

Abstracts of Sessions to be Presented at the 54th ATA Annual Conference Relevant to SlavFile Readers

The Editors



The justly famous San Antonio Riverwalk.

In this issue:

From the Administrator	4
Sam Pinson	
For Conference Newcomers	6
Nora Favorov	
Preview of Greiss Lecture.....	7
CONFERENCE PRESENTATION REVIEW	
Elena McDonnell	
Nora Favorov on R and E Mental Constructs.....	9
WEBINAR REVIEW	
Laura Friend and Susan Welsh	
Berdy on Customizing Texts.....	10
Michelle Berdy	
Q&A on Customizing Texts	12
SlavFile Lite	15
Yulia Baldwin	
Medical Diagnostic Centers in Russia	17
Kenny Cargill	
TECH TRENDS: On Regular Expressions.....	19
Lydia Stone	
Joe Wright's Anna Karenina	21
Martha Kosir	
Poetry of Maja Vidmar	24

As a service, we are listing a number of ATA Conference sessions of special interest to translators and interpreters working with Slavic languages. The SLD track features six of these and the lacunae in the SLD schedule are nicely filled by sessions being given by our fellow Slavists whose talks are scheduled under different tracks (even one associated with the Chinese Language Division). Just as we as we had the issue ready we learned that changes were recently made to the previous session schedule. Rather than delay publication of our issue, we have decided to leave the order of sessions listed below the way it was originally, noting the scheduling change in bold letters. Be sure to check all session times for further changes when you arrive at the conference. It should be noted that each year the complex conference schedule is largely the result of the painstaking work of Teresa Kelly of ATA Headquarters, who every year performs a task that resembles solving the world's most complicated SUDOKU. On behalf of all of us, thank you, Teresa.

SL-1 Live and Learn: One Translator's Bicultural Education (The 2013 Greiss Lecture)

Natalia Strelkova

(CHANGED to THURSDAY 11/7, 4:00 - 5:00 pm. 11:30 slot now filled by SL-6, described on page 3. All Levels; Presented in: English)

Is translation an art or a craft? The speaker's years in the U.S. and Russia have been helpful in deciding how much of each should go into a translation. She will discuss how a translator can process textual information to convey to readers what the author of any text saw and felt, without sacrificing readability or proper English usage. Topics will include avoiding literalisms and the dangers of miscommunication that can come when idioms are transplanted into a different culture.

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ABSTRACTS OF SESSIONS

T-1 Translating “Politically Correct” Language

Laurence Bogoslaw

(Thursday 11/7, 11:30 am - 12:30 pm; All Levels;
Presented in: English)

We may sometimes make fun of “politically correct” language, but it has become a vital strategy for conveying respect in English-language official documents. A common problem in translating such documents is preserving the spirit of respectful communication without overstressing target-language norms of grammar and usage. In this hands-on workshop, attendees will receive a list of English phrases addressing such areas as gender-neutral communication, disabilities, and medical diagnoses. We will then brainstorm ideas for translating the phrases into other languages. Attendees will be encouraged to share their own relevant examples.

I-1 The Dos and Taboos of Conference Interpreting and Why You Should Heed Them

Yuliya Tsaplina

(Thursday 11/7, 11:30 am - 12:30 pm; All Levels;
Presented in: English)

The world of conference interpreting has both clear-cut standards and implicit rules. Topics will include equipment standards and team composition, the “unwritten rules” of behavior in the booth and interpreter etiquette, and what to look for in a contract. This session is intended for recent graduates of interpreting schools, interpreters with experience in other settings (e.g., judicial interpreting), conference organizers, and agencies.

SL-2 Sound Effects in Russian<>English Translation

Lydia Razran Stone and Vladimir Kovner

(Thursday 11/7, 2:30 pm - 3:30 pm; All Levels;
Presented in: English)

The translation of verbs referring to the production of a particular sound may present significant challenges; it certainly does in Russian<>English translation. Bilingual dictionaries frequently add to the confusion. The speakers will attempt to cast some light on this situation by examining frequently encountered sound verbs from both languages. Attendees will try to identify the dimensions of sounds described by sound verbs and suggest strategies for their translation.

LAW-4 Forms of Relief in Immigration Law and the Role of Translation in the Immigration Process

Olga Shostachuk

(Friday 11/8, 10:00 am - 11:00 am; All Levels;
Presented in: English)

All of the documents filed with the U.S. Citizenship and Immigration Services must be presented in English, so translation plays a pivotal role. Translating these documents requires both an understanding of the process and specific subject matter expertise. The speaker will provide an overview of immigration

ABSTRACTS OF SESSIONS

proceedings-including interviews, court hearings, and appeals-in order to explain the removal process and the forms of relief from removal. The document translation and transcription involved in the process will also be discussed. A list of resources in English and Russian will be provided.

TP-1 Teaching Translation in the Polyglot Classroom

Elizabeth Lowe McCoy, Patricia Phillips Batoma, Enrica Ardemagni, Anastasia Lakhtikova, and Anne Fountain

(Friday 11/8, 10:00 am - 11:00 am; Intermediate; Presented in: English)

This panel discussion will explore the issues surrounding teaching translation in the polyglot classroom, including recommendations for best practice. Panelists will showcase learning modules and assignments that can be applied to students of all language pairs without the instructor needing to know all of the languages. Some key differences between the pedagogical objectives of foreign-language teachers and those of translation teachers will also be discussed. What does a teacher need to know in order to best manage this translation teaching model?

SL-3 The Return of False Cognates and Other Fine Points of Russian>English Translation

Steve Shabad

(Friday 11/8, 2:30 pm - 3:30 pm; All Levels; Presented in: English)

As in any language pair, the key challenge for the Russian>English translator is to tread the fine line between crafting readable, idiomatic English and remaining as faithful as possible to the original text. This session will examine some of the main pitfalls in this process. Topics to be addressed include false cognates and some of the finer points of Russian phraseology that are often mistranslated. Although examples will come largely from legal and business documents, they can be applied to a wide range of subjects.

SL-4 When to Be “Polite” (or Not) in User Interface Localization

Larisa Zlatic

(Friday 11/8, 4:00 pm - 5:00pm; Advanced; Presented in: English)

Are there any firm rules for when to use the Slavic “vi” (formal or polite “you”) and when to use “ti” (informal “you”) in website and user interface localization? As a long-time localizer into Serbian and Croatian, the speaker has tried to come up with such rules, but there are still instances where both “vi” and

“ti” seem correct. Such fuzzy expressions can make our translation inconsistent. The speaker will offer some strategies for choosing between the two terms.

