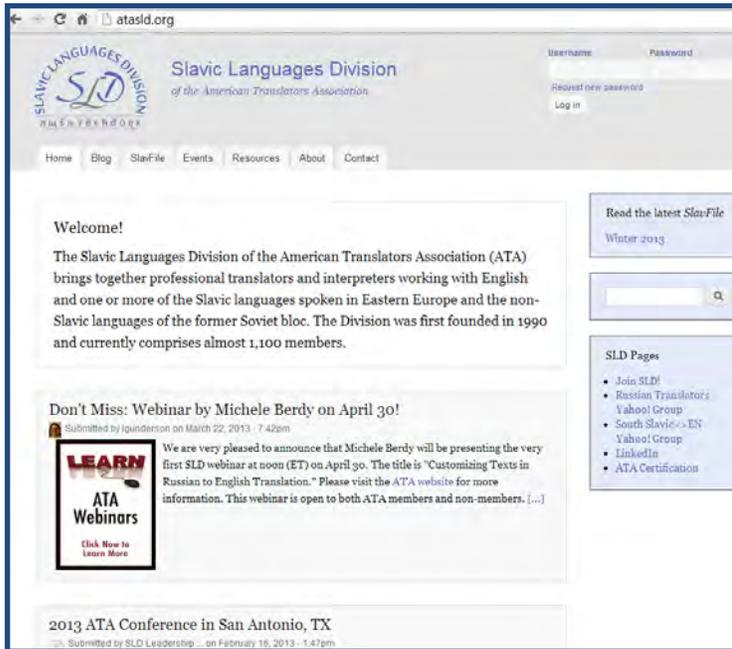


NEWSLETTER OF THE SLAVIC LANGUAGES DIVISION

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



A Website for Sore Eyes Ready for You Now, at <http://atasld.org>



As many of you have heard and, we hope, seen for yourself, we have a new SLD website. Eugenia (Zhenya) Tumanova volunteered to take on the job of webmaster at the 2011 ATA Conference, but it quickly became apparent to her that the site was a dinosaur and required redesign. With Steven Severinghaus, a friend and professional web developer,

she switched the site to Drupal, a content management system in which Steven is expert and with which she had experience. Previous website content has been maintained.

In Eugenia's words: "The original website, built in the early 2000s, was a set of static HTML pages. Maintenance was laborious, because the same change had to be made manually to multiple pages and any formatting (for example, bolding and italics for the *SlavFile* table of contents) had to be done manually. Only the webmaster could make such changes, because editing required at least a basic knowledge of HTML and certain tools necessarily for accessing and editing the website on the ATA server. Having just one person in this role also meant that updates to the website depended on the person's availability.

"Drupal is a free and open-source content management system which runs on websites big and small (the White House, NASA, and the French government all use it). The initial set-up required professional assistance. However, while transferring content from the old site was somewhat tedious, though straightforward, routine maintenance is easy. A change to content that appears in multiple places on the site only needs to be made once. Editing privileges can be assigned to various users, and their access can be

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Articles of interest to Slavic translators and interpreters are invited.

Designation of Slavic Languages Division membership on ATA membership application or renewal form provides full membership.

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tailored in accordance with their roles in the Division. Right now the only users with accounts are the webmaster and the Division administrators, Lucy and John, but accounts can be created and privileges assigned as the Leadership Council sees fit.

“The website will host the Leadership Council blog, which will allow us to keep the content fresh; consolidate the Division’s social media presence (blog posts can be cross-linked with Division’s current or future social media accounts); and include a well-curated collection of resources for Slavists. The new website is not static and can be tailored and refashioned as our needs change.”

ATA allocates \$500 to be used for professional division website design. Eugenia indicates that the amount of work involved and current standard charges for expert designers make it difficult to stay within this budget. One suspects that designers may end up donating quite a lot of time to the project. Financial considerations made it impossible to hire a real graphic designer so, as Eugenia puts it, “the current ‘look,’ such as it is, is really a basic template that has been tweaked.” She feels the website would benefit from photos of the users posting to the Leadership Council blog, illustrations accompanying the various articles posted to the front page, and quality images across the top.

Eugenia invites any SLD member who has feedback on the new site, ideas for improving it, or high-resolution photographs to contribute to write to her at webmaster@atasld.org.

The SLD Leadership Committee is extremely grateful to our remarkably competent and conscientious webmistress for the untold hours she has put in on this difficult but essential project to the benefit of all Division members.

CHECK OUT OUR NEW BLOG: NOW THERE ARE TWO OUTLETS FOR SLD WRITING TALENT

The Editors of SlavFile call your attention to the first posting on SLD’s Blog, Tales from the Trenches: Humbled by “Humble,” a delightful piece by Irina Jesionowski.

Check out the blog at <http://atasld.org/blog>.

To submit a blog post or propose a topic write to:
blogeditors@atasld.org.

SLD PHOTOGRAPHERS WANTED

We are looking for photographs to post on our new website. Send your pictures of Slavic countries, SLD activities, or our members engaged in professionally relevant activities to webmaster@atasld.org. It goes without saying that photographers’ names will be prominently cited.

We are looking for one or more good photographers planning on attending the 2013 ATA Conference in San Antonio who would volunteer to take photographs of SLD activities and members for the SLD website and SlavFile. Newcomers: this would be a great way to get right into the thick of things and meet your fellow members. Interested? Contact: Lucy Gunderson at russophile@earthlink.net

SUSANA GREISS LECTURE: TRANSLATING AND INTERPRETING WAR

Presented by Marijana Nikolić

Reviewed by Ellen Elias-Bursac

The 2012 Susana Greiss Lecture was delivered at the ATA conference in San Diego by Marijana Nikolić, formerly head of the conference interpreting unit at the International Criminal Tribunal for the Former Yugoslavia and currently Language Correspondent for the Croatian Interpretation Unit of the European Parliament. She spoke on translating and interpreting war crimes trials.



Ms. Nikolić was an excellent choice to speak about the ICTY. She came to the Hague Tribunal early, in 1995, while the language service was just forming. She moved from the post of translator to that of interpreter and became head of the interpreting unit and deputy chief of the Conference and Language Services Section, thus playing a key role in the creative process of building the translation and interpreting service in this unusual institution that has been a focus of intense public scrutiny since its inception in 1993.

The talk began with a brief tour of the ICTY language services (employing approximately 150 translators and interpreters) and the provisions in the ICTY Statute, Rules of Procedure, and Code of Ethics pertaining to translation, to show how the translation and conference interpreting services were conceptualized and developed.

Ms. Nikolić described the ICTY as an *ad hoc* criminal tribunal with jurisdiction over natural persons that hears cases concerning serious violations of international humanitarian law committed in the former Yugoslavia since 1991. She explained that French and English are the working languages of the court and that the legal system applied is an amalgam of common and civil law.

She quoted the provisions in the Tribunal Statute that laid the groundwork for the language services:

•4. In the determination of any charge against the accused pursuant to the present Statute, the accused shall be entitled to the following minimum guarantees, in full equality:

•(a) to be informed promptly and in detail in a language which he understands of the nature and cause of the charge against him...

and commented that the phrase “in a language which he understands” proved to be an auspicious choice of wording, as it handily sidestepped the issue about which name or names (Bosnian, Croatian, Serbian, Serbo-Croatian, BCS) to use when referring to the

languages spoken by the accused and the witnesses in many of the trials.

The Code of Ethics of the ICTY stipulates that it is the responsibility of interpreters to inform the judges of any doubt arising from possible lexical lacunae in the source or target language, that they must acknowledge and rectify promptly any mistake in their interpretation or translation, and that they should ask for repetition, rephrasing or explanation of anything that is unclear.

Among the examples given by Ms. Nikolić of the wording regularly used by interpreters to interrupt the proceedings were:

“The interpreters did not catch the name/hear the (last) part of the sentence”;

“The interpreters note that they do not have the (original) text”;

“The interpreters kindly ask the witness/the speaker to speak into the microphone”;

“The interpreters note that the level of background noise is interfering with interpretation.”

The speaker did an excellent job of conveying the challenges involved in working at the ICTY, such as the stringent Tribunal standard of “Accuracy! Accuracy! Accuracy!” that applies to both interpreters and translators, the continual exposure to the horrors of war, and the temporary nature of the institution, meaning that no one who works there has long-term job security.

An aspect of ICTY interpreting that sets it apart is the fact that all proceedings, including the interpreted parts, are recorded and transcribed, and the courtroom transcripts are archived and, unless they are confidential, published on the ICTY website. This public scrutiny shines a spotlight on the work of the interpreters and means that they are anything but invisible. Furthermore, they have to deal with a wide range of registers; unintelligible speakers; the complexities of legal discourse; the adversarial nature of the proceedings, in which they may be caught in crossfire between the parties; the vulnerability of being called out for errors; and their own empathy and emotional involvement when working on disturbing testimony.

Continued on page 4

In terms of translation, Ms. Nikolić described the stages an ICTY translator goes through when dealing with a text: first research and referencing, then the translation, then revision by an in-house reviser. In the case of translation of judgments, the translation goes through a second revision after the corrections from the first revision are entered, and, finally, it is proofread. The range of documents submitted for translation is remarkably broad, including evidentiary material, military orders, legal acts, post-mortem reports, witness statements, war diaries, transcripts of intercepts, ICTY case law, judgments, motions, orders, etc.

Some documents that the ICTY translators have to deal with range into the thousands of pages, making it difficult for teams of translators to keep terminology consistent. Furthermore, there is the problem of a lack of perfect equivalents for some of the key military and legal terms such as *pretpočinjavanje* (translated as “re-subordination”) and *čišćenje/asanacija* (translated as “clearing the terrain” or “hygiene and sanitary measures”) when translating from BCS into English, or the issues that arise when translating the phrases “aiding and abetting,” and “miscarriage of justice” from English into BCS.

Ms. Nikolić described the challenges of referencing, such as finding hidden quotes in texts, or working with what is often a florid writing style (“the hydra-headed elusiveness of human conduct”). Other challenges include translating hand-written diaries or deliberately ambiguous texts, such as intercepted conversations where the interlocutors are using cloaked references, and “wooden language” (using a vague or pompous tone in order to divert attention from salient issues).

One important point raised during the talk is that the Conference and Language Services Section is a stakeholder at the Tribunal, with the possibility of direct contact with clients, including judges.



Marijana Nikolić speaks with an interested audience member.

The speaker emphasized the readiness of the Section to correct errors and to respond to requests for verification.

