the translator must “begin with appropriate comprehension of it.” In other words, the translator’s knowledge of the language must be sufficient to understand literal, figurative, hidden or unstated meanings. According to Newmark, the argument in favor of the literal translation of fresh metaphors is that this piques and retains readers’ interest. The argument against this practice is that the metaphor thus translated may be inconsistent with the style of text. Any word can be a metaphor and the meaning of a metaphor can be teased out when the direct meaning is compared with the lexical situation meaning. A dead metaphor should be translated word for word if it is likely to be familiar to the target reader, but this is not always the case.

According to Dr. Ayupova, Katerina Reisse, a German linguist and translation scholar, advocates translating fresh metaphors into the target language using a metaphor that is similar in figurative meaning but may convey a different image. This approach can yield translations that sound natural yet maintain their “freshness.” This is called “remetaphorization.” Some particularly interesting examples provided by Dr. Ayupova from a number of works included: “goblins of aggression” = “демоны злобы” (literally: demons of rancor); “is especially craven and chinless” = “по особому малодушно и бесхарактерно” (literally: especially craven and weak-willed) (from *Time’s Arrow* by Martin Amis, translated by Alexander Yakovlev); and “The foot, like some roughneck hick town, is a remote province of the brain” = Нога – отдалённая провинция мозга, своего рода медвежий угол

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Roza Ayupova poses with SLD members after her talk.
From left: Lucy Gunderson, Lydia Stone, Nora Favorov, Dr. Ayupova, Olga Verhasselt.

организма” (literally: The foot—a remote province of the brain, a kind of godforsaken hick town of the body.). (from *Saturday* by Ian McEwan, translated by Natalia Kholmogorova).

Ray Bradbury’s novel *Dandelion Wine* proved to be a challenge for Edvarda Iosifovna Kabalevskaya, who translated this work into Russian. Dr. Ayupova reports that Kabalevskaya understood that she was dealing with an incredibly talented writer and did her best to compensate for any possible loss of semantic nuance. Again, comprehension was essential to adequate translation. Thus, “three-in-the-morning” hours simply became “бессонница” (literally: insomnia). In this particular phrase and in the context of the work, the actual time of three o’clock in the morning was not the relevant point – it was the fact that the person was experiencing insomnia.

A fresh metaphor such as “bee-fried air” required determining the association between the two parts – the air full of buzzing bees and the sound of something frying in a pan – and resulted in “воздух так и гудит пчелами” (literally: the air seemed to buzz with bees). This latter phrase is a good example of a “bright” metaphor. The more striking the image evoked, the brighter the metaphor. In addition, the “brighter” the metaphor, the more difficult it is to imagine the situation described by the literal meaning of the metaphor components.

In Kabalevskaya’s translation, “waterfall of bird song” (a very bright metaphor) became “водопадом льется птичье щебетание” (literally: trilling of birds poured like a waterfall). At times the target language rendition lacked the impact of the source text. For example, “never-quite-touched-bottom-never-never” became “дна нет-вниз-вниз” (literally: without a bottom-down-down-down). “With a sound like July thunder” became simply “громоподобно” (literally: thunder-like).

Sometimes a compound word may be used to evoke semantic complexity, which somewhat compensates for loss of meaning, according to Dr. Ayupova. For example, Kabalevskaya used “изумленная-гулкая луна” (literally: an amazed-resonant moon) for “a full moon of stunned sound.” The occasional compound words also participate in creating the whole image of the work.

Even Bradbury’s title, *Dandelion Wine*, presented a challenge for the Russian translator. The dandelion has etymologically similar names in many Western European languages derived from the early French “dent de lion” or “tooth of the lion,” while in Russian it is an “одуванчик”, a word with a completely dif-

ferent etymology which evokes a completely different image. Therefore there can be no “lion” in the Russian title of the work. As a result, the title evokes completely different imagery in the two languages, which is an important loss. However, as Ms. Ayupova emphasizes, this could not be avoided and does not reflect poorly on the skill of the translator. The title of the work in English refers to an actual wine the protagonist’s grandmother made from dandelion petals and serves as a metaphor for “packing all the joys of summer” into a bottle. Interestingly, the dandelion in Russian folk medicine is purported to have a variety of beneficial uses.