SL-5 CAT Breed for the Slavic Soul

Konstantin Lakshin

(Saturday 11/9, 8:30 am - 9:30 am; All Levels; Presented in: English)

For many years, efforts to develop computer-aided translation (CAT) tools have concentrated on analytic Western European languages. As a result, most existing tools disregard the highly inflected nature of Slavic languages, which makes them much less appealing for Slavic translators in terms of expected productivity gains. This session will focus on three core issues: 1) what Slavic-language translators should keep in mind when selecting a CAT tool; 2) what Slavic-friendly features are available, and what is still missing in existing CAT tools; and 3) what language technologies are available to make CAT tools more Slavic-friendly.

SL-6 Translating Administrative Documents Between English and Polish

Magdalena Perdek

(CHANGED to THURSDAY 11/7, 11:30 am - 12:30 pm; Intermediate; Presented in: English with Polish examples)

Administrative documents are not only filled with domain-specific terminology, but also feature characteristic discourse and style. These documents can prove to be quite challenging for a translator trying to facilitate intercultural communication. In this session, Polish and English documents related to employment, welfare, disability status, immigration, and tax reporting will be discussed. Examples of the most difficult terms will be included. These terms reflect not only the difference between legal and administrative systems, but also different approaches in writing styles.

MED-11 Translating and Interpreting Challenges in the Field of Space Medicine

Anna A. Royer

(Saturday, 11/0 11:30 am - 12:30 pm; All Levels; Presented in: English)

This session will focus on translating and interpreting medical terminology, nomenclatures, coding, and classification systems applied during pre- and post-flight assessments of the crew of the International Space Station. The challenges involved stem from the various clinical vocabularies that are used by the medical support services teams of the National Aeronautics and Space Administration, Canadian

Continued on page 5

Notes from an Administrative Underground

Lucy Gunderson, SLD Administrator

Now that all the conference sessions have been selected and our division activities planned, and now that you are probably putting the finishing touches on your own personal conference schedules, you may be wondering just exactly how it is that all these sessions are actually chosen and activities like the SLD banquet are organized.

I have to admit that before I became Administrator, I never gave much thought to how that program packed with fascinating talks and speakers, meetings, and networking events came to land in my mailbox every summer. For all I knew, it arrived by magic! But the reality is that planning for the next year's conference starts almost as soon as the current year's conference ends.

At a division level, the first thing we need to think about is the person we want to invite as our Greiss lecturer. The deadline for submitting the distinguished speaker application is generally in early February, so we really only have November and December to locate a potential speaker, explain the process to him or her, and hope that our invitation is accepted. January is usually devoted to paperwork, which includes submitting to ATA HQ an abstract, a bio, and an explanation of why this person would be a good choice for SLD.

The next important deadline comes in mid-March, which is when proposals for conference presentations are due. After the conference organizer (ATA's President-Elect) and Teresa Kelly, ATA's Meetings Manager, take an initial look at the proposals, the proposals are then made available to division officers for review. In this part of the process, division officers are able to comment on the content of the abstract, any knowledge they may have of the speaker, and the overall value that this session will add to the division's slate at the conference. Since John and I are both Russian to English translators, we have always sought the advice of Leadership Council members and other colleagues when we receive a proposal related to a different Slavic language. Our reviews are then forwarded to the conference organizer for his or her final decision, which is when our involvement in the process ends. All we can do is cross our fingers and wait like everyone else for the preliminary schedule to be released.

Here I think it is important to mention that division officers only review proposals submitted under their division. For example, if an SLD member submits a proposal under, say, the Literary Division or the Science and Technology Division, his or her

proposal will be reviewed by Literary Division officers or Science and Technology Division officers, and not by SLD officers. If accepted, these sessions may then be listed as SLD-related in the program. If you do happen to submit a proposal under another division, please let us know so that we can be in touch with the officers in the appropriate division regarding your proposal.

The number of proposals submitted and accepted varies from year to year. To give you a general idea though, this year we had six proposals submitted under Slavic Languages and, happily, all six were accepted.

In any case, the conference schedule is basically set by mid-June, aside from some further tweaking due to the inevitable cancellations and scheduling conflicts.

The planning of division activities is a little different, because SLD officers make the final decision on these events together with the SLD Leadership Council. We usually ask an SLD member or members from the host city to search out some restaurants they think would be appropriate venues for our banquet and to get an idea of the menus and pricing these venues could offer us. This year, San Antonio native and SLD LC member Fred Grasso was tasked with finding a suitable location. I still haven't been able to determine exactly how many restaurants he visited or exactly how many free drinks he earned in the process, but by mid-May he was able to present the Leadership Council with two options. We studied these two options carefully, paying special attention to proximity to the conference hotel, pricing, and menu offerings. After a lively debate, we made the final selection in mid-June, which is in accordance with ATA's recommended schedule for planning offsite division activities.

Needless to say, it's hard to please everyone, and the complaint that we most frequently receive relates to pricing. It is important to remember, though, that we add several dollars to the price of each ticket to cover expenses that we incur as a division during the conference. For example, many members may not realize that we cover the banquet ticket for our Greiss lecturer and that we also invite this speaker to lunch



Continued on page 5

NOTES FROM AN ADMINISTRATIVE

UNDERGROUND *Continued from page 4*

on the day of the talk. There are also other incidental expenses, which in the past have included having work documents notarized for one of our speakers and tipping a hotel worker who helped us all get into cabs to take us to the banquet.

We also plan a variety of newcomer activities for the conference, but these activities can be arranged closer to the conference because the planning is not so involved. See page 6 for more information, and keep your eye on the [blog](#) for updates.

I hope this gives you some idea of what goes into planning a conference. If you would like to get more involved in this process or in other SLD activities, please let me know! We will be forming a new Leadership Council after the conference, and we are definitely hoping to bring some new people on board. Specifically, we are looking for someone who would be interested in serving as a session coordinator responsible for seeking out potential speakers and working with them through the proposal process, and for someone who has an interest in social media and can help us expand our offerings. So please do let me know if you are interested in either of these positions or in some other position that we haven't thought of yet!

Finally, I would like to thank outgoing assistant administrator John Riedl for his two years of service. I may be the one always making the announcements and droning on and on about this and that, but you should know that John has played a vital role in all our achievements over the past two years, and he even gave me the idea for this column! His solid advice and spot-on instincts have proven invaluable to me, the Leadership Council, and ATA as a whole. Among other things, he has worked very hard to establish a good working relationship with ATA HQ, set policies for our new blog, and contribute to a rewriting of the Division Handbook. Not to be too dramatic, but we all definitely owe him a debt of gratitude for the work he has done. Thanks, John!

And thanks also to anyone who has read this far for being interested and active in SLD!

See you in San Antonio!

ABSTRACTS OF SESSIONS *Continued from page 3*

Space Agency, European Space Agency, Japan Aerospace Exploration Agency, and Russian Federal Space Agency. A comparative analysis of the various terminology used, along with possible solutions, will be provided during the session.