In closing, Ms. Nikolić spoke of the perils and rewards of working as a language professional at a war crimes tribunal. Under “Perils” she mentioned an instance when a word added by an interpreter while interpreting the closing arguments of a trial became one of the grounds for the appeal of the trial judgment. Under “Rewards” she described the moment when she came across the Wikipedia entry on the Srebrenica massacres and found, in the entry, a passage quoted from the testimony of a protected witness. As she read the witness’ words, she realized that they were the words that she had used to interpret the witness’ testimony and was moved to see this proof that her efforts had let a victim’s experience of the war be heard.

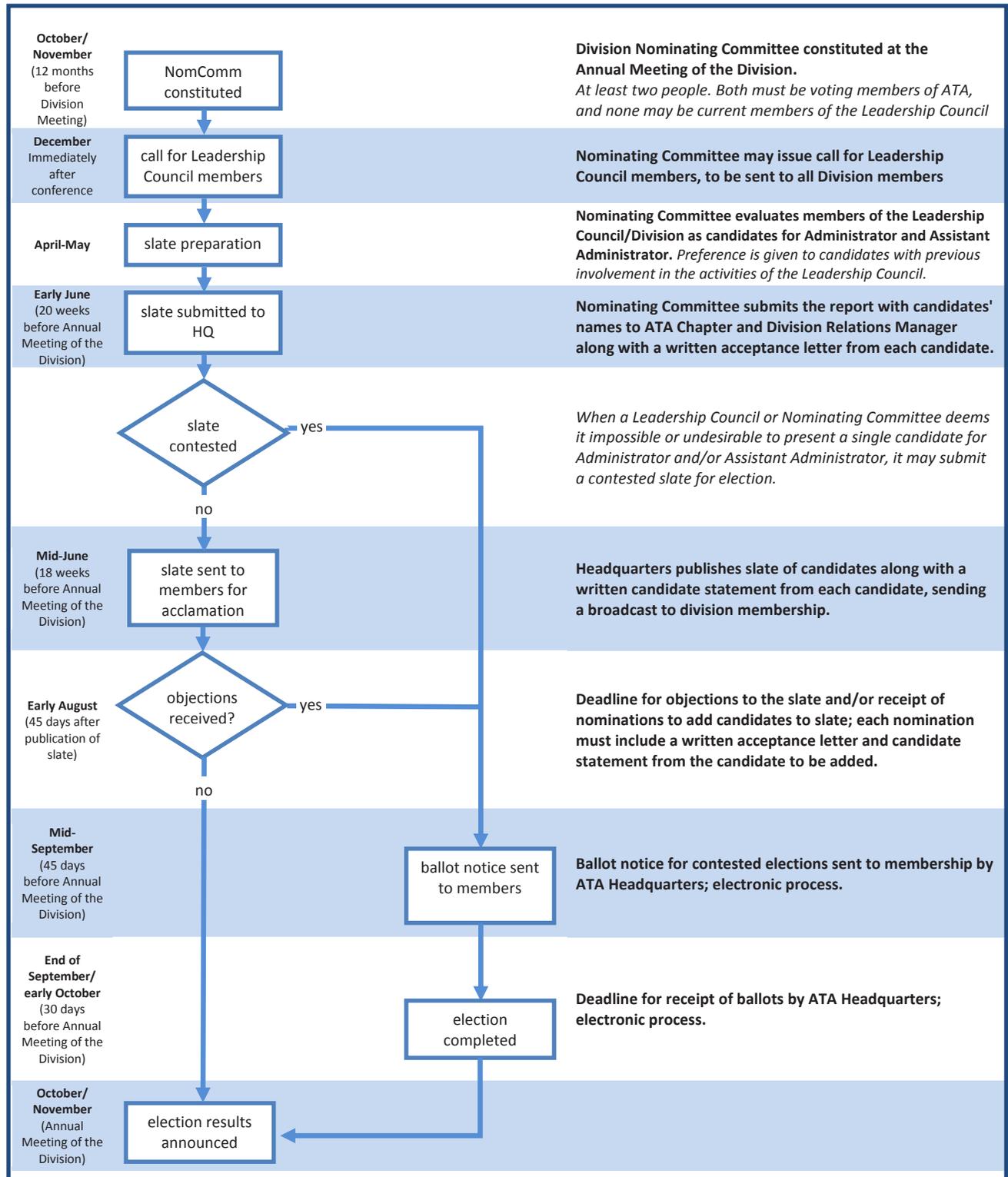
Ellen Elias-Bursac worked at the War Crimes Tribunal for six years as a reviser in the English Translation Unit. She has been translating fiction and non-fiction by Bosnian, Croatian, and Serbian writers for the last twenty years. Her translation of David Albahari’s novel *Gotz and Meyer* was awarded the National Translation Award by the American Literary Translators Association in 2006.



How Does It Work?

Elections can be a confusing business but not here!

Election season for Division officers is upon us, and those of you who have been lying awake at night wondering how it all works—wonder no more. It's all here, in this flow-chart, which is taken from ATA's *Division Handbook* (rev. September 7, 2012). If you have any questions, please contact Nominating Committee member Liv Bliss at bliss.mst@gmail.com.



With All Due Respect: Sexist Language and Translation

Presented by Laurence H. Bogoslaw

Reviewed by Nora S. Favorov

To the extent they pay attention, translators and interpreters are in a unique position to notice how languages mark gender in different ways and under different circumstances. While for a monolingual Russian it may be “just the way it is” that a feminine pronoun is used for a fork, while for a Spaniard it is just as natural to use a masculine pronoun for that utensil, those who work with more than one language are sometimes forced to notice incongruities in the use of gender between languages.



When this gender marking involves human beings, philosophical questions come into play, and because of the differing structures of languages, these philosophical questions cannot possibly have a one-size-fits-all solution. This was made abundantly clear to those who attended Larry Bogoslaw’s presentation in San Diego last October: “With All Due Respect: Sexist Language and Translation.” Bogoslaw is someone who has chosen to delve deeply into these questions, and he’s in an ideal position to do so. As director of the Minnesota Translation Laboratory, which, among other things, translates forms and documents for state and local government entities into dozens of languages, he is constantly discovering new and surprising examples of linguistic components that express gender.

Bogoslaw structured his talk around four central questions.

1. What is sexist language, and why should we avoid it?

The answer offered to this first question is that “it comes down to respect,” and the demonstration of respect is more than an empty formality. Linguistic habits are believed to affect human behavior. Bogoslaw quoted from a 1999 UNESCO report:

[L]anguage does not merely reflect the way we think: it also shapes our thinking. If words and expressions that imply that women are inferior to men are constantly used, that assumption of inferiority tends to become part of our mindset. Hence the need to adjust our language when our ideas evolve. Language is a powerful tool: poets and propagandists know this – as, indeed, do victims of discrimination.

He further defined sexist language as “the use of gender-marked language with the intent or effect of excluding or demeaning girls and women.”

The phrase from the UNESCO quote about adjusting our language as our ideas evolve resonated with me. In my youth, I felt that the idea of bending over backwards to make language gender-neutral was “politically correct” hokum. I reasoned that, although the use of “he” as a collective pronoun was a bit quaint, it was no more than a harmless vestige of pre-women’s lib times. English grammar, I thought, demanded a singular pronoun

that could apply to both sexes, and “he” has been the traditional choice. By temperament, I like tradition, and I had trouble with the idea of using language differently from the way my grandparents used it.

What completely changed my mind on this matter was a growing awareness of the fact that language does inevitably evolve in parallel with the evolution of our lives and our thinking. Nobody talks the way our 18th century forebears did anymore (I’m not just talking about our *forefathers*). So if language is evolving anyway as part of a natural, organic process, why not shape it to optimally reflect our current value system?

The other key idea represented in the UNESCO quote – that language shapes our thinking – is a little harder to pin down empirically, but makes intuitive sense. I was not able to Google up any scientific findings to support this idea (although they may be out there), and the [fascinating writings of Guy Deutscher](#), who has written and published on how language shapes our worldview, tends to discount the effect language has on understanding. Nevertheless, I have been an enthusiastic supporter of gender-neutral language for decades now. As Bogoslaw pointed out, phrases like “All men are created equal” can be and have been used in justifying the restriction of women’s rights. They also promote what he referred to as “female invisibility,” while another category of sexist language devalues girls and women. Gentleman (in the best, non-sexist sense of the word) that he is, Bogoslaw had to resort to referring to “a word that rhymes with ‘stitch’” in providing one example.

2. Why should we strive for a gender-neutral translation when the source text is sexist?

The answer to Question No. 2 comes in the form of a question: “Did the author have a choice?” European languages, including those SLD members work with,

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do a lot more gender marking than English. Those of us working into English often confront female forms of words like *friend*, *neighbor*, *sales clerk*, and *teacher*, and are forced to consider whether or not the gender of the person is relevant and needs to be conveyed in our translation. Bogoslaw's talk was given under the auspices of the Literary Division, so many examples came from non-Slavic languages (Bogoslaw demonstrated familiarity with an impressive number of them). In a specific example cited, a medical report in French mentioned the *technicienne* [female technician] responsible for performing some lab tests. Given the fact that a) it is conventional to mark professions for gender in French and b) the gender of the technician had no relevance to the report, in this case, it was deemed appropriate to omit this piece of information from the English translation.

The question of whether or not the source writer had a choice when it came to gender marking is highly relevant to those of us working between Russian (and, I presume, other Slavic languages) and English. In discussing it, I will take the liberty of dispensing with most of the talk's examples, which were primarily in German, French, and Spanish, and offer one of my own. Take, for instance, a sentence from a psychology paper I translated: "Ребенок не склонен задавать себе вопросы" [The child is not inclined to ask himself questions]. The author is hardly being sexist in marking the predicate *склонен* as masculine – it is a grammatical necessity. She had no choice. On the other hand, in my English translation I had no desire to mark for gender, since clearly she was referring to all children, not just boys. I did what I always do: I pluralized: "Children are not inclined to ask themselves questions." (Admittedly, the Russian author also could have pluralized, but because of the different role of gender marking in Russian, it was not as necessary. Recall this instance when you read the final paragraph of this review.)

Bogoslaw did offer one interesting example from Russian. To demonstrate the point that even Russians with excellent non-sexist *bona fides* mark for gender in ways that would sound sexist in English, he cited excerpts from statements made by defendants Nadezhda Tolokonnikova and Maria Alyokhina – hardly symbols of submissiveness to patriarchy – at the conclusion of the Pussy Riot trial. Tolokonnikova, for example, remarked that:

Это процесс над всей государственной системой Российской Федерации, которой [...] так нравится цитировать свою жестокость по отношению к человеку, равнодушие к его чести и достоинству...