Dr. Ayupova also discussed the central metaphor in Chekhov’s short story “Розовый чулок” (The Pink Stocking) to illustrate her point about using various methods of metaphor translation. The English idiom “bluestocking,” which came to mean a woman with strong literary or scholarly interests in mid- to late-18th century England, has the same meaning in Russian and in the English speaking world. In his title, Chekhov started from that meaning to create a fresh metaphor suggesting the opposite of a bluestocking. Dr. Ayupova gave examples of several English translations of metaphor found in this work: a word for word equivalent is used for “она усердно строчит письмо” – “she is eagerly scribbling a letter” (строчить originally meant to stitch, so this is a dead metaphor); while for “кричит бедная грамматика,” (literally: grammar is screaming) nominalization is used – “awful grammatical howling.” Equivalent colloquialisms include “сапожница” (literally: female shoemaker, used colloquially for someone unskillful) = “duffer,” “плевать” = (literally: to spit) “never mind” (the first example is a British English colloquialism, of course, since “duffer” is not a term that is generally used in contemporary American English unless the topic is golf).

Translation of metaphors that have become idioms also presents challenges: “уши вянут” (literally: the ears are withering) – (someone’s) ears are tingling, “мочалу жуешь” (literally: you are chewing on a piece of bast) – repeating the same thing over and over. Descriptive translation, simply translating the idiom’s meaning, is an appropriate method to use in these cases, for example: “середка на половине” (literally: halfway in the middle) = “something midway.” On the other hand, there are phrases that are “congenial” for translation, such as “Мысленки прыгают как черти в решете” (literally: little ideas jump like devils in a strainer) – “The wretched ideas dance about like devils.”

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Translation of proper names has its own pitfalls as, in much of Russian literature, names hint at a person's character – Griboyedov's "Tugoukhov" (based on a word for deaf) and "Molchalin" (based on a word for silent) in *Woe from Wit*, which hinted at peoples' inability to listen, hear, or understand one another. Other such names are Tikhon (demure), Varvara (stranger) and Scalozub (grinner). These involve evaluations of personages. There are also associative transparent names and names associated with a prototype. In English such names would include: Charity, Mercy, Rosebud and Charles Dickens' Ebenezer Scrooge.

According to Dr. Ayupova, in her study of a number of Russian <> English translated works, her research showed that proper names are transliterated 92% of the time, calques are used 4% of the time, and transcription another 4% of the time. Transliteration is simply spelling a word in the source languages with the alphabet of the target language (Mould – Моулд). A calqued translation involves translating a proper name and then adapting the word back into a new proper name in the target language, to wit: "Mr. Know-it-all" into "Мистер Всезнайка," or "Топоров" into "Hatchetov." (A calque is a borrowed word or phrase from another language, translated literally word-for word, or even root-for root; for example skyscraper is rendered as небоскреб in Russian.) Transcription is the representation in writing of the actual pronunciation of a speech sound, word, or phrase, (as opposed to letter-for-letter rendering in transliteration), e.g., "Sir Benjamin Backbite" would be transcribed as "Сэр Бенджамин Бэжбайт" in Russian.

Translation of metaphors, then, includes equivalent translation, remetaphorization, metaphorization, and even demetaphorization. When choosing an option, the translator must consider the following factors: What is the metaphor's level of inter-lingual correspondence? Will an equivalent metaphor from the target language be relevant in the context of the particular text? Sometimes there are several options and the translator must choose from among synonyms depending on suitability. The primary goal is to retain all the components of meaning of the original metaphor in the target translation.

As all translators learn in Translation 101, the first rule of translation is to focus on the meaning of the text rather than on the individual words. Good literary translation, however, does not merely convey the same meaning but also conveys the "music" of the words of a great work, often rich in metaphors. Appreciating the artistry of literary translation, like art appreciation in general, is largely a matter of individual preference, however, and, due to the complexity and intricacy of language, translators may create quite different versions of this "music" – yet all of them could be equally beautiful and true.