C-3 Handle with Care: Practical Considerations for Using the New Machine Translations of Chinese Patents

Irina Knizhnik

(CHANGED to THURSDAY 11/7, 11:30 am - 12:30 pm; Intermediate; Presented in: English)

The European Patent Office, in collaboration with Google, has introduced a system of machine translation for patents from the People's Republic of China. This system offers some unique benefits, as well as some unique challenges, to translators. The speaker will discuss this system, with examples from practical experience.

**WANT TO SIGN UP
FOR THE SLD BANQUET?
SEE PAGE 8.**

ATTENTION CONFERENCE ATTENDEES: BRING YOUR CAMERA OR SMARTPHONE

We are inviting everyone to take pictures of SLD activities and members during the San Antonio Conference and to submit the best of them (number unlimited) to us for publication in these pages. All photos used will be attributed to their takers, who will also be welcome to contribute a brief professional biography to our pages.

Send pictures to slavfile@gmail.com.

So You're Attending an ATA Conference for the First Time?

Samuel Pinson, 2013 SLD Newcomer Coordinator

Rookie. Newbie. Noob! Attending your first ATA conference may be a little intimidating, but the one thing you don't need to worry about is haz-ing. Whether established professionals or tenderfoot translators, newcomers will be warmly received. As a newcomer myself in 2012, let me be the first to put you at ease. Welcome!

The [preliminary program](#) has been published online and as a supplement to the July 2013 issue of *The ATA Chronicle*. Look it over. I won't repeat everything it says, but I do want to highlight some things that as a newcomer you won't want to miss. Presentations of particular interest to Slavists are listed and briefly described on pages 1-3.

WEDNESDAY

Sign-up for Buddies Welcome Newbies 5:15 - 6:00 pm

I highly recommend that newbies connect with an experienced conference attendee. *Buddies Welcome Newbies* is your opportunity to be paired up with a conference buddy. The pairings will happen on Wednesday from 5:15 to 6:00 pm (just before the Welcome Reception). There will also be a debriefing, with tips for post-conference follow-up and networking on Saturday from 4:00 pm to 5:00 pm.

Welcome Reception: 6:00 - 7:00 pm

This is your chance to fill your belly and start your conference experience on the right foot. Stick out your hand and introduce yourself. We will be hanging out in front of the banquet room 10-15 minutes before the door opens. Be sure to wear your first-time attendee sticker and affix your colored language identifier to your badge, and we will be on the lookout for you!

Division Open House: 7:00 - 8:00 pm

This is similar to the Welcome Reception, but you'll be rubbing shoulders with like-minded folks, i.e. those interested in Slavic languages, medical translation, etc.

THURSDAY

Orientation Session for First-Time Conference Attendees: 11:30 am - 12:30 pm

The title of this session says it all. I recommend watching a free [webinar recording](#) of this session from the 2011 ATA Conference (www.atanet.org/webinars/ataWebinar95_first_timers.php). You can do that in advance, freeing up the time slot for a different session.

ATA Mentoring Program Orientation: 4:00 - 5:00 pm

ATA's mentoring program, which runs every year from April to April, is a terrific newcomer opportunity. Learn what you need to know and ask all the questions you like at this session



Slavic Languages Division Banquet at the Acenar Restaurant: 7:00 pm

The restaurant is walking distance from the conference hotel. For further details on price, menu, and making a reservation, see page 8.

FRIDAY

Annual Meeting of All Members 8:30 - 9:30 am.

A great way to get an idea of the overall scope and focus of our organization. To quote a longtime member, "When I started attending this meeting, I felt a stronger sense of belonging."

Preparing to Take ATA's Certification Exam: Questions and Answers: 10:00 - 11:00 am

ATA certification is a great way to establish credibility and stand out from the crowd, but Conference newcomers are typically not certified. This session will answer your questions on the nuts and bolts of the certification process.

SLD Newcomers Lunch: 12:30 - 2:15 pm

We will decide on the restaurant on site but will meet at the ATA registration desk Friday at 12:30 (look for the Slavic stickers). Get to know each other and current members of the SLD Leadership Committee.

SLD Meeting: 5:00 - 5:30 pm

The meeting technically ends at 5:30, but in fact we'll continue until business is completed and all newcomers have introduced themselves. We'd love to see you there.

After Hours Café: 9:00 - 11:00 pm

Friday night and nothing to do? Love literature? Consider this a personal invitation to attend the Literary Division's *After Hours Café* aka poetry etc. reading. Everyone who has an original or translated literary excerpt or poem to read is invited to do so, and the Slavic contingent is always well represented. No preliminary submission of your proposed reading is required—just don't forget to bring it with you. Musicians are encouraged to participate

Continued on page 7

The SLD's 16th Annual Susan Greiss Lecturer: Natalia Strelkova

Nora Seligman Favorov

We are fortunate to have Natalia Serafimovna Strelkova as our 2013 Greiss lecturer. The Greiss lecture is delivered annually at the ATA conference and is named in memory of the founder of ATA's Slavic Languages Division, Susana Greiss.

Most *SlavFile* readers will at least know Strelkova from the review of her book, *Introduction to Russian-English Translation*, published by Hippocrene Books, 2012, which appears in our [Winter 2013 issue](#). Many will know the book itself, and some perhaps have had an opportunity to study translation with her during her 24-year career at the Maurice Thorez Institute of Foreign Languages in Moscow (known to "insiders" as InYaz; now called Moscow State Linguistic University), or more recently in Washington DC, where she was an adjunct professor at American University.

The Russian translators' journal «Мосты»/*Bridges*, published by 2010 Greiss lecturer Valentina Kolesnichenko, recently featured an extensive interview with Strelkova (in Russian, with illustrations) that covers her life and career, so far. They have kindly permitted us to reprint their interview on the SLD website.

Here we include a brief excerpt from the interview, adapted by Strelkova, where she discusses teaching at the Thorez Institute's Graduate School of Translation and Interpreting:

We encouraged our students (advanced "listeners" in Russian) to translate an author's thoughts and ideas instead of individual words, taught them to use the dictionary, thesaurus, and other reference works properly (and when not to use them at all), to decide on the right style register (from formal to



Natalia Strelkova

slang), to expand their vocabulary with multiple synonyms and related words (or when to leave words out), also when it is appropriate to explain the meaning of certain terms, "sovietisms" among them, to English speakers, and various ways to make the translation read well. A "user-friendly" approach, if not a guarantee, often does pay off.

Most of those students had a very good command of the English language. They also really wanted to learn or at least to exchange views. These were professionals who already held jobs, and sometimes they only had time to do their homework in pencil, but they always tried to prepare for class.

My advice (if I may be so bold) to Russians working into English is to forget about translating each of the words in the original, think of the ideas hidden behind the words, and try to render these ideas in English, not, of course, abandoning the words altogether. However, for this you need that good command of English. Try reading your translation aloud or "hear" your text in your head. Acting as my own editor, I keep going over each sentence and paragraph of my translation. If it is hard to read, or just does not sound right, something needs to be changed. That may not be easy, I realize, especially when translating into a foreign language. Actually, I don't have a magic formula. But each translator should render the author's thoughts and ideas, not just his individual words. And the more experience you have, the more you might warm to this rule.