Bogoslaw offered a literal translation:

What's on trial here is the entire government system of the Russian Federation, which [...] enjoys demonstrating its cruelty toward man and its indifference toward his honor and dignity...

The point being illustrated here is well taken, but over the course of the talk I was struck a couple of times by the fact that I hear the Russian word *человек* a bit differently from Bogoslaw. Although it is true that there are set expressions like *молодой человек* that are only used for men, I have always thought of the word as being closer to "human being" than "man." In any event, in the version turned in to the Translation Laboratory's client, *человек* was translated as "human beings" (pluralized to avoid the pronoun "he"), since Tolokonnikova was clearly referring to humans in general. This was an excellent example to demonstrate his main point: some things that, translated literally, may sound sexist in English, are often merely a function of the grammar and structure of the source language. When this is the case, the particular choice of words does not have what Bogoslaw referred to as "semantic reverberation" and does not need to be conveyed. The fact that the *technicienne* was female was not relevant to purpose of the medical report.

3. When can we not avoid gender-marked language in translation?

Again, this question was answered with another question: Does the translator have a choice? Bogoslaw went on to share many of the eye-opening experiences he had as a project manager overseeing the translation of English source texts into as many as twelve target languages. In reviewing those texts that he could understand, he discovered a great deal of gender marking that he at first perceived as sexism. In case after case, he discovered that what to him looked like an active gender marking of a gender-neutral English source text was unavoidable given the grammar and structure of the target language. In the end, he concluded that it is unreasonable to expect the same degree of gender neutrality in target texts as in source texts. Many of his examples came from documents translated for the Minneapolis Public Schools or local government, in which the constraints of space and formatting were severe. Pity the poor project manager dealing with languages in which there is no gender-neutral word for parent (Spanish), verbs (and not just past-tense verbs) are marked for gender (Amharic), and even the responses "yes" and "no" are marked for gender (Khmer)!

Continued on page 8

4. When should you not avoid gender marking?

The most obvious instance when gender marking should not be avoided is when there is a deliberate attempt to demean or make a statement about someone's masculinity or femininity.

Here, Bogoslaw offered an example from Russian that proved to be an interesting case study. In September 2011, gadfly journalist Yulia Latynina espoused the view that:

Медведев — это как законная супруга. Совершать определенного рода действие с законной супругой Путина может только сам Путин, и то неpublic. Унижать Медведева может только сам Путин, и то — неpublic.

Medvedev is like a lawfully wedded wife. Only Putin himself can engage in a certain activity with Putin's lawfully wedded wife, and not in public. Only Putin can humiliate Medvedev, and not in public.

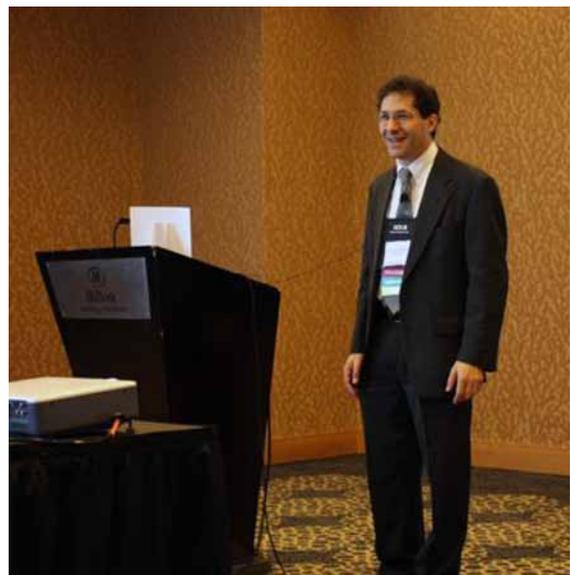
In English, as Bogoslaw pointed out, it would be perfectly possible to use the gender-neutral term "spouse," an option that Latynina did not have. But unlike the examples described above, where it makes sense for translators to take advantage of options for gender neutrality offered by English, here, exercising such options would be entirely inappropriate. We can only speculate on the range of meanings Latynina was trying to convey by choosing the feminine *супруга* rather than the masculine *супруг* for Medvedev — emphasis on his subordinate position, a desire to avoid the suggestion of a homosexual relationship (or hint at it), a nod toward the rich store of Russian humor involving husbands and wives. Whatever combination of these or other factors may have guided her choice, it would clearly be a disservice to the original to resort to the unmarked term "spouse."

The formal portion of the talk was followed by a lively discussion period during which audience members shared their own solutions. One audience member brought up an interesting point. The device of using *they/their/them* to denote a singular has rankled me and other sticklers for proper grammar for decades, but according to this audience member, the "singular they" has a long and venerable history. Phrases like "Tell your child to take their bus" became taboo only in the 1930s, but before that, such usage was not considered incorrect. Indeed, it turns out there is a [Wikipedia page](#) on this subject with examples of the "singular they" from such authorities as Shakespeare and Thackeray, as well as a fascinating discussion of the pros, cons, and history of this controversial grammatical form.

In closing, Bogoslaw shared a conclusion he has gradually reached after years of immersion in translation theory and practice. Because of the fact that we English speakers only use the male pronoun for animals and humans with biologically male characteristics, for us *he* only means *he*, i.e., it is only a male pronoun. Other languages assign the male pronoun to a whole range of inanimate objects. Because of this, it simply does not have the same restrictive, exclusionary ring to it that it does in English. Perhaps this is why those languages have not been as aggressive in working toward linguistic gender neutrality.

Bogoslaw is currently writing a book provisionally entitled "Sexist Language, Gender Neutrality and Translation." This is a fascinating subject and one of global importance. I, for one, look forward to seeing it in print. This topic is part of Bogoslaw's broader interest in how respect is conveyed through linguistic forms; for example, he has also done research on how an array of world languages treat disability, disease, race, and ethnicity. Meanwhile, he seeks and encourages input from his colleagues who may have noticed interesting and relevant phenomena in their own languages. He can be reached at: larry@translab.us.

Nora Seligman Favorov is an associate editor of the *SlavFile*, a former SLD administrator, and a certification grader for Russian into English. A regular translator for *Russian Life* magazine, her freelance Russian>English work is primarily in the area of Russian history. Among the recent publications she is most proud of are the literary excerpts she translated for *Davai! The Russians and Their Vodka* and the forthcoming *Atlas of the Ethno-Political History of the Caucasus*. She lives in Chapel Hill, NC and can be reached at norafavorov@gmail.com



Larry Bogoslaw shares an anecdote during his presentation.

Dancing with a Dragon: Advancing Productivity and Quality Using Voice Recognition in CAT Tools

Presented by Tom Fennell and Andrew Levine

Reviewed by Jen Guernsey

This ATA Language Technology conference session, presented by SLD member Tom Fennell and his French>English translator colleague Andrew Levine, was a review and demonstration of *Dragon Naturally Speaking* speech-to-text software. I attended mainly because I had been hearing Tom sing the praises of his *Dragon* software for so long that even I – late adopter of technology that I am – was curious to find out just what this *Dragon* software could do for me.

Tom and Andrew outlined the basics of the software; gave a balanced assessment of the software’s costs, benefits, and limitations; and provided a live demonstration of the software, complete with the normal complement of glitches and errors, so that by the end of the session I felt very well-informed.

The reason that *Dragon Naturally Speaking* is pretty much THE speech-to-text software to invest in is that it is trainable. Before using the software, the user reads a preselected text aloud, and the program then adapts itself to the user’s individual speech patterns. As a result, *Dragon* is far more accurate than most speech-to-text software (if you’ve ever tried asking *Siri* a question on your iPhone, you’ll understand the importance of that). The training process does require a small investment of time – perhaps half an hour – up front. For English speakers with a foreign or strong regional accent, it is wise to provide more than one speech sample to give the program the best chance to adjust to the user’s speech pattern.

After that, the program continues to be “trained” every time the user makes a correction to text that was entered, provided the correction is done through the software and not manually. This makes correction somewhat cumbersome, however, as it entails verbally choosing from a list of options or making a request to spell the word and then spelling it aloud. I am sure that I myself would find it very tempting to just make my corrections via keyboard, but then I would lose some of the *Dragon* advantage.

Using *Dragon* to input a translation offers several advantages. The first, and most obvious, is speed. Tom and Andrew have found their initial input speed

increased by 28-38%. While some of this gain might well be lost in the correction process, it is still significant. Tom and Andrew demonstrated the operation of the software within CAT tools, in their case TRADOS. It seemed a fairly easy matter to adapt the tool to this sort of usage. *Dragon* offers an additional speed booster, in that the user can set up verbal shortcuts for long phrases that are being repeated throughout the document.

The second advantage is freedom from bondage – to the desk, that is. A *Dragon* user does not have to sit at a desk nearly immobile with hands hovering over a keyboard. In fact, with a wireless microphone, the mobility gain is considerable. For those who suffer from carpal tunnel syndrome, back pain, or other health conditions aggravated by lots of sitting and typing, this can be a real benefit. It also would be a boon to those who think better while in motion, or who would simply like to be less sedentary.

The third advantage is not one you would read about in *Dragon*’s promotional literature, but I found it the most interesting. Tom in particular has found that translating orally has helped preserve his fluency in his non-native language, presumably because he is continually forced to treat the source language sentence as a single entity, and to focus on the meaning underlying the sentence. In a way, this brings translating a little closer to interpreting. I am sure that I too would benefit from this sort of continuous sight translation exercise.

No software is perfect, though, and *Dragon* does have its down sides. The first is that it is available in rather few languages: for Mac, it can be used for translating into English, French, German, and Italian; and for PC, into those languages plus Spanish and Dutch. So right away it is of no practical value for the SLD members translating out of English. Second, there is a learning curve, of course. While the software seemed fairly intuitive, I know that in addition to



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Notes from an Administrative Underground

Lucy Gunderson, SLD Administrator



School Outreach

I was very pleased to visit Mrs. Persampire's 4th grade honors class at PS11 in Woodside, Queens on December 14, 2012 to talk about translation and interpretation. I'm glad my daughter Emily finally gave me her permission to visit her class, because I had a great time and it seemed the class did as well. I was impressed by what the students already knew about translation, and it was exciting to hear them share their experiences and ideas. Now I would like to share my experience with you in the hope that it will encourage some of you to visit schools in your area.

The Approach

Made at the end of a parent-teacher conference.