Nina Bogdan is an ATA-certified Russian-to-English freelance translator and writer. She worked as a U.S. government Russian Language Analyst for over 20 years and has an MA in Political Science. She has recently published an e-book, *The Desolation of Exile: A Russian Family's Odyssey*, which chronicles the history of the Ukhtomsky family, descendants of Rurik. She can be contacted at translation@ninabogdan.com.

Michael Henry Heim (1943-2012)

It is with regret that we announce the passing of Michael Henry Heim, the SLD's Susana Greiss lecturer in 2002. In addition to teaching literature and language at UCLA, Heim was a literary translator working from a number of Slavic languages, as well as German, Dutch, Hungarian and French, into English. He fought to gain recognition for literary translation as a legitimate form of scholarship for which academics deserve recognition along with their other scholarly publications.

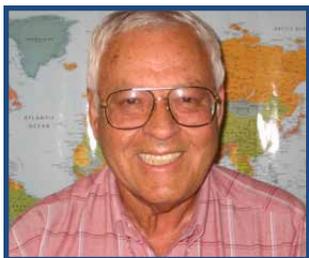
An [article in the Chronicle of Higher Education](#) features Heim in a discussion of translators' struggle to maintain academic bona fides.

The UCLA International Institute has published a [very nice tribute](#) to Heim. We would also like to remind readers of the [SlavFile's review of Heim's Greiss lecture](#) written by Larissa Kulinich. All three of these articles are highly recommended.

LACUNAS IN TRANSLATION

Presentation by Anastasia Koralova

Reviewed by Vadim Khazin



Anastasia (“Natasha”) Koralova is known to SLD members for pointing out in her presentations English-Russian linguistic relationships previously unknown to the rest of us, at least those of us who lack a philological education. This year she addressed lacunas, i.e., “gaps” that have to be navigated in translation; in other words, various occasions when words or set expressions in one language have no direct equivalent in another, although they refer to a “universal concept of shared reality.”

Lacunae may even exist within a single language. Natasha gives examples of such “intra-language” lacunas in Russian where some language units may lack their expected opposites or counterparts. For example, there are both imperfective and perfective verb forms for almost all Russian verbs (*читать*–*прочитать*) but only one (perfective) form for *сглазить*. Similarly, we have *барабан*–*барабанить*, *дудка*–*дудеть* but no corresponding verb for *гитара*. As an aside, I would argue against using the first pair as an example, since *барабанить* does not mean *играть на барабанах* (to play a drum), but rather to imitate such playing (tapping) using any drum-stick-shaped object or even fingers. The relationship between *барабан* and *барабанить* strikes me as more analogous to *юла*–*юлить* or *шар*–*шарить*.

Of more interest to us as translators are «inter-language» lacunas existing in many language pairs, and Natasha provided some examples of words and phrases that lack analogues in other languages, like *cafuné* in Portuguese, meaning *tenderly running your fingers through your lover’s hair*, *bakku-shan* in Japanese meaning *a girl who looks pretty from behind but ugly in front*, or *mistrial* in English,

which can be rendered in Russian only by the lengthy phrase: *неправильное судебное разбирательство, в котором...* and so on.

She offered a classification system for inter-language lacunas that categorizes them as lexical, grammatical, stylistic, kinetic or mixed. **Lexical** lacunas, according to Natasha, may be (a) integral (where there is no concise term to express a concept in Russian): *jetlag* (*нарушение суточного ритма организма / расстройство биоритмов в связи с перелётом через несколько часовых поясов*), *toddler* (*ребёнок, начинающий ходить / ясельного возраста*), *commuter* (*житель пригорода, ежедневно едущий на работу в город*), or (b) fractional (where the translation would demand a level of specificity not offered by the source term): *sibling* (*брат или сестра*) or *grandparents* (*бабушка и дедушка*). Just try to translate *I need to find my sibling!*

Grammatical lacunas include various grammatical structures, forms, or functions that have no analogues in the target language, although often this lack is not felt by native speakers. Even articles present in English but absent in Russian may be considered lacunas. For example consider the difference between *take a chair* (*сесть*) and *take the chair* (*занять место председателя* – or even an offer/command suggesting that someone acquire or remove a specific chair).