Natalia Strelkova's talk, titled, "Live and Learn: One Translator's Bicultural Education," is scheduled for **4:00 pm on Thursday, November 7** at the ATA conference in San Antonio.

ATA CONFERENCE FOR THE FIRST TIME

Continued from page 6

THROUGHOUT THE CONFERENCE

Tool Tutorials

If you have or are considering purchasing any CAT tools, be sure to bring your laptop along for a [Tool Tutorial](#) – a free, hands-on training provided by the software vendors. Personally, I'm hoping to attend a workshop on my latest acquisition, [Déjà Vu X2 Professional](#).

If you still haven't decided whether to attend the Conference or if you want to learn more about what to expect, check out my [ATA Conference First-Time Buyer's Guide](#) in the Winter 2013 issue of *SlavFile*. See you in San Antonio!

SLD 2013 Banquet

Thursday, November 7, 7:00PM at

ACENAR (www.acenar.com)

146 E. Houston St., San Antonio, TX 78205-2223 , 210-222-2362

Acenar offers a sophisticated version of Mexican cuisine

MENU

First Course:

Ensalada Citrus/Citrus Salad

Spinach, orange, grapefruit, queso Manchego, candied pecans with a piloncillo citrus vinaigrette

Second Course:

Arracheras/Skirt Steak (or Chicken)

Grilled marinated **beef or chicken** served with grilled onions, charro beans, guacamole & pico de gallo

Cochinita Pibil/Roasted Pork

Achiote marinated pork slowly roasted in banana leaves served over dirty rice

Enchiladas Verdes/Green Enchiladas

Chicken-filled tortillas, tomatillo sauce, jack cheese, corn, crema fresca, Mexican rice & refried beans

Hongos y Calabacitas/Mushrooms & Squash Tacos

Roasted mushrooms and squash served with black beans & homemade corn or flour tortillas

Third Course:

Mus de Chocolate Mexicano/Chocolate Mousse

Silky cinnamon-spiked mousse with bananas and whipped cream

Tea or Coffee service, and Chips and Salsa

Price: \$45 per person, including tax and gratuity

Guests make the main course menu selection at the event; each place setting will be provided with a menu. Soft drinks and alcoholic beverages are available for purchase.

All menu items are gluten free except for the flour tortillas; corn tortillas may be substituted.

Please coordinate any other special dietary requirements with Fred Grasso (frdgrasso@satx.rr.com) by 10/24/2013.

***Transportation:* a 15-minute (.7 mile) walk from the Marriott Rivercenter Hotel. Water taxi service (<http://riosanantonio.com/rio-taxi>) is also available with river front departure from the Marriott Riverwalk (not to be confused with, but virtually next door to the conference hotel).**

Payment of \$45.00 should be made by PayPal (**preferred**) or check received

on or before 10/24/2013.

- To **pay by PayPal**, go to the PayPal website (www.paypal.com) and select the "Send Money" tab. Fill in the amount (\$45.00) and choose the "Friends and Family" option. In Step 2, use the following e-mail address: jriedl@wi.rr.com
- To **pay by check**, send a check made out to John Riedl at:

John Riedl

1028 East Juneau Avenue, Apartment 725

Milwaukee, WI 53202

Objects, Subjects, Power Verticals, and Party Lines: Differing Mental Constructs in Russian and English

*Presented by Nora Favorov
Reviewed by Elena McDonnell*



I always enjoy Nora Favorov's presentations, so I was excited walking to the auditorium to listen to her "Objects, Subjects, Power Verticals, and Party Lines: Differing Mental Constructs in Russian and English." Once there, my excitement only grew when I realized that this was a workshop-style presentation, the kind I particularly enjoy. Moreover, since according to Nora's disclaimers she "did not have a Ph.D. in linguistics" (neither do I), "never read a book by Roman Jakobson" (OK, I had to read some of those while in college, but I must humbly admit I don't remember much), and "was a translator who, for better or worse, mainly learned on the job," she made everybody feel at ease. We knew we were in for an interesting conversation about the assortment of translation challenges she'd collected over the years.

She started with the "fraternal quintuplets" of субъект-subject-object-объект-предмет, which, depending on the context and various semantic nuances, could be either synonyms or antonyms. As Nora proceeded to talk about these words, I realized that I had thought about this many a time throughout my translation career, though never this eloquently nor in such an organized manner. She pointed out that the English dictionary definition of "subject" contained in itself a certain duality that, perhaps, could be seen as the root of the problem. She listed the following usages as the common ground shared by субъект and subject: subject as actor/agent (subject of a sentence; человек как индивидуальный субъект познания) and expressing subservience (a loyal subject of the queen; субъект Российской Федерации – this latter gave rise to an interesting discussion during the session). Then Nora provided some examples from her own translations of articles for a psychology journal. The final slide on the term "subject" was a humorous one with excellent visual aids and dealt with подозрительный субъект/пьяный субъект/просто субъект (this last one had a picture of Zhirinovsky next to it). As she was finishing up with "subject," I thought about how the adjective "subjective" (субъективный) could possibly be tied into this, and if it could perhaps help illustrate some of the meanings.

Then Nora moved on to "object." She started with a straightforward example from another psychology article where the context allowed her to translate the Russian объект as its English cognate, "object"

(something that the subject is dealing with). She then demonstrated examples of translating объект in other contexts as "facilities" (строительный объект, оборонный объект), "group," "goal," etc.

The next terms Nora examined were "foundations" and "bases." Again, using examples from her work, she suggested that it is useful to come up with a "grab bag" of ways to translate these to avoid "mixing metaphors" and using the same constructions over and over. After this came what Nora said was, to her, the most interesting part of her presentation: the semi-cognates lines/линии. First, she gave some examples where the Russian линии and the English "lines" are perfect cognates (line of credit, border lines, line of reasoning, etc.), and then moved on to генеральная линия партии, a Russian usage that she believed has had a strong impact on the usage of its English cognate (even though this meaning of the word линия in Russian is not a primary one). Nora then talked about the frequency of usage of the phrase "party line," illustrating it with Google's Ngram Viewer (an amazingly handy online tool!) from 1900 to 2000, as well as her observations on the idiom "to toe the line" (this, again, led to an interesting discussion). We then looked at and talked about further examples from Nora's work. The last term we discussed was вертикали власти, for which Nora quoted Palazhchenko (executive chain of command) and Berdy (top-down command structure).

In addition to being exceptionally interesting and educational, I felt that Nora's presentation facilitated a great exchange of opinions and experiences that we as freelancers working from our home offices do not often have the pleasure of experiencing. Although we try to recreate this by participating in various online boards and forums, it is this kind of face-to-face discussion that creates a feeling of community and makes translation feel less like working in a vacuum.