Me, clumsily: Um, I'm a translator? And I'm interested in school outreach? Could I come—

Mrs. Persampire, reaching for her calendar: What's a good day for you?

I suspect that you would get a similar reaction from any teacher in your community, so don't feel nervous about asking!

Preparation

I largely followed Lillian Clementi's excellent guidelines for presenting to 4th and 5th graders (www.atanet.org/ata_school/level_elementary.php). I spent three weeks preparing, and I tried to devote at least 30 minutes a day to the talk. Needless to say, I found that the content changed greatly over these three weeks. As I worked through my notes, I came to the realization that, as fascinating as we translators find it to sit alone at home all day with no one but our computers for company, our daily lives are probably not all that interesting to others, especially a lively group of nine-year-olds! So, since almost every child in class 401 speaks another language at home, I decided to build my talk around them and their experiences.

With this in mind, I tried to come up with ways to maximize their participation by turning every point into a question. I also looked for supporting materials to let them flip through, including several of my

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DANCING WITH A DRAGON *Continued from page 9*

investing the time to train the *Dragon* with the initial reading passages and the proper correction methods, it would take me a while to adjust to stipulating capital letters ("cap A"), numerals ("numeral one"), and punctuation ("comma"). There is also the cost of the software – \$199, which is not unreasonable but still is not pocket change – and its rather substantial drag on system performance, to the point that it is good to have as many programs turned off as possible. And then there are homophones. Oh, the homophones. *Dragon* is rather adept at figuring out homophones from the context – for instance, it would recognize that after "Thomas" the word would be "Paine," but after "chronic" it would be "pain" – but adept does not equal perfect. The presenters noted that this makes careful proofreading even more important, because it would be very easy to have that article on "gas trading" turned into an article on "castrating." Oops.

In my particular case, I'm going to hold off on getting *Dragon* for myself. First of all, I am a very fast typist, so I can usually type faster than I can translate anyway. Second, and more important, much of my translation work falls into the categories that Tom and Andrew cited as the least useful for *Dragon*: tables

and lists (where there is little context for *Dragon* to draw on), abbreviations, and lots of medical and pharmaceutical terminology that the software would surely have a difficult time getting straight.

Since Tom has been lobbying me to try *Dragon* for several years now, he might consider the presentation to have failed, since it didn't convince me to hop on the *Dragon* wagon. From my standpoint, though, the session was a complete success, because it gave me enough information to make a truly informed decision.

Not only that, but never fear, Tom – I haven't written *Dragon* off completely. It does have quite a few plusses. A few more long days of having my butt glued to a chair as I try to make deadline might eventually convince me to take the plunge.

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SCHOOL *Continued from page 10*

dictionaries (even the dictionary I used in 4th grade!), translations of middle-grade books into English (the *Ghosthunters* series by Cornelia Funke, the *Geronimo Stilton* series), a translation into Russian of the second book in the *Harry Potter* series, and a *Judy Moody* book that gives examples of how the name Judy Moody has been translated into other languages.

When I had my presentation more or less set, I ran through it many times, keeping a close watch on the clock. I was allotted 30 minutes, but I knew I would have to leave time for discussion and questions. This process was quite important because it forced me to identify the salient points and focus on those. I ended by deciding I needed to keep my talk to 20 minutes and leave 10 minutes for discussion.

There were also other aspects of preparation that did not involve the talk itself. Knowing from previous school birthday party experiences that my success hinged on the content of goody bags, I ordered several pounds of candy from a Russian store in Brighton Beach, and I also bought miniature Russian and American flags from an online flag store. Obviously this did involve a small personal investment, but it was well worth it.

Finally, I pulled out all the stops and ironed my clothes, an activity typically reserved for conference settings.

The Big Day

I will confess to having plenty of butterflies in my stomach on the morning of my talk. Even though the class gave me a warm welcome and made me feel very comfortable, the butterflies never quite left.

I started by introducing myself and asking the class what the word translator means. Then I asked the students to tell me what languages they speak besides English, which led to a discussion about the meaning of the word “bilingual.” From there, we did a translation exercise, where I wrote a word on the board and had volunteers come up and write the same word in their languages. Next, we did an interpreting exercise, where I spoke a sentence and had volunteers interpret the sentence into their languages. We went on to talk about where translators and interpreters work, what kinds of tools they use, and what kind of training they need. Finally, I brought out my dictionaries and the other books I mentioned above. I explained how I use my dictionaries, and then we talked briefly (I was running out of time) about the various translation challenges posed by each of the fiction books.

I concluded the talk by encouraging the bilingual students in the class to study their second languages the way they study English in school. I tried to drive



Lucy Gunderson and Mrs. Persampire's class.

home the point that a second language will be valuable to them in any job they choose, even if they decide not to become translators or interpreters.

Advice

The best advice I can give is to involve the students as much as possible. This keeps them interested and makes them feel that they have a stake in the subject of your talk. However, I would caution against asking open-ended questions if you are under a strict time limit. For example, when we were talking about where translators and interpreters work, I asked “Why would they work in a hospital? Why would they work for the U.S. government? Why would they work for Nintendo?” This kept the conversation focused and under my control. Later, I made a mistake when I asked the open-ended question, “What kinds of tools do translators and interpreters need?” I received great answers, but I did lose a little bit of control over the direction of the conversation and I ended up spending more time on this topic than I had originally intended.

I would also say that if any part of your talk falls flat, just let it go and move on to the next topic. After all, the point is to get the students excited about language, not to make sure they understand the finer points of everything you say. In this respect, I was lucky to have Emily around to run things by beforehand because she helped me weed out the less successful parts (“Some of you may think my first name is ‘Emily’s’ and my last name is ‘Mom.’” Hey, I thought it was funny!)

On the whole I would have to say that I had a fantastic first experience with school outreach. I would like to thank Mrs. Persampire and class 401 for having me and being enthusiastic participants in my presentation. I hope to be able to visit other classes at PS11, and I’m looking forward to the time when my son is old enough for me to visit his class!

The Virtues of Native Speaker Translation

Jon Tappenden



I came across this text on the English page of a Polish website.

*Map of Warsaw Uprising 1944
Memory Places*

The Interactive Map of Warsaw Uprising Memory documents the places bound up with the Warsaw Uprising that are spread all over

the city. It was prepared basing on the map "Places of Memory of Warsaw Uprising" issued by The City of Warsaw Promotion Department on the 60-th anniversary of the Warsaw Uprising. The basic material was supplemented with new commemorating plates and monuments that were not marked in the above publication. The layout and construction of the map allow comfortable journey through the districts of Warsaw. The map will be verified and mastered.

I was curious what the basis of such a strange text could be, so I went to the Polish "Mapa Pamięci" page to see whether this was a translation of an original Polish text. It was. This is the original:

Interaktywna Mapa Pamięci Powstania Warszawskiego 1944 stanowi dokumentację miejsc związanych z przebiegiem Powstania rozszaniych po całym mieście. Skonstruowano ją na podstawie planu „Miejsca Pamięci Powstania Warszawskiego” wydane go z okazji 60-tej rocznicy wybuchu Powstania przez Biuro Promocji Miasta Urzędu m.st. Warszawy a opracowanego przez Wydawnictwo Kartograficzne DAUNPOL Sp. z o.o. w Warszawie. Pierwotny materiał został uzupełniony o nowe tablice i pomniki, których nie umieszczono na w/w planie. Układ i konstrukcja mapy pozwalają na dogodnie przemieszczanie się po poszczególnych dzielnicach Warszawy. Mapa będzie sukcesywnie weryfikowana.

I don't think it was translated or verified and mastered by an English native speaker. How did this happen? How could a text like that be translated in that way, not proofread, and then put on the website of the Stowarzyszenie Powstania Warszawskiego, 1944 [the Society of the 1944 Warsaw Uprising]?

The memory of the Warsaw Uprising is sacred to Poles. It is solemnly commemorated every year in Poland, which makes this oversight even more surprising, and for some, possibly upsetting.

I asked Assistant Professor of English at Gdańsk University, and author of many articles on Polish-English translation, Dr. Łucja Biel, why the quality of English translation in Poland is so poor:

The translation flow from Polish into English is perhaps as large as the flow from English into Polish. Since Polish is a so-called language of limited diffusion, which means that few people outside Poland use it, there are not so many (in fact very few) native speakers of English who know Polish and are capable of translating from its specialized varieties. For this reason it is a standard situation where translation into English is done by native speakers of Polish, which is regarded as unprofessional in Western European countries. The quality of translation into English is in general low in Poland: translation is not always provided by well-trained translators and, even if it is, it is seldom proofread by native speakers of English. As a result, a translation has a flavor of "translationese," ranging from mere stylistic clumsiness and unnaturalness if the quality is relatively good, to language errors which impede comprehension in more acute cases. Why are translations not proofread by native speakers of English? In my opinion the main reason is the clients' low awareness of translation quality and their inability to assess the quality of non-Polish texts. As a result, they are unwilling to pay for proofreading, which certainly increases the total cost of translation. Many agencies compete with price rather than with quality and they do not educate clients about the importance of revision. While there are cases when proofreading is less necessary, some texts require top publishable quality, in particular if they are contracted by public institutions and refer to important events in Polish history.

It's been twenty-one years since the fall of communism in Poland, and huge economic growth has occurred since then, but it will take another generation before some markets catch up with the West.

Polish students graduating with English language degrees and qualifying as certified translators have a great deal of knowledge of the technical terms needed to provide legal and commercial translations, but these students are taught an old-fashioned and very stiff-sounding style of English which in my opinion puts them out of touch with the real English of today. Even more frighteningly, Polish businesses look for the cheapest translation solutions, leading to publication on websites of texts like the one above. This is due to two reasons: firstly the desire to save on translation costs and secondly a lack of awareness that the level of service is so poor.

With the influx of Poles to the UK over the last few years, English language translators from Poland are settling and providing their services in the UK and

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Ireland. This hopefully means that their contact with the real English language will lead to an improvement in the skills of Poles offering English translation services.

This contact with the real language will, with time, reduce the number of instances of poor translation (and lack of proofreading) such as the example described above. As discussed above, Polish native speakers also have a monopoly over translation into English in Poland as there are very few English native speakers in Poland (and elsewhere) capable of doing this to a professional standard, especially in specialist fields.

Why is the rule of translating into one's native language so important? Some translators take the view that a translation should have the feel of the original language, and find it acceptable for a translation to sound like a translation. In my view this is saying that source language interference is acceptable. It is true that we should convey to the reader the cultural and/or political context, style and register of the source text, but we should use natural language to do it.