Another grammatical feature that does not exist in Russian is the absolute participle construction. The translation of such sentences as *How can you play with your brother lying sick in bed?* is seemingly simple, but could be either *Как тебе не стыдно играть, когда твой брат лежит больной!* and *Как тебе не стыдно играть с твоим больным братом!*

Stylistic lacunas refer to occasions when a translation needs adjustment to capture a different register or intensity present in the source term. A good example is the expression *to stick up* (*грабить, угрожая оружием*) in the sentence *The robbers came in and tried to stick up the bank, but they got caught first*, translated neutrally, without slang, as *Вооружённые грабители пытались ограбить банк, но были вовремя схвачены.*

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Audience members nearly always stay to chat with interesting presenters. From left: Anastasia Koralova, Vadim Khazin, Lynn Visson, Boris Silvesteyn, Irina Knizhnik.

Kinetic lacunas are important for interpretation rather than translation and refer to various gestures accompanying speech. One good example is the practice by English speakers of “marking” quotation marks in the air to show that someone’s exact words (oral or written) are being cited, a gesture not used by Russian speakers. In this case of course an interpreter can render such a gesture by using its verbal equivalent *цитирую*.

The last type, **mixed** lacunas, include culturally marked but “universally human” terms that are not bits of “realia” but reflect certain differences in perception in the respective countries. Among the examples Natasha gave are *bullying*, *harassment*, *quality time*, etc. She explained that the first two, which occupy the no-man’s-land between criminal and noncriminal acts, have different linguistic and social connotations in English and Russian usages, creating partial lacunas.

Natasha next discussed certain general trends in translating lacunas. Approaches include: (1) explanatory, e.g., grace period (*период отсрочки платежа*) and foreclosure (*потеря права выкупа заложенного имущества*); (2) superordinate, like the above examples of sibling and grandparents; (3) blueprinting, e.g., never say “never” (*никогда не говори «никогда»*); (4) analogue, e.g., socialite (*светская львица*, although IMHO this may be a *светский лев* too); (5) borrowing, e.g., escapism (*эскапизм*); and (6) mixed (no examples given).

In conclusion, this was an interesting and illuminating lecture, warmly received by the audience. We look forward to the next topic Natasha will choose for our enlightenment at a future ATA conference.

Vadim Khazin is an ATA-Certified translator (English to Russian) and also a Russian and Ukrainian court interpreter approved by New Jersey and New York States. He can be reached at vkhazin@gmail.com.

What will disappear next in the name of convenience and speed?

Kate Janowski, Editor for Polish

February 21 is International Mother Language Day, which was established by UNESCO in 1999 to promote the world’s native languages and linguistic diversity. Each year UNESCO holds a conference at its headquarters in Paris, awards the Linguapax Prize to distinguished linguists, and sets the theme for each International Mother Language Day. Individual countries also celebrate the day in different ways.

On February 21 of this year Poland launched “*Język polski jest a-ę*”, an informational campaign designed to raise awareness among the Polish people that the diacritical marks in *ą, ę, ó, ł, ń, ś, ż* and *ź* are a distinctive feature of Polish and should not be ignored in everyday written communication. Recent studies indicate that fewer and fewer Poles use these marks in text messages and electronic exchanges, regarding the tails and dots as cumbersome and obsolete. The most common reasons given are that Polish fonts are not available on every keyboard or cell phone, writing them takes extra time and they do not print or display properly on screens in foreign countries. All true, but skipping them can cause miscommunication. Consider “*sąd*” [*court*] and “*sad*” [*orchard*], or “*blednie*” [(*it fades*)] and “*błędnie*” [*in error*], or “*paczki*” [*parcels*] and “*pączki*” [*donuts*], *zadanie* [*task*] and *żądanie* [*demand*].

Some people take things further and say that the oderr of lterets in wrods dseno’t mtttaer, the olny irpoamtnt tihng is taht the frsrit and lsat ltteer be in

the rhgit pclae. A reader of this sentence may need to exert only a little extra effort to make out what the jumbled letters stand for, but just try saying the words and see how well you have communicated the meaning to your listeners. Polish linguists and activists are using this demonstration to get their message across. As part of their campaign they teamed up with Polish radio and TV stations to play popular songs with words pronounced as if written stripped of their diacritics. These songs provide ominous examples of how impoverished our language could become if we do not take time to write correctly.