A link to Nora's presentation can be found here: <http://bit.ly/198sH1L> (if the link does not work in your usual browser, we recommend trying Internet Explorer).

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CUSTOMIZING TEXTS IN RUSSIAN TO ENGLISH TRANSLATION

An ATA webinar presented by Michele A. Berdy

Review by Laura Friend and Susan Welsh



Laura Friend

Michele Berdy is an American translator and interpreter, based in Moscow for 34 years, who is well-known to members of the ATA Slavic Languages Division. She was the SLD's Susanna Greiss Lecturer in 2006 (reviewed in *SlavFile*, Spring 2007). Her column every Friday in *The Moscow Times* is enjoyed by readers worldwide, and her book *The Russian Word's Worth* (Moscow: Glas, 2011) is a delightful compilation of some of those columns (*SlavFile* review, Summer 2011). One of her choice columns, "Driving Translators to the Goat Farm," was reprinted in *SlavFile* (Winter 2009). She told attendees at the ATA's May 29, 2013 webinar that most of her translation work nowadays involves film, film subtitling, a certain amount of NGO work, and newspaper articles. This was the ATA-SLD's first webinar, and a brilliant beginning to what we anticipate will be a great series.

The webinar was a real eye-opener for those of us who are accustomed to grumbling about "bad writing" in our source language. While conceding that translators do have to work with plenty of bad writing, Berdy delved deeper when she began to feel that a great deal of what she was producing in English was "just plain lousy." And not because she had translated it "wrong"! She began to discern differences between Russian and English in the conventions and genres of written communication. "A translated text that does not fit the target language's genre conventions is likely to fail as communication," she said. "It sounds odd. It doesn't do what the text was designed to do." The results can be deadly for the client: nobody goes to the movie; nobody buys the product; nobody attends the gala reception.

Conventions, explains Berdy, are fixed ways of writing – e.g., ending a sentence with a period. Genres are categories of writing: novels, opera scores, witness depositions, etc. All texts fall into some genre or other. Each text genre can differ markedly from one

language to the next, often strikingly so, and genres, like everything else, evolve over time. The conventions of a genre may be codified (well-defined and almost universally accepted), such as those for press releases and news articles, or only hold within a particular organization – e.g., *The Bloomberg Report*.

Conventions for other genres – announcements, invitations, and company prospectuses, for example – are not formally defined and described, and yet fairly consistent sets of criteria exist and apply to them, too.

In business correspondence, for example, an English-language response to a letter of complaint typically begins with an acknowledgement of the communication: "Thank you for your inquiry." This ingratiating attitude is rooted no doubt in the consumer-friendly traditions of the Anglo-American business model, according to which "the customer is king." Russian business correspondence, in contrast, rarely thanks a customer for complaining. «Спасибо за ваш запрос» (a literal translation of the English) is therefore *not* the corresponding convention in Russian! The writer will begin in a more formal style: «В ответ на ваше письмо, сообщаем...» ("In answer to your inquiry, we inform you that...").

In the Webinar, Berdy developed the example of a Russian film synopsis which she was given to translate for immediate delivery (and we all know what that means) to a film studio in another country:



Susan Welsh

Example: Russian Film Synopsis



По ночным безлюдным улицам на угнанном такси мчится девушка. Уходя от погони, она случайно сбивает молодого человека, и не решаясь оставить его, помогает добраться домой. Оказавшись в странном жилище, с множеством изобретений и механизмов, она даже не догадывается, что его хозяин каждое утро помогает городу проснуться и сохранить привычный ход вещей. Одно неосторожное движение рушит порядок жизни главного героя...

CUSTOMIZING TEXTS

The first draft was a perfectly correct, fairly literal translation:

Translation

A young woman flies through empty night streets in a stolen taxi. As she flees her pursuers, she accidentally hits a young man. Not wanting to leave him, she helps him home. She finds herself in a strange dwelling filled with inventions and machines. She has no idea that the young man helps the city rise every morning and maintain order over the course of the day. One careless move could change the life of the film's hero forever...

But to the American reader, this sounds weird and rather incomprehensible. Who are these people? Is this a comedy, a drama, science fiction, an adventure story? Berdy asked herself. Is it bad writing, or is something else going on?

With characteristic thoroughness, she googled Russian film synopses, and came up with 20 or 30 of them, then did the same thing for English film synopses, and developed “templates” for the conventions of the Russian and English counterparts. She also spoke for about 10 minutes on the phone to someone at the studio of this particular film, to get a better idea of what the heck it was all about.

She established that a typical Russian film synopsis includes:

- Kind of information: Background, set up; sometimes little or no information about genre or characters (e.g., “a young woman,” “a young man,” “Ida”)
- Amount of information: 5 - 10 sentences
- Tone/style: Literary, “lyrical,” loquacious, speculative, intriguing: («Оказавшись в странном жилище» (“Finding herself in a strange house»); «Но что если случится коллапс?» (“But what if [the whole telephone system] were paralyzed?»)
- Textual organization: Often begins outside the world of film; sets up the situation and often ends with ellipsis: («По ночным безлюдным улицам» (“Along deserted streets at night”); «Одно неосторожное движение рушит порядок жизни главного героя...» (“One careless move could change the life of the film’s hero forever...”))

The typical American film synopsis is quite different, providing more specific information in a smaller space:

- Kind of information: Main characters, plot overview, genre stated or implied (“a young man who survives a disaster at sea,” “a fearsome Bengal tiger”)
- Amount of information: 1 - 3 sentences (very short in comparison to the Russian)
- Tone/style: Expository, vivid, with many action verbs (“is hurtled,” “survives a disaster,” “will risk everything”)
- Textual organization: Statement of what starts the action, and a sense of how the action unfolds (“When an unseen enemy threatens mankind by taking over their bodies...”)

American audiences, Berdy finds, expect their film synopses to be brief and compelling, while their Russian counterparts apparently respond to an evocation of a film’s atmosphere. In other words, “Get right to the point” versus “A little mystery, please....”

Here is the resulting “customized” translation of the film synopsis:

Customizing Text

- Short, expository, expressive
- Name or give a sense of film genre
- Give a sense of plot
- Give a sense of main characters

A young woman on the run from criminals meets a magical inventor who keeps the city’s clocks running on time. Together they battle the city’s criminals to save the woman’s life...and protect time itself.

Ah, you may say, but this requires extra work! Indeed it does. In some cases, the work of customizing texts to their target audience may be substantial. Indeed, extensive research, writing, and editing are beyond the scope of ordinary translation and should be compensated at a different rate, with customization and translation as separate line items, all discussed with the client in advance. Considerations can include additional research, length of text, textual reorganization and heavy editing, and the approximate percentage of new text called for. “Really break it down for the client,” advises Berdy. List the anticipated charges for translating the text by word or character, as usual; additional services, including extra research, could be charged by the hour.