In some areas of translation there are set terms that require only a dictionary knowledge of the source language and little translation skill, but the rendering into English of notions used in a Polish source text requires knowledge of semantics and an understanding of those notions and experience in using them. This understanding and experience is the factor giving us the capability to produce a natural (and not an artificial) sounding text, and is the hallmark of what I define as a "professional" translator.

Being a Native Speaker Is Not a Substitute for Subject Area Knowledge

On the other hand, people translating into their native language who do not possess a good knowledge of the subject area will not be able to produce a translation that sounds "natural," as the fact that they do not feel at ease in writing about the subject matter will be apparent in their writing. This lack of comfort in the subject area forces translators to resort to a literal translation of the source text, rendering their prime asset, their native knowledge, worthless. Consequently, the more confident the translator feels in the subject area, the more the translator will be able to depart from the literal wording and produce a good, natural sounding, professional translation. This maximizes the "native knowledge effect."

Choose a Native English Language Translator Who Has Experience of Life in Poland

Total immersion in a foreign language, by living for an extended time in a country in which that language is the native language, is the crucial aspect leading to the "real" contact with the language. A nation's culture moulds the language it uses, and although the mentalities of native Polish and English speakers are in many ways very similar, there are specific elements of Polish culture and history that might pose linguistic difficulties for translators translating from Polish into English.

Some notions that exist in the Polish language that cause these difficulties are *sklep monopolowy*, *zameldowanie*, *lustracja*, *spółdzienia lokatorska*, *użytkowanie wieczyste* – I mention these terms (and there are many more) in order to give examples of words of which the dictionary translation will not convey the entire cultural and political context in which the term is used. Some explanation or additional words or phrases, or even a footnote with a full explanation of what a term means in the Polish context, will be needed.

Anyone living in Poland for an extended period of time will know that in the Polish language there are many words and phrases whose translation requires first-hand knowledge of areas such as social relationships, current affairs and popular culture in Poland and in the respective English-speaking country in order to avoid misrepresentation of the intention of the speaker.

The need to account for Polish "cultural-linguistic baggage" should be foremost in the mind of the native English speaker translating from Polish into English. Adherence to this principle of adaptation to terminology used in the country of the target language, and not the country of the source language, helps avoid "Polish English" phrases, or to use the fine phrase used by Dr. Biel, "translationese" – such as "air forces" instead of "the air force," "self-government" instead of "local government" or "autonomous organization," etc.

To use a simple example with which any learner of Polish will be familiar, Poles use *Pan* and *Pani* without a surname as a polite form where English native speakers just use "you." Here again, knowledge of the social norms, and not just of semantics, is required. An example of a social norm in the English language is the use of "can," "could" and "would" and of long phrases to soften a message. This is more important in English than in Polish. An English native speaker

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feels a compulsion to say things like *I'm very sorry but I'm going to have to ask you to leave now*, while a Pole would not use such an elaborate phrase. Longer phrases do also soften the message and express politeness in the Polish language, but the Polish speaker feels less obliged to use them; compare *Sorry, you're not actually allowed to smoke here* and *Tutaj nie wolno palić* used in similar circumstances with no less expression of respect intended towards the addressee. Saying *You're not allowed to smoke here* to one's customer in English certainly sounds rude; another very obvious example is the Polish *nie*, which sounds abrupt and rude to a foreigner (for example, from the UK) who speaks Polish, and sends a message to the inexperienced Polish learner that the other party (for example, a shop assistant) has no interest in dealing with them, when this does not have to be the case at all. Lack of regard for social norms in the source or target language can lead to misrepresentation, and thus to mistranslation.

Polish people have an animated way of speaking that can also be very upsetting for someone new to Poland, and emotions can appear to get very high during an animated exchange of views when in fact there is very little true animosity at all. In the UK a similar use of raised voices and gestures and most of all emotional use of language would certainly mean a breakdown in communication. Social and cultural issues such as these also affect the way a text is translated from Polish into English.

So we see that culture, behavior, and social protocol are inextricably linked to use of language, and from this point of view knowledge of semantics without appreciation of the issues discussed above is a good point of reference for a potential client assessing the ability of a translator.

Another and perhaps the most visible result of this long-term shortfall of native English speakers translating from Polish into English are the names of Polish administrative institutions. For many years these have been translated literally into English in

a manner that is confusing and does not convey the function of the institution. Here one could return to the "translation should sound like a translation" argument, but who is the translator accommodating, the author of the source text or the translation addressee? To translate names of institutions well one has to have some knowledge of similar institutions in an English-speaking country, and the usual point of reference is the UK or the US. I am not advocating application of the terms currently used in the UK (for example) to Polish institutions – such over-compensation would show disregard for the Polish political context – but some happy medium needs to be found by comparing the English names of Polish institutions and the names of the equivalent institutions in the UK. Unfortunately, rather strange-sounding names have been adopted by the English-speaking business community in Poland and are now so ingrained that no amount of presentation of more logical and better-sounding alternatives will result in them being replaced. I cherish the rare moments in which I am called upon to think up English equivalents for names of institutions for which there is as yet no "established" equivalent.

A translator translating into his/her native language should not refrain from using this attribute to the full when producing translations; the quality of a translation is undermined considerably by adherence to a literal translation through fear of criticism or inadequate knowledge of the subject matter.

Above all, beware of translations that look like they were made on Google.

Jon Tappenden was born in the UK and currently lives in Poland. He has a degree in German language (1995) and has been a translator from Polish into English since 2000. He has translated for a number of institutions and private companies and taught translation workshops at the University of Warsaw. A member of the Polish Association for Certified and Specialist Translators (TEPIS), in 2006 he set up his own company TAPPENDEN TRANSLATIONS, providing translations for law firms and translation agencies in the UK and working on EC translation tenders. He can be reached at jon.tappenden@tdtranslations.pl and more information about him can be found on his website: www.tdtranslations.pl.

Finally: A New Edition of Lubensky's Idioms Dictionary!

A few years ago, Yale University Press approached Sophia Lubensky about publishing a new edition of her indispensable *Random House Russian-English Dictionary of Idioms*. After years of updating and editing, the new edition is almost ready and Yale's website gives October 22, 2013 as the publication date. Admittedly, \$75 is a hefty price tag, but due to its rarity, the Random House edition has been fetching hundreds of dollars on Amazon (the highest price listed on Amazon as of this writing is currently \$491.02).

THREE APPROACHES TO TRANSLATING JOSEPH BRODSKY'S "PILGRIMS" — AN EXERCISE IN STUDENT TRANSLATION

Yuliya Baldwin and Students

Translation is an art of analogy, the art of finding correspondences. An art of shadows and echoes...
Octavio Paz

I have taught Russian language at UNC Charlotte for more than ten years. I have witnessed firsthand how the original elation and excitement students experience when they begin to learn a foreign language subside and die when linguistic challenges seem insurmountable and exasperating. The deeper we advance into Russian grammar, which is often devoid of any logic, the faster the fatigue and frustration grow. I have always felt challenged – as a teacher and as an admirer of my native tongue – to find something outside the box to intrigue my students, tease their curiosity, and allow them to discover unsuspected talents in themselves and, ultimately, keep them in

love with the language. This semester I challenged my class of American students, who have been taking Russian for only four semesters, by assigning them to translate the poem “Pilgrims” by Joseph Brodsky. Brodsky, a “rock star” of 20th century Russian poetry, was unknown to them. So, my first task was to tell them about the poet. Then they were each asked to try to translate the poem without my help.

I have chosen three translations for this article and asked the students to describe their feelings and experiences when translating the verses. Results far exceeded my expectations. The three student translations appear immediately below. The Russian original, a literal translation, and a poetic translation by a more experienced poetic translator appear on page 17.

Ashley Duggins	Sara Gymburch	Erin Fiorey
Past colosseii, temples, past churches and taverns, past grandiose graveyards, past bustling bazaars, past the world and past woe, past Mecca and past Rome, scorched from the azure sun, go on the earth pilgrims. Broken, they are, bent, hungry and half-clothed, their eyes full of dusk, their hearts full of dawn. In their wake sing wastelands, heat-lightning flashing, whilst stars hang over them, and birds shout hoarsely to them: that the world remains the same, yes – the world remains the same, spectacularly snowy, tentatively tender, the world remains deceitful, the world remains eternal, perhaps comprehensible, but infinite, none-the-less. And it means there will not be sense, from faith in neither self nor God. ...and it means there endures only, illusion and the path. And be over the earth dusks, and be over the earth dawns. Nourished from her soldiers. Endorsed by her poets.	Past stadia, temples, Past churches and bars, Past chic cemeteries, Past big bazaars, The world and grief pass by Past Mecca and Rome, A blue sun burns, And pilgrims walk across the land. They are crippled and bent, Hungry, and half-clothed, Their eyes are full of setting stars, Their hearts are full of dawn. Deserts sing for them, Lightning flashes, Stars stand above them, And birds shout hoarsely to them: (that) The world will remain the same, Yes, it will remain the same, Dazzlingly snowy And questionably tender, The world will remain deceitful, The world will remain eternal, Maybe, it is comprehensible, But all the same endless. And, therefore, it will not only be From faith in yourself, but also in God. ...Though, there only remained Illusions and roads. But sunsets are above land, And dawn is above land. Fertilized by the soldiers. Acclaimed by the poets.	By stadiums, temples, By churches and bars, By fine cemeteries, And grand bazaars By peace and by grief, By Mecca and Rome, Blue burns the sun, On earth Pilgrims roam. They are broken, bent, Starving, half-dressed, Their eyes full of dusk, Their hearts full of dawn. From the desert singing, Lightning is flashing, Above them stars rising, And the birds are shouting That the world stays the same, Line omitted Snow is blinding As unquestioned faith The world will stay a liar The world will always be, Perhaps understandable, But always and forever. And therefore, unknowable By faith alone –only in God. ...And then there was only Illusion and the road. And to be above earth's sunset, And to be above earth's dawn. To nourish her soldiers. To encourage her poets.

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Ashley Duggins: I am not a translator, and I am not a poet. Before this, I had never translated a poem and had scant knowledge of poetry. I am a student of Russian and a lover of literature. I enjoyed this as an exercise in expanding my limited vocabulary, and perhaps, in the process, experiencing a little of the non-translatable elements of Russian poetry.