More in English: www.washingtonpost.com/world/europe/language-experts-launch-campaign-to-save-the-diacritical-marks-of-polish-threatened-by-it/2013/02/21/6e1cba20-7c1c-11e2-b147-36af0e207220_story.html

More in Polish: www.conradfestival.pl/pl/4/1/486/jezyk-polski-jest-ae
and
www.rjp.pan.pl/

To listen to the songs: <http://muzyka.onet.pl/newsy/pop/jezyk-polski-jest-a-e-posluchaj-polskich-piosenek-1,5425813,wiadomosc.html>

ANNUAL MEETING OF THE SLAVIC LANGUAGES DIVISION OF THE
AMERICAN TRANSLATORS ASSOCIATION

Saturday, October 27, 2012

Hilton San Diego Bayfront, San Diego, California

Lucy Gunderson, Administrator

John Riedl, Assistant Administrator

1. Call to order
2. Acceptance of agenda
3. Approval of minutes of 2011 annual meeting
4. General comments from SLD Administrator
Lucy Gunderson and Assistant Administrator
John Riedl

Lucy Gunderson, SLD Administrator, called the meeting to order. The agenda was accepted, and the minutes of the 2011 division meeting were approved. Both the Administrator and the Assistant Administrator, John Riedl, expressed their gratitude to SLD members for their help in making the year a success, and then introduced the Leadership Council members.

5. Reports from Leadership Council members on 2012 activities

LinkedIn Group: Todd Jackson reported that the SLD's LinkedIn group is up and running and has plenty of postings. He invited more members to join.

Polish: Kate Jankowski reported success in bringing Polish translators and interpreters back into the SLD, and invited more to participate.

Website: John Riedl reported on behalf of the absent Zhenya Tumanova, the SLD webmistress, and noted that she was an unsung hero for her efforts in maintaining and updating the site, including providing access to *SlavFile*. A new website, one which will incorporate a blogging capability, has been in development. All SLD members will be notified by email when the new website is up and running.

SlavFile: Lydia Stone reported that the 64th issue of *SlavFile* (Fall) was just published. The previous summer issue had the highest number of pages yet, and an effort was made to limit the length of the subsequent one to avoid burdening both readers and editorial staff. During 2012, 48 articles were published, nine of which were by new authors; Lydia considers the significant number of new authors to be the most important statistic. She noted that at this year's conference, finding reviewers for the various SLD-related sessions was very easy, as people readily volunteered. This year saw two new editorial appointments to the *SlavFile*: Kate Jankowski stepped up to be the Polish editor,

and Liv Bliss is now a co-associate editor. There were six articles specifically dedicated to Slavic Languages other than Russian, in particular Polish, Bulgarian, Croatian, Slovak, and Slovenian. Lydia feels that the *SlavFile* could use more articles on computer technology and technical translation, and particularly invites contributions in those areas. In addition, she is looking for new editors who would like to apprentice themselves over the next few years in order to eventually replace the current editorial board.

6. SLD activities for 2013

Leadership Council 2013: Lucy noted that three people had contacted her to volunteer to join next year's Leadership Council. A Leadership Council member usually has an assigned duty (LinkedIn group, website, etc.), and will eventually have some blog duties.

2013 Election for Administrator and Assistant Administrator: Lucy reminded members that next year will be an election year, so we need to form a nominating committee. Tom Fennell volunteered to serve. Jim Walker was suggested in absentia. No other volunteers came forth. The nominating committee was tentatively approved pending acceptance by Jim Walker. Later it was discovered that neither of these people were able to serve, and a committee was constituted consisting of Glenn Bryant and Liv Bliss. Lucy also clarified the revised nomination/election process. The nominating committee identifies candidates for administrator and assistant administrator, and sends out information and biographies of the candidates. Within 45 days of the announcement of the nominees, SLD members can object to the slate. An objection can result in additional nominees being named to the ballot, or a write-in option being added to the ballot. Tom requested input from members regarding the process and/or potential nominees.