CUSTOMIZING TEXTS

Webinar participants wondered whether clients would really want to pay extra for such customization. It falls to the translator (-cum-customizer) to make the case: potential audiences for a film, for example, might respond to a synopsis that had been translated without regard for target-language conventions by choosing a different film, thus leading to loss of revenue for the client.

Some genres should not be customized, Berdy warns — notably literature. And when audiences are familiar with the source-language conventions, when strict fidelity to the source-language text is important (e.g., diplomatic communications), or when the translation is meant to fulfill a legal or formal obligation, leave well enough alone.

Customizing provides benefits to translators apart from the additional income stream, including opportunities to improve the quality and effectiveness of their product, strengthen client loyalty, and even broaden the role of translation as a whole. It provides opportunities for translators to expand their role and skills, which, as Berdy says, is fun!

Laura Friend is a free-lance translator currently living in Seattle, Washington. She translates mostly from Russian into English but also speaks French, German, Spanish and Czech. She enjoys modern art, nature and film. She can be reached at friendsinravenna@comcast.net.

Susan Welsh is a translator of Russian and German, who has had 37 years of experience in writing, journalism and editorial work of all kinds. She is the editor and frequently writer of *SlavFile*'s *SlavFilms* feature. She can be reached at welsh_business@verizon.net.

Customizing Texts in Russian to English Translation

An ATA webinar presented by Michele A. Berdy

Unanswered questions – answered!

Thank you all for listening to me at the end of May. There were several questions I didn't have time to answer, so I've put them together and given my responses. A lot of the questions – and my replies – are on the line (or cross the line) between language and culture. My comments are the candid and opinionated view of someone living in a country going through bad times. None of this is the last word – just food for further thought.

Questions about Russian and English Language Conventions

Q: I work with a news Russian periodical that is translated into English, and one thing that annoys me is that they will have a long quote from somebody who is not identified until the end of the paragraph. Is that bad writing, or is it a Russian convention?

A: I think this is part of the “old information first, new information last” convention of Russian writing (and word order in sentences). Or perhaps it is just another convention. In any case, it seems almost universal. According to Russian writers whom I trust, “it sounds better that way.”

Q: Also in Russian, they list all his very long titles before finally giving his name. I often reverse this for the English-speaking audience.

A: I do, too – except, sometimes, for a newspaper where the house style allows a long title first (albeit, a title that is generally shorter than the Russian:

“Deputy Defense Minister Petrov” instead of “Deputy Minister Petrov of the Ministry of Defense of the Russian Federation”).

Q: I find that even good Russian writers sometimes make sweeping, unsubstantiated assertions that I cannot bring myself to translate into English without some sort of equivocation (in some cases “it could be said that”). Do you think that Russians have a higher tolerance for that sort of logical leap than Westerners?

A: I think that there is a certain percentage of the population in Russia and the U.S. who accept statements like “all politicians are corrupt” or “people can't be trusted” without blinking an eye – or looking for a footnote. There is another percentage of Russians and Americans who want a source, a statistic, or quote – something to back up the assertion.

But if I may be permitted to make a sweeping generalization without statistics or research to back up my argument, I think that the current political and media conditions have begun to have a pernicious effect on readers and viewers in Russia. If reputable Western news outlets don't print an assertion without sources (preferably three) to back it up, Russian news outlets are not so careful. During the election season, a number of U.S. newspapers ran fact-check features for every politician's ad or speech; in Russia, that happens – but in publications that few people read. And



Michele Berdy

CUSTOMIZING TEXTS

then, when talking about politics in Russia, facts are simply hard to come by.

So today the news is filled with polemic and opinion rather than reporting. For example, the standard question in newspaper articles, TV news shows, radio shows, and kitchen chats is: Кому выгодно? (Who profits?) The commentator/reporter/speaker will string out a long speculation on who might profit from some event, but nothing is backed with facts or evidence. It sounds plausible, and people seem to forget that it's all speculation. Once, when someone told me confidently that the West was trying to destroy the Orthodox Church, I asked, "Have you heard of a single case of a Western country discriminating against an Orthodox Church on its territory?" She was dumb-founded. When you live in a country where facts are never offered up, after a while it's easy to forget about them.

So I don't think sweeping generalizations are a Russian convention. I think the unfortunate political situation has conspired to make it easier for people to accept them.

Q: You were very polite to talk about Russian "formal" writing, but to me it sometimes seems ... boring! Having read a lot of the Soviet press during the USSR days, I sometimes see this as a hangover of Soviet bureaucratize. How do you look at that? Is it a characteristic of Russian language usage, or a Soviet leftover?

A: I answered this during the webinar, but I wanted to add a bit more. "Writing well" is a high Russian value, and what exactly constitutes "good writing" is bashed into kids heads throughout their years of schooling. I think that when a Russian sits down to a blank sheet of paper or computer screen, every Mariya Ivanovna and Vera Anatolievna who ever taught them Russian in school pops into their head and they start churning out "correct prose." Some of it is truly boring – what Russians call канцелярский язык (bureaucrat-speak). But some of it just sounds "correct" to Russian readers, however turgid it sounds to us.

It's worth remembering that our American style of "action verbs," short sentences, and brief paragraphs strike Russians as almost comically childish and simplistic. They think it's boring – and like a kid wrote it. It all has to do with our expectations and what we consider "good writing."

Questions about Journalism

Q: In English, we learn in journalism classes in high school to inform the reader "who, what, when, where." This is declining in western journalism, in favor of a featurey

style. I hate it. You have to read the Washington Post to the jump to figure out what the heck happened. My Russian periodical almost never supplies this sort of information. I have interpreted this as sloppy journalism, which is how I view it in English. What do you think?

A: For several decades American journalism has traversed a (to my mind, dreadful) path from reporting to entertaining. More recently the line between a blog (opinion, personal viewpoint, constant insertion of "I") and a news report has blurred considerably. This has a lot to do with the business of selling periodicals (or TV news shows).

That's an interesting observation about the meat of a report being "after the jump." In the old days, the "who, what, where, when and how" were answered in the first paragraph, and the rest of the article expanded on those issues. Now, when online news sources base their rates for advertisements on how long a reader stays on a site, how many pages they read, and how many articles they click on, the task is to keep you reading and clicking. So the structure of news pieces has changed to answer those "who, what, where, when and how" questions later in the text. (I personally am driven mad by headlines that make me click on the article only to discover that the header was totally misleading. "Rare Sea Monster Discovered" turns out to be a weirdly shaped rock under three feet of water.)

I think there are some Russian periodicals that publish news reports more or less according to the "who, what, where, when and how" model (Vedomosti, Ekho Moskvyy). But a lot – most? – don't. I think this is the result of a perfect storm of pressures. Newspapers and magazines that used to publish 5,000 word articles lost their readers and many of them folded. Media are now owned by corporations or individuals who want to make a profit, and that means drawing as many consumers as possible (so the news source can charge higher ad rates). The owners have scrambled to figure out how to get and keep readers/viewers/listeners. Younger writers, who never got schooled in the basics and were never forced to write a gazillion "who, what, where, when and how" articles as cub reporters, now just write whatever strikes their fancy. And then the political climate and censorship (self- or otherwise) means that asking those questions and answering them for many stories is either dangerous or, in some cases, suicidal. Right now there isn't much of a demand for that kind of journalism, and until there is – and until it's safe to produce it – we'll unfortunately be reading lots of poorly written articles.

Questions about Sources**Q: Can you recommend good sources of translation/interpretation related literature?**

A: I don't think I'm the right person to ask. I've got a shelf of translation theory texts that I try to read every once in a while and then abandon quickly – they seem to have nothing in common with the actual practice of translation. But I do like books by translators, like Mona Baker's book "In Other Words," and the terrific book by Vlahov and Florin, "The Untranslatable in Translation." The articles in MOSTY (published by R. Valent) are also filled with very useful articles by working translators.

Q: What are some existing reference sources for "templates" – in any field – if you know of any?

A: In your public library or local bookstore, you can find dozens of books on how to write just about anything – newspaper articles, personal correspondence, business correspondence, press releases, etc. There are also dozens of them in Russian, even with names like Как написать пресс-релиз or Пресс-релиз: Правила составления. (I saw those on ozon.ru.) For museum guides and catalogs, I go to auction houses and other museums (or their web-sites). And I spend a lot of time googling.

Questions about Customized Texts**Q: I perform both customized newsletters for clients as well as official document translation for clients in need of translation for USCIS, medical clinics, banks, etc. Is there a standard set of translation "rules" for official documents, i.e. when to format into a table, when to just do line by line as one would with a passport, and, if so, would you be able to send a link? Additionally, is there ever a time when you might indicate that a text has been customized, for instance, for an American audience?**

A: I don't think there is a set of rules, unless you find that certain kinds of texts written in English always do something a certain way. That is, if you are translating, say, medical histories, I'd suggest you check out a number of American medical histories. If you see that a certain format or style is always (or almost always) used, you can use that as a rule.

For example, I translated a number of Russian museum catalogs and had a terrible time with the descriptions of the exhibits. The convention – in both Russian and English – is to briefly describe the article (gold with silver inlay, size, engraving text, etc.) and

then write a paragraph or so about its history, maker, provenance, etc. I didn't know how to "properly" translate the brief description until I got a dozen auction house catalogs of sales of Russian art. The convention in English was standard across auction houses, so I simply used that as my "rule" and rewrote the Russian to match it.

That's a good question about indicating customization or not. With commercial and non-commercial organizations' texts (newsletters, ads, announcements, annual reports, etc.), I don't think that's necessary. These organizations and companies can rightfully adapt their material as they chose for any audience. With texts in which you've moved sentences around, cut them in half, changed the paragraphing but haven't added or deleted anything – no.

However, I can imagine a situation in which an article or an interview published in a Russian periodical gets customized for a US-based periodical. If it is altered substantially, I think you might want a note to indicate that it is significantly different from the original.

Q: What percentage change in number of words occur when you go from Russian formal language to English marketing language?

A: If I've understood the question right, you want to know if the English text shrinks or expands. In general (and this is a big generalization), the text in English is shorter since the convention in English is for succinct language and – especially in marketing – not a single unnecessary word.

Q: How long would you say it has taken you to do each of your "genre analyses", to get to the templates you put together for the two languages?

A: For short texts, it usually takes a couple of hours, give or take. For longer format texts (annual reports or books) – it can take anywhere from a half day to several days.

Q: How receptive have your clients been to your suggestions that their text needs to be adapted/customized? I'm generally a technical translator, so my experience in this is limited, but I find that authors are extremely concerned that their voice and their style will get lost. When you do run into resistance from your clients, are you generally able to overcome it, or do you often find yourself having to throw up your hands?

Continued on page 27

SLAVFILE LITE: NOT BY WORD COUNT ALONE

Lydia Razran Stone

I recently acquired a bilingual book of Emily Dickinson's poetry entitled in Russian *Смуха из Комода* (Literally: *Poems from the (a) Commode*), which I ordered partly out of real curiosity about what Dickinson would be like in Russian and partly because of the sheer hilarity of the name. This title is clearly meant to be the Russian equivalent of the English title *Poems from a Drawer*. Now, the normal equivalent of *drawer* in Russian is *ящик*. And my translation partner Volodia tells me that there is a traditional association between poems and that word for drawer. Poems written *для ящика* (*for the drawer*) were those written during times of censorship that had no chance of being published and so were destined to languish in the poet's desk. One of the dictionary meanings of the English word *commode* is indeed a low chest of drawers, cupboard or the like, which is the sole meaning of the Russian word *комод*. However, to my knowledge the only way the word *commode* is commonly used in the United States today is as a hyper-genteel euphemism for toilet (itself, come to think of it, a euphemism of the same type). *Commode* is indeed the correct name for those chairs for invalids that have a hole in the seat that can be fitted with a basin. One is thus tempted to read the Russian as *Poems from the Toilet*, which is not even remotely descriptive of the Dickinson we all know.

I first became aware of how common the use of *commode* for toilet is when I was working for NASA editing Russian translations of life-support articles written by Houston engineers. I was reading along in a translation of a not very interesting article on bacterial contamination of the Space Station interior when I was astonished to read that "of course" the highest area of contamination by fecal bacteria was in the area surrounding the *шкаф*, a word that can be used to mean a cupboard in general but which I had always taken to be a *bookshelf* (see Act I of *The Cherry Orchard*). This odd factoid about bacterial distribution turned out, on examination of the original English, not to be an oblique disparagement of the reading habits of astronauts, but instead a Russian mistranslation of the NASA engineers' use of the normal-for-Texas word *commode* to inoffensively designate the normal prime habitat of these pesky little critters.

Speaking of books and reading habits, I may possibly have previously mentioned in this column that in 2011 I published a bilingual book of Krylov fable translations (*The Frogs Who Begged for a Tsar*).

Well, the other day I thought I would look it up on Amazon and see if there were any decent-condition used copies I could buy cheaper than my half-price author's copy. There were indeed a couple on sale for about 20% less than the new price of \$25. But to my astonishment, there were also three used copies priced at \$75, \$84, and \$93 by three different sellers. One of them had the comment "money back if not happy" and another said "Some wear on binding and pages, overall very good condition. Huge Seller! Millions Sold!" Now either this book dealer is referring to his company rather than the book, or he read my preface and is talking about the incredible sales of Krylov, who has been in continuous publication since 1807. But if any of my faithful readers are tempted to invest \$75 or more in this 144-page book, contact me instead and I will sell it at half that and even, as a professional courtesy, waive the usual \$3.99 postage. Meanwhile, I ordered the copies I wanted from the publisher, and when I found out from UPS that the box containing them had arrived in Alexandria damaged and empty, I was not that surprised. After all, who would not be tempted by a paper-wrapped parcel that contained nearly a thousand dollars' worth of a Huge Best Seller! Seriously, what in the world is the point of selling a readily available, if obscure, book for three to four times its list price? Can anybody figure out this racket?



Below are the latest excerpts from my Tolstoy files, in which I keep track of the persistent paradoxical portrayal of LNT's works in English-language media as great literary art and a force for moral good, and yet something that almost no red-blooded American can bear to read (at least to the end):

1) One of a number of tweet-length poetic summaries of various texts by *Washington Post* humor columnist Gene Weingarten:

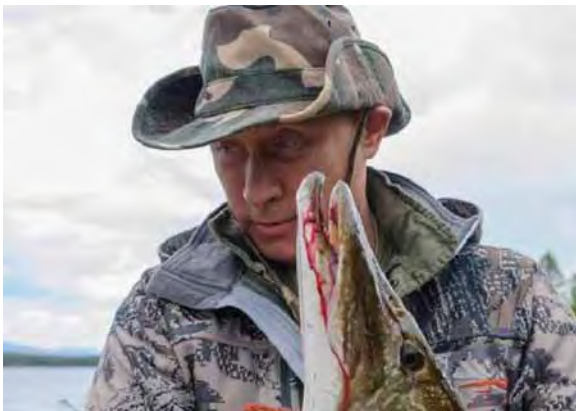
"War and Peace It's great! It's epic!
And to its credit.
No one's ever actually read it."

SLAVFILE LITE

2) From the *Chicago Tribune* quoting the father of accused Boston Marathon bombers about his older son's stay in Dagestan: "When he came to stay here, he was a good boy. He read books, (Leo) Tolstoy, (Alexandre) Dumas and thick English-language books. He would wake up late and read all day, late into the night."

In addition, I call to your attention what seems to be a trend for playwrights and producers to find new ways to stage Chekhov or at least to ride his coat-tails. We actually attended a (not too bad) modern and more-than-normally altered adaptation of *The Seagull* called *Stupid F_____ing Bird*, and on its back cover a recent *New Yorker* was promoting a play called *Vanya, Sonya, Masha and Spike*, which is built around references to Chekhov and won the 2013 Tony Award for best play. Well, didn't Chekhov maintain that he was essentially a humorist, classifying both *The Seagull* and *The Cherry Orchard* as comedies?

Once again (for previous references, see the Lite columns of Spring and Summer 2009 posted on the SLD website) I ask, "What is it about Russians and fish?" A recent Putin mini-flap, or in this case perhaps better described as a mini-flop, has to do with a fish. (The fact that this event has been eclipsed by the granting of asylum to Snowden seems to indicate that, contrary to all appearance — need I reference the Kardashian family? — the U.S. public and Yahoo News actually do have some sense of relative significance.) Evidently, Putin during one of his many (and manly) vacation photo-ops this summer was shown to the admiring public catching what anyone would acknowledge was a rather large fish (a pike = щука). Films and pictures of this noteworthy event gave rise to a substantial kerfuffle in Russia and vicariously on Yahoo, including both the charge that the fish was "planted" and that pictures of even larger pikes that weighed less demonstrate that the reported weight of the presidential pike (20+ kilograms) was grossly exaggerated.



Putin and his fish

To my mind, at least, so was the amount of attention paid to this non-event, of almost no relevance on the national, not to mention the international, scene. Have not "fish stories" long been considered the most venial of venial sins, certainly more forgivable under the "boys will be boys" rubric than those of our many politicians who evoke that principle? Even the relatively chaste kiss Vladimir Vladimirovich planted on the no longer protesting fish seems of little account, since he (VVP, not the fish) recently announced he is divorcing his wife.

After writing the above paragraph I remembered that I had once translated a Russian children's poem about a pike, which the discerning reader might find relevant to more than one of the protagonists of the Putin fish story.

Щука

Борис Заходер

Хватать, глотать

Умеют

ЩУКИ

Другой

Не нужно им науки!

The Pike

The PIKE's a fish whose skills are few:
To snatch and swallow—that makes two
Accomplishments—not much, it's true!
But for the PIKE, these two will do!

Hope to see many of you in San Antonio!

Attention SLD

Translators and Interpreters!

Opportunity to Network with Counterparts in Ukraine

We are pleased to announce that SLD has established a relationship with Ukrainian Translation Industry Conference (<http://2014.utic.eu/en>). They are inviting all interested SLD members to join their listserv. This is a great opportunity, so if you are interested, please let SLD Administrator Lucy Gunderson (russophile@earthlink.net) know and she will forward your details to them.



Medical Diagnostic Centers: a Cultural Phenomenon in Russian Healthcare?

Yuliya Baldwin

A net of commercial medical diagnostic centers (**диагностические центры**) is playing an increasing role in Russian healthcare. Most of these centers are equipped with state-of-the-art labs and advanced diagnostic medical equipment (such as American-made GE and Stratos, German-made Siemens, French DMS, etc.) and provide an extremely wide range of medical examinations and laboratory tests (**медицинские обследования и анализы**), such as magnetic-resonance imaging, MRI (**магнитно-резонансная томография, МРТ**), computed tomography, CAT scan (**компьютерная томография, КТ**), ultrasonography (**ультразвуковые исследования**), all types of blood and urine testing (**лабораторные анализы крови и мочи**), cancer screening (**анализ на онкомаркеры**), etc. Some centers additionally offer treatment. What is unique and different about these centers is that a patient/customer can, but does not need to, come with medical insurance or a doctor's referral (**направление врача**). A patient can just walk in, choose a service from the price list (**прейскурант**), pay, and have it performed. Moreover, the price includes a doctor's report (**заключение врача/специалиста**) and consultation. A sample price list can be found at the end of this article.

During my trip to Russia this summer, I decided to have some testing done. There were several reasons I wanted to visit one of those centers. First of all, I had wanted to get an abdominal ultrasonogram (**ультразвуковое исследование брюшной полости**) for some time. I have had sporadic pain in that area and was wondering if there was a mortal disease brewing in my intestines. Additionally, I wanted to have an MRI brain scan (**МРТ головного мозга**) performed because of occasional headaches. Even though my doctor had reassured me, I still felt worried. But to put my mind at ease, I would have had to convince an American doctor that there was a genuine need for such tests and my desire for them was not simply a product of hypochondria (**ипохондрия**). And then I would have had to pay the gargantuan deductible of my insurance policy. So I chose instead – to try a Russian diagnostic center!

Finding a diagnostic center was not a problem: there were at least three within walking distance of my

apartment with self-explanatory names – **Медхэлп** (MedHelp), **Диагностика Плюс** (Diagnostics Plus) and **МедЭксперт** (MedExpert). Their ads all claimed that they provided advanced on-site medical testing performed by skilled professional technicians and reviewed by highly proficient medical doctors. I chose **МедЭксперт** only because I could schedule an appointment