In translating “Pilgrims” by J. A. Brodsky, I began with a very simple word for word translation (relying heavily on a dictionary). I started revision by hunting for English synonyms I could use in place of the words in my original. A Russian friend then reviewed it, to give his opinion as to whether my translation relayed the basic meaning of the poem and to clarify the meaning of a few lines I had misunderstood. I then spent hours counting syllables, marking word stresses (based on online recitations of the poem), and cursing the free-word order of Russian that makes finding rhymes so easy (something that I found impossible to preserve in my English translation). After dozens of revisions, I came to an acceptable final draft. I tried to create a translation that was somewhere between Brodsky’s original in content and sound and a poem that would be acceptable in English. Although this assignment has not changed my attitude toward Russian – still the most rewarding and challenging subject I am currently studying – it was nice to see what I might be able to do after I study the language for a very, very long, indefinite amount of time. I suppose I mean to say that being able to understand the poem to the limited extent that I could was, for lack of a less clichéd phrase, like seeing the light at the end of the tunnel. My attitude toward translating in general has not changed, but I am beginning to question if poetry should be translated at all. I think poetry is the art of placing the perfect words in the perfect order, and it’s impossible to replicate the sound and rhythm of a poem when translating it from one language to another.

Sarah Gymburch: Translating this poem was very difficult, as I knew very few words in it. After I looked up all of the words, I still had a large mess of words to plow through. To form sentences from these words, I tried to decipher the correct part of speech form of each Russian word, and then its grammatical case. This was the most difficult part of translating the poem. After I had turned the words into sentences, I revised the poem, editing the sentences so they made more sense in English, while also trying to stay true to the form of the original.

I like this poem more now that I have worked on it because I understand it better. When I first translated it, I only looked at the words. It is hard to appreciate

a poem as isolated words that create only fragmented ideas. Assembling the words into sentences and phrases helped me to understand the poem better. I definitely did not understand the overall meaning of the poem before I started working on it. Only after reading it over and over could I begin to understand what this poem may mean.

Before doing this, I thought that each Russian word had an ideal English equivalent. It’s just the type of person I am: there is only one right answer. While translating the poem, I had to choose between words, decide if I wanted to add in articles. It changed my perspective; Russian, and maybe languages in general, can be translated in so many ways that, though there may be a best answer, it may not be completely true to the original. I appreciate translators much more now that I have tried to translate something on my own. There is so much translators must consider, such as rhythm and whether or not to rhyme, on top of the word for word translation. They have to put so much work and thought into translations that I would consider them writers because they have so much to do with how the translated work reads.

Erin Fiorey: When Dr. Baldwin approached us with this opportunity to translate Joseph Brodsky’s “Pilgrims,” I felt excitement and apprehension in equal measure. As a graduate student in Latin American Studies, I sight-translate texts daily from Spanish to English. But translating from Russian to English, and in poetry, felt like a labyrinthine adventure.

Of course some problems remained the same whether working from Russian or Spanish: inverted word order, identifying verb modes and tenses, declensions, and idiomatic expressions. But other hurdles proved more difficult to clear, like poetic language, my concern about the adequacy of my grasp of Russian, and nuance. I felt obliged to solicit opinions of others. The first eight lines were simple enough, and without changing many of the words I managed to achieve rhythm and rhyme. But after that, the task of maintaining the form became too demanding.

Consulting with a friend, I wrestled over more abstract concepts: whether poetry ought to be translated in the first place, and how much license a non-native speaker should grant him- or herself when translating. You cannot avoid projecting your own values, prejudices, and preferences for words and ideas from one language to another. Nuance feels like everything, as though without it your work would be irrelevant, impotent, useless – as I learned through struggling with

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“fertilizing.” As I edited my translation for the third time, I wanted to respect Brodsky’s original meaning as much as my limited skill would allow. It was a challenge worth taking on, a labyrinth worth journeying through.

From *Lydia Stone*: When Yuliya and Martha found out that I too had translated “Pilgrims,” they asked me to comment on this project and publish my own translation. First, I would like to congratulate Yuliya for setting this challenge, and all of the students who completed the assignment and the three she selected for doing such an impressive job considering how recently they started studying Russian. Comparing just the poems first, and leaving aside adherence to formal features of meter and rhyme – which even I find very difficult to replicate with Brodsky – I would conclude that the student translators do not pay as much attention to keeping the English smooth and normal as I do. It would also seem that as the poem becomes more abstract in the last stanza; their grasp of what Brodsky is saying breaks down, at least partially. I suspect that I do not start translating until I feel I have a good understanding of the meaning of a poem

(obtained frequently with the help of a Russian native poetry lover). I therefore do not become confused by unusual grammatical constructions such as occur in Brodsky’s last few lines, but translate what the construction “must” mean.

However, the process the students and I follow and the insights we draw from it are almost startlingly similar. We use sources and ask friends. My knowledge of what sources are available may be broader, but this comes with experience. I cannot remember translating any poem without using multiple dictionaries (bi-and unidirectional), thesauruses, and rhyming dictionaries, and as an SLD member I have friends to consult who not only are native speakers of Russian but are steeped in Russian poetic tradition and are poetic translators themselves. I never start to translate before I have checked with one of them that my overall grasp of a poem’s meaning is correct.

The most important thing that all three young women realized was that translating poetry is a matter of compromise – between overall meaning and the meaning of each word, between formal features

Иосиф Бродский	Literal Translation	Poetic Translation by Lydia Stone
<p>Мимо ристалищ, капищ, мимо храмов и баров, мимо шикарных кладбищ, мимо больших базаров, мира и горя мимо, мимо Мекки и Рима, синим солнцем палимы, идут по земле пилигримы. Увечны они, горбаты, голодны, полуодеты, глаза их полны заката, сердца их полны рассвета. За ними поют пустыни, вспыхивают зарницы, звезды горят над ними, и хрипло кричат им птицы: что мир останется прежним, да, останется прежним, ослепительно снежным, и сомнительно нежным, мир останется лживым, мир останется вечным, может быть, постижимым, но все-таки бесконечным. И, значит, не будет толка от веры в себя да в Бога. ...И, значит, остались только иллюзия и дорога. И быть над землей закатам, и быть над землей рассветам. Удобрить ее солдатам. Одобрить ее поэтам.</p>	<p>Past horse race stadiums, and shrines, past temples and bars, past chic cemeteries, past large bazaars, past the world and grief, passing Mecca and Rome, burnt by blue sun, pilgrims go across the earth. They are maimed, stooped hungry, half-dressed, their eyes are full of sunset, their hearts are full of dawn. Beyond them deserts sing, heat-lightening flares, stars burn above them, and birds cry hoarsely to them: that the world will remain as it was, yes, it will remain as it was, dazzlingly snowy, and dubiously tender, the world will remain full of lies, the world will remain eternal, perhaps, comprehensible, but nevertheless, unending. And thus no use will come of belief in self or in God. And, thus, all that remains is illusion and the road. And above the earth will be sunsets, And above the earth will be dawns. And it will be fertilized by soldiers. And endorsed by poets.</p>	<p>Passing by shrines, sanctuaries; passing raceways and bars; passing ornate cemeteries; passing by teeming bazaars; past all the world, past its woe; passing Mecca, passing Rome; burnt by the sun, they come and go. Across the earth the pilgrims roam, decrepit, stoop-backed and maimed, empty bellied, ragged, torn; in their eyes daylight has waned, in their hearts they carry dawn. Above them stars burn in the skies; beyond –sands of the desert sigh; summer lighting flares and dies; overhead –birds hoarsely cry that Earth will stay, will stay unchanged; what it was it will remain: devious, tender and strange dazzling with a snow-white flame. Earth will remain immutable, deceptive, vast, inscrutable, not beyond comprehending, perhaps; but never ending. What sense then to pilgrims’ quest, or to faith in self and God? There’s no use; there’s nothing left except illusions and the road. Every day: sunset-sunrise; below the Earth forever lies By her soldiers fertilized, By her poets humanized.</p>

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SLAVFILE LITE: NOT BY WORD COUNT ALONE

Lydia Razran Stone

Former *SlavFile* associate editor Laura Wolfson has sent us the following quotations from Rebecca West's 1941 book *Black Lamb and Grey Falcon: A Journey through Yugoslavia*, which she (Laura) says is one of her all-time favorite reads.

"...in the West, conversation is regarded as a means of either passing the time agreeably or exchanging useful information; among Slavs it is thought to be disgraceful, when a number of people are together, that they should not pool their experience and thus travel further towards the redemption of the world."

"These people [Slavs] hold that the way to make life better is to add good things to it, whereas in the West we hold that the way to make life better is to take bad things away from it."

"In the Balkans people are more apt to sit down and look at disorder and discuss its essence than clear it away."

"...the Turk longed throughout the centuries to make the Slav subject to him, although the Slav is never subject, not even to himself."

Laura adds that, as far as she knows, West only had wide firsthand acquaintance with those Slavs inhabiting the former Yugoslavia. Note also the date of the book. (Warning for those who want to read the book: it is 1 *tolstoy* + in length.)

In an article in *The Week* e-magazine, entitled "Why Women Talk More than Men" (the answer BTW is a newly identified brain protein), I found another use of *War and Peace* as a metric of mega-verbiage. "Studies have long suggested that the average woman speaks about 20,000 words a day. The average man, on the other hand, hovers closer to 7,000. That means in one year, a Chatty Cathy could wind up speaking 4.7 million more words than a member of the quieter sex, or the rough equivalent of narrating *War and Peace* in its entirety... eight times." It may not be long now before my dream of having the *tolstoy* universally recognized as a unit equal to 1000 pages is realized.

Almost every morning my husband and I do the "Scrabblegram" word puzzle in the *Washington Post*, either together or sequentially, later comparing notes. This puzzle presents a series of scrambled groups of seven letters that can be unscrambled into words of different lengths, with a large bonus for using all seven letters in the word. Usually Ned is better at this than I, but occasionally something gives me an edge over him on one of the words. The other morning this edge came from being a Slavist. The letters were

IUPPHNS and the solution was "pushpin," a word I am not aware of having heard in conversation for at least the last 30 years, if ever, but that invariably is suggested by not-yet-customized spellcheckers when one has occasion to refer to Pushkin.

How many of you have heard of the book *Moscow and the Muscovites* by Vladimir Gilyarovsky, first published in 1926? My translation partner, Vladimir Kovner, says he so loves this book that it was one of the very few he brought with him from what was then the Soviet Union. Well, Russian Life Books is having this book translated for publication (due out next fall) and, since I translate poetry for them, they asked me if I would give some suggestions to the translator, Brendan Kieran, about his renditions of some of the poems it contains. One of the poems Brendan sent me to look at reads in the original:

Вчера угас еще один из типов,
Москве весьма известных и знакомых,
Тьмутараканский князь Иван Филиппов,
И в трауре оставил насекомых.

Literally: One of our Moscow types, famous and well-known, expired yesterday, Cockroach-swarm prince Ivan Filippov (died) and left the insects in mourning.

Brendan's translation stuck pretty close to the original but additionally mentioned that Filippov was a baker famed for his rolls. I could not make head or tail out of either the original or the translation, so I wrote back demanding context. Here it is: Filippov was a Moscow baker famed for his rolls. In Brendan's translation from the book:

"In those days, Moscow's all-powerful dictator was Governor-General Zakrevsky, before whom all bowed and scraped. Every morning he was served tea with Filippov's hot rolls.

"Wha-aat kind of filth is this! Bring me Filippov the baker!" the Governor-General burst out one morning at tea.

Servants, not understanding the problem, dragged a frightened Filippov to their boss.

"Th-This is what?" he asked, and shoved toward Filippov a roll with a roasted cockroach sticking out.

"Th-this is what! Ah?"



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“It’s really very simple, Your Excellency,” the old man said, turning the roll over in this hand.

“Wha-at? Wha-at? Siiiiimple?”

“It’s a raisin, sir!”

Filippov ate the piece with the roach.

“You’re lying, you bastard! How can a roll have raisins? Get out!”

Filippov ran to the bakery, grabbed a bag of raisins, and poured it into the roll dough, to the great horror of the bakers. In an hour, Filippov treated Zakrevsky to a roll with raisins, and in a day there was no end to customer demand.”

I was so charmed by this story that I immediately wrote my own poetic riff on it. Here it is.

*On the Death of Ivan Filippov,
Baker of Sublime Rolls*

The oven’s cold, the death knell tolls:
Fillipov’s gone; so are his rolls.
With matchless skill, near magic power,
He coaxed ambrosia from plain flour.
And once he even was so brazen
To turn a cockroach to a raisin.
All of Moscow weeps, forlorn.
And for him even roaches mourn.

And even this is not quite all I have found to say on this subject. I originally, assuming that Moscow cockroaches were black, used as a last line to the above, “And clad in black the roaches mourn.” However, no one got it, for the logical reason that cockroaches are not black. While searching the web for evidence on this abstruse topic, using Russian cockroaches as a prompt, I found a whole series of articles discussing the apparent 21st-century depopulation of cockroaches more or less throughout the territory of the former Soviet Union, causing significant ecological concern. There is even a Wikipedia article with 18 references, one of which refers to the potential annihilation of the human race from roach deficit. One article indicates that I was at least partially correct about color. The roaches native to Russia, called Oriental cockroaches I believe, were indeed black, but these were displaced in the mid-20th century by so-called Prussian cockroaches, which are reddish.

And even that was not quite all. Some reasons that have been advanced for the disappearance of cockroaches are cell phones (probably they are using them while driving) and what is called eu-remont (evidently renovation of living quarters using modern European chemicals and construction materials). Today, I gave this information to my buddy and translation partner Volodia, with whom I have been discussing this Russian cockroach issue. He tells me that eu-remont

is more often referred to as yev-remont, which has been lengthened to the form yevreyskiy remont (or Jewish renovation). So, now the Jews, who have been blamed for so many misfortunes over the course of history, are being set up to take the blame for the potentially disastrous disappearance of cockroaches in Russia. Disgraceful!



While Russia has been losing roaches, France has been losing some of its famous citizens to its former Cold War foe. I would imagine most readers have already heard about the departure of Gerard Depardieu. However, I have seen but one report (in a recent *New Yorker*) that on the day after GD got his passport, Brigitte Bardot threatened to defect to Russia if the French government did not abandon its plans to euthanize two tubercular elephants. (As humorist Dave Barry used to say, I am not making this up.)

After working on the piece about alternate translations of *Anna Karenina* reprinted on pages 20-23. I have become motivated to amass a collection of all the English translations of this great work (without spending more on each one than the price of a sandwich). Recently at my public library book sale I bought a facsimile edition of the first American translation, which a little research establishes as being done in 1886 by Nathan Haskell Dole. I have just been reading about Dole and have found out all kinds of interesting things, which perhaps I will report on later. However, right now I would like to talk about the edition (Avenel Books, 1984). The decision to “reproduce the text as published, complete with archaic terminology, and punctuation,” which clearly saved a great deal of money, not to mention editorial labor, is justified in an editorial note by the desire to “retain the flavor of the original as closely as possible.” In that case, why did the editors and publishers neglect to mention (anywhere in the book, I searched it well) the name of the translator, the man solely responsible for this flavor, especially since they scrupulously cite the names of the artists responsible for illustrations? Perhaps translator recognition truly has improved in the last 30 years or so.

SlavFile welcomes unsolicited contributions.

Anna in Translation Land

Lydia Razran Stone

This article is being reprinted, with extremely minor changes, from the Fall 2012 bilingual issue of the journal *Chtenia* devoted to Tolstoy. To learn more about *Chtenia* see: www.russianlife.com/chtienia/.

In the issue, we decided to take a particular passage from *Anna Karenina* and compare translations from different time periods. The passage below was chosen because it is so important both to the themes of the story and to Tolstoy's evolving philosophy. Tolstoy's major works usually contain alter egos. And Levin is Tolstoy's alter ego par excellence. Furthermore, the insight that saves him from his depression at the seeming mean-*inglessness* of life in the face of death is identical in function, as well as similar in content, to Tolstoy's.

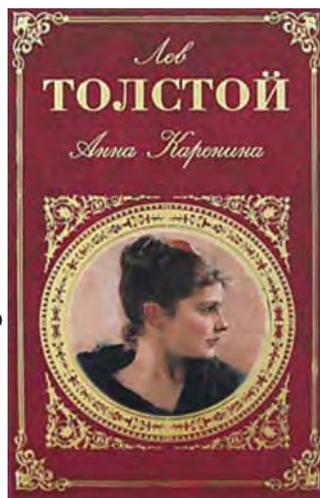
On the translations: There appear to be three periods during which new English translations of *Anna Karenina* were published: 1886-1918, 1954-1961 and 2000-2008. Six translations were found and examined. Three are discussed here, one to represent each period.

Original Passage:

Russian

Федор говорит, что Кириллов, дворник, живет для брюха. Это понятно и разумно. Мы все, как разумные существа, не можем иначе жить, как для брюха. И вдруг тот же Федор говорит, что для брюха жить дурно, а надо жить для правды, для бога, и я с намека понимаю его! И я и миллионы людей, живших века тому назад и живущих теперь, мужики, нищие духом и мудрецы, думавшие и писавшие об этом, своим неясным языком говорящие то же, — мы все согласны в этом одном: для чего надо жить и что́ хорошо. Я со всеми людьми имею только одно твердое, несомненное и ясное знание, и знание это не может быть объяснено разумом — оно вне его и не имеет никаких причин и не может иметь никаких последствий.

Если добро имеет причину, оно уже не добро; если оно имеет следствие — награду, оно тоже не добро. Стало быть, добро вне цепи причин и следствий.



И его-то я знаю, и все мы знаем.

А я искал чудес, жалел, что не видал чуда, которое бы убедило меня. А вот оно чудо, единственно возможное, постоянно существующее, со всех сторон окружающее меня, и я не замечал его!

Какое же может быть чудо больше этого?

Неужели я нашел разрешение всего, неужели кончены теперь мои страдания? — думал Левин, шагая по пыльной дороге, не замечая ни жару, ни усталости и испытывая чувство утоления долгого страдания. Чувство это было так радостно, что оно казалось ему невероятным.

Translation (1901) by Constance Garnett (U.K.) (1861-1946)

Fyodor says that Kirillov lives for his belly. That's comprehensible and rational. All of us as rational beings can't do anything else but live for our belly. And all of a sudden the same Fyodor says that one mustn't live for one's belly, but must live for truth, for God, and at a hint I understand him! And I and millions of men, men who lived ages ago and men living now — peasants, the poor in spirit and the learned, who have thought and written about it, in their obscure words saying the same thing — we are all agreed about this one thing: what we must live for and what is good. I and all men have only one firm, incontestable, clear knowledge, and that knowledge cannot be explained by the reason — it is outside it, and has no causes and can have no effects.

If goodness has causes, it is not goodness; if it has effects, a reward, it is not goodness either. So goodness is outside the chain of cause and effect.

And yet I know it, and we all know it.

[And I looked out for miracles, complained that I did not see a miracle which would convince me. A material miracle would have persuaded me. And here is a miracle, the sole miracle possible, continually existing, surrounding me on all sides, and I never noticed it. What could be a greater miracle than that?]



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Can I have found the solution of it all? Can my sufferings be over? thought Levin, striding along the dusty road, not noticing the heat nor his weariness, and experiencing a sense of relief from prolonged suffering. This feeling was so delicious that it seemed to him incredible.

The Translator

Constance Garnett is responsible for making virtually all of the great works of nineteenth century Russian literary prose available to English speakers for the first time. She did this as quickly and accurately as possible, with no background in translation theory and very little of the kind of reference material now available to contemporary translators.

Garnett did have the advantage of speaking English of a vintage nearly identical to that of Tolstoy's Russian. She has been criticized for skipping what she did not understand, for mistranslations and scant attention to matters of style and author's voice, and for excessive Briticisms. Nabokov despised her, calling her translation of *Anna Karenina* "a complete disaster," though who can say for sure that he would have had anything better to say about anyone else's?

Garnett went nearly blind while translating *War and Peace* and had to have it read aloud to her. I am in awe of what she accomplished during her lifetime with so few resources and am inclined to consider her sins to be minor. Almost all the monolingual English speakers of my generation who fell in love with Russian literature, and with Tolstoy in particular, owe Garnett a debt of gratitude. Readers may decide for themselves whether the above English translation is disastrous.

Commentary

First paragraph: In the second sentence, I would prefer *understandable* to *comprehensible*. It is clear to me that Tolstoy means not that one can see what Fyodor meant, but that people can generally understand the reasons for living like Kirillov. In the third sentence, I find *belly* rather than *bellies* jarring. The choice of *learned* in the long middle sentence is preferable to *wise*, since Tolstoy is clearly referring to philosophers and such, not to those whom he or Levin would actually consider full of wisdom. In the last sentence: *one ...knowledge* is unfortunate; most other translators I examined finesse this.

Bracketed passage: Evidently Garnett and the Maudes (Louise and Aylmer, the other highly prolific translators from this era), who followed her, used an earlier Russian version, which had a somewhat different form of this paragraph in another location in the chapter. I have inserted it here for the sake of completeness.

Last sentence of passage: *delicious* seems an unfortunate mistranslation, but is not fatal to the passage's meaning. However, it is possible an analogous Russian word might have been in the early version of the text Garnett was using.

Translation (1960) by Joel Carmichael, (U.S.) (1915-2006)

Theodore says that Kirilov the house porter lives for his belly. That's understandable and rational. As rational creatures none of us can live in any other way than for our bellies. Then suddenly this same Theodore says living for your belly is bad, and that you have to live for the truth, for God, and I understand him from a mere hint! And I and millions of people who lived ages ago and are living now, peasants and the poor in spirit, and wise men who've thought and written about this, and said the same thing in their unclear way – we all agree on this one thing: what we should live for, and what it is that's good. There's only one thing I, together with everyone, know with certainty, know clearly and beyond question – and this piece of knowledge cannot be explained by reason – it is beyond that; it has no causes and can have no consequences.

If goodness has a cause, it is no longer goodness; if it has a consequence, it is also not goodness. Consequently, goodness is outside the chain of cause and effect.

It is just this that I know and that we all know.

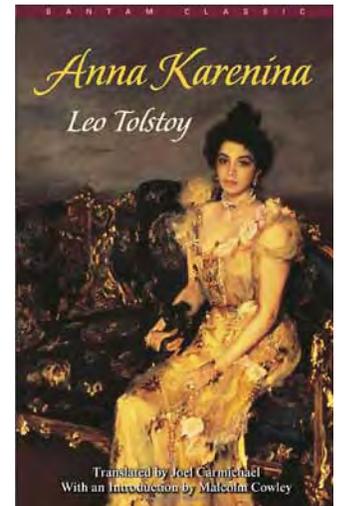
And I had been seeking miracles; I regretted not having seen a miracle that would have convinced me. And here is a miracle, the only possible one, everlasting, surrounding me on all sides—and I never noticed it!

What miracle can be greater than that!

Can I really have found the solution of everything? Can my suffering really be over now? thought Levin, striding along the dusty road, unaware of either the heat or his fatigue, and with a feeling of relief after long-drawn out suffering. This feeling gave him so much joy it seemed to him improbable.

The Translator

Joel Carmichael does not appear to have translated any Russian fiction except *Anna Karenina*, although he did produce translations of political works from



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French and German, as well as Russian. He is known for his original works on early Christianity and Arab and Russian history. In the introduction to his translation, he does not mince words with respect to his opinion of Tolstoy's style. "[Translating] Tolstoy presents a far simpler problem [than other authors he has just been discussing] for a reason equally simple. He has no style at all. He seems to be stringing statements together so as to convey all the facts needed to make up an unadorned description of real situations. He lacks the slightest interest in using language for its own sake, in order to show off virtuosity. Perhaps his writing is best characterized as flat-footed... It is indeed, just this universal aspect of Tolstoy's style that is so impressive. His flat-footedness means his planting the flat of an immense foot on whatever he wants to say, then pressing it into the reader's mind with irresistible force."

Commentary

Paragraph 1. Sentence 1: The identification of Kirillov as a *house porter* is evidently a mistake but an understandable one. The correct word is *innkeeper* (although "inn" probably has excessively elegant connotations). The Russian word used (дворник) is not defined as anything other than (*house*) *porter* in any dictionary I know of published in the twentieth century. None of the erudite Russians I consulted had ever heard of it being used for *innkeeper*. Nevertheless, it appeared in four of the six translations I examined, and I finally tracked it down in a facsimile edition of an 1866 dictionary. (Garnett simply did not translate the word.)

Sentence 2: Carmichael's is the only one of the six translators who translated both the adjectives in this sentence to my satisfaction. I have already discussed *understandable*. *Reasonable* (as opposed to Carmichael's *rational*) is a perfectly fine way to translate the Russian word in most contexts, but in English, unlike Russian, it has the additional meaning of "acceptable," as in *reasonable price* or *reasonable request*. Here Tolstoy is specifically and centrally concerned with the opposition between what cold reason tells us and what we feel is acceptable in our souls. Furthermore, at about the time *Anna Karenina* was written, Darwin's works and the associated philosophy of **rational** self-interest was much talked about. Living for one's belly is a fairly exact description of this doctrine.

Translation (2000) Richard Pevear (U.S.) and Larissa Volokhonsky (U.S., born USSR)

Fyodor says that Kirillov the innkeeper lives for his belly. That is clear and reasonable. None of us, as reasonable beings, can live otherwise than for our belly. And suddenly the same Fyodor says it's bad to live for the belly and one should live for the truth, for God, and I understand him from a hint! And I and millions of people who lived ages ago and are living now, muzhiks, the poor in spirit and the wise men who have thought and written about it, saying the same thing, in their vague language – we're all agreed on this one thing: what we should live for and what is good. I and all people have only one firm, unquestionable and clear knowledge and this knowledge cannot be explained by reason – it is outside it and has no causes, and can have no consequences.

If the good has a cause, it is no longer the good; if it has a consequence – a reward – it is also not the good. Therefore the good is outside the chain of cause and effect.

And I know it, and we all know it.

But I looked for miracles, I was sorry that I'd never seen a miracle that would convince me. And here it is the only possible miracle, ever existing, surrounding me on all sides and I never noticed it!

What miracle can be greater than that?

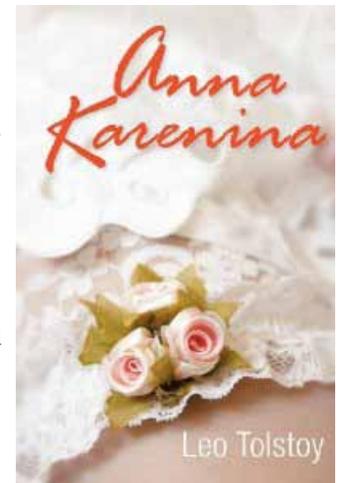
Is it possible that I've found the solution to everything? Is it possible that my sufferings are now over? thought Levin, striding along the dusty road, noticing neither heat nor fatigue, and experiencing a feeling of relief after long-suffering. This feeling was so joyful that it seemed incredible to him.

The Translators

Pevear and Volokhonsky, whose translation of *Anna Karenina* was singled out by Oprah Winfrey for sale through her book club, may be indirectly responsible for progress in teaching the public that not all translations are created equal.

Ms. Volokhonsky speaks native Russian and evidently not good enough English to render Tolstoy; Pevear, her husband, speaks native English, and descriptions of his Russian suggest it is somewhere between minimal and limited. The two translate together, using an iterative process until they agree on a version.

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In a 2005 *New Yorker* article by David Remnick, “The Translation Wars,” Pevear was quoted as saying “Tolstoy’s style is the least interesting thing about him, though it is very peculiar. ‘Anna Karenina’ is interesting very often for how the prose is deliberately not smooth or fine. Tolstoy himself said the point is to get the thing said and then, if he wasn’t sure he had said it, he would say it again and again.” A later *New York Times* article (October 14, 2007) quotes Pevear: “It can’t be paraphrased; the translator has to follow as closely as possible the exact sequence and pacing of the words in order to catch the ‘musical’ meaning of the original, which is less apparent than the literal meaning but alone creates the impression Tolstoy intended.”

Pevear and Volokhonsky also say that they use the Oxford English dictionary to determine the first usage date of all the words they use and attempt not to insert many into the translation that only came into usage later.

Commentary

First paragraph, second sentence: The use of *clear* is misleading, seeming to refer to what Fyodor was expressing, rather than the way Kirillov is living. *Reasonable*, as opposed to *rational*, also seems a less than ideal choice, as discussed above. Both this translation and the Carmichael one refer to *wise men*, where Tolstoy uses a word that means essentially those who devote themselves to wisdom as a profession, not necessarily those he or Levin admired as truly wise. Garnett’s term was better. In this same sentence, the pair decided to use the Russian word *muzhiki* for “peasants,” I suppose to distinguish the Russian subtype from all others. It does not seem necessary to me to introduce the Russian word, which they evidently do throughout.

Anyone who has gotten this far in the novel will understand precisely which peasants Levin is talking about and what Tolstoy considers their salient characteristics. Like Garnett, these translators also use *one...knowledge*.

In the third paragraph (starting with *If the good...*), Pevear and Volokhonsky do something that I like very much. They use the word *good* rather than *goodness*. To my mind, their version is stronger and more appropriate, since both Levin and Tolstoy speak of this concept in terms of a Platonic form.

Conclusion

This is a very brief passage, and it would be foolish to try to draw global conclusions from it about the different translations or translators. Nevertheless, one thing seems to stand out. For all important aspects, the same meaning and the same author’s voice come through in all three passages. Given that these were all conscientious translators, their ability to convey the general meaning is not surprising.

But, in view of the difference in the statements on this subject by Carmichael and Pevear, and also that Garnett would likely have said that she was too busy translating the words to worry about the voice, the fact that I, at least, hear the same man speaking is noteworthy. I have pointed out some minor infelicities, as well as felicities, but if you were to add them up, it would be difficult to say that one translation was a great deal superior or inferior to the others. I myself was surprised by this conclusion. I do not claim that it extends to either the entire translated novel or to the talents of the translators involved. Yet it is in keeping with a statement made by Carmichael elsewhere, that “Tolstoy can pull his own weight: his translators merely need to clear the way.”

and smoothness of English, between the way things are said in Russian and the way they are said in English. Every poetry translator makes many of these trade-off decisions with every poem. Those who try to retain formal features make more, of course, but even in so-called line-by-line translations there are many. We are all jugglers, these three beginning Russian students and I, who have been working with Russian for more than 50 years. The main difference is that over the years I have gradually taken on more balls to juggle and can sometimes keep them all more or less in the air.

The Russian poem has three stresses in each line but does not use a classical regular meter. The lines, with one exception, are 7 and 8 syllables long and the rhyme scheme is predominantly abab. I have retained these features as much as possible (the balls I have learned to juggle over the years), although, while using only 7 and 8 syllable lines, I could not achieve line-to-line correspondence in length or exact correspondence to the seemingly random variations in rhyme scheme. Brodsky has one line that slightly breaks the pattern by having 9 syllables. I have allowed myself to break the pattern in a different way by using 4 stressed syllables. More than the students allowed themselves to do, I have “cheated” and reversed the order of some lines when it worked better in English. I have decided that this is one of the infidelities I consider of minor importance. After all, every poetic translator needs to make such decisions for themselves over and over and in each poem.