2013 Conference:

Greiss Lecture: Lucy informed members that changes in the process for inviting the Greiss lecturer are foreseen. In the future, for example, guest lecturer suggestions/requests would be submitted to ATA via an online form, and could come from other ATA

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bodies or individuals in addition to Divisions. The SLD hopes to submit a single, unified request from the division. The funds available have normally been \$1000 for an honorarium and up to \$1000 for travel. The ATA is looking to change the process, e.g., by pooling the honoraria and the travel funds, and ATA President-Elect Caitilin Walsh is reviewing the process. Lucy noted that now, while the process is under review, would be the time to voice any concerns.

Irina Knizhnik moved that the SLD adopt a resolution in favor of keeping the old system for identifying and funding the Greiss lecturer; the motion carried. John Riedl moved that he and Lucy draft a resolution on behalf of the SLD and send it out for signature via e-mail; the motion carried.

Numerous suggestions for future Greiss lecturers were made, as follows:

From Nora Favorov – Natalya Strelkova, author of *Introduction to Russian-English Translation: Tactics and Techniques for the Translator*, and Sophia Lyubensky, our invitee from last year who was unable to make it.

From Emma Garkavi – Annie Fisher, Russian>English literary translator who has translated *The Twelve Chairs* and *Little Golden Calf*, and who lives in California.

From Fred Grasso – Marian Schwartz – this suggestion was found to be non-viable because the Greiss lecturer may not be an ATA member.

From Genowefa Legowski – Pavel Tsygalov – since he works in Russian, Polish, and Ukrainian, he can talk about a number of Slavic languages.

From Tom Fennell – William Butler, the “dean of Russian-English legal translation,” who is now living in the U.S.

From Irina Knizhnik – Mickey Berdy – it was noted that Mickey has already served as a Greiss lecturer. Irina also volunteered to contact Natalya Strelkova.

Lydia moved that we put together a slate of Greiss lecturers for future conferences that takes into account geographic considerations (e.g., invitees living in the western part of the country are invited to conferences in that part of the country) with an eye towards holding costs down; the motion carried.

Jen Guernsey volunteered to represent the interests of the SLD to Caitilin Walsh as regards the Greiss lecture procedures.

Banquet: Fred Grasso, a San Antonio resident, volunteered to coordinate the SLD banquet for the 2013 conference.

Emma Garkavi suggested that future banquets be less costly, not required to involve Slavic food, and held at venues with better acoustics and round tables to provide more opportunities for interaction.

Proposed Sessions: Elana Pick proposed a roundtable on CAT tools in translation and interpretation. Amy Lesiewicz suggested sessions on Russian>English translation of clinical trials and patents.

Website, listserv, LinkedIn group, other social media

Lucy noted that the SLD has a website (soon to have a blog), a LinkedIn group, and listservs for Russian and South Slavic translators. There has been discussion about starting a Polish listserv as well.

Regarding other social media, Nora Favorov suggested focusing on LinkedIn and not diluting our social media presence with Facebook or other sites. Lucy said she was considering using Twitter and having it feed onto the website. Tom Fennell indicated that he thought LinkedIn a better venue than Facebook because it was more professionally oriented.

John thanked Robert Burns for testing out a Twitter feed for banquet updates. They were not terribly pleased with the results and do not plan to use this option next year.

7. Additional business/Open discussion/Introduction of new members

Tom Fennell stated that he had been approached at the Translation Forum Russia conference in September and asked to extend an invitation to SLD members to volunteer as Russian-language translators and interpreters for the upcoming 2014 Winter Olympics to be held in Sochi; he then showed a brief video from the organizers and provided a website (vol.sochi2014.com) for further information. Yuliya Tsaplina and several other members expressed concern about providing such professional services gratis, particularly given the possible corrupt nature of financial dealings behind the Olympics.

Newcomers had the opportunity to introduce themselves to the general membership.

8. Adjournment

The meeting was adjourned.

Minutes were taken by Jen Guernsey, who may be reached at jenguernsey@gmail.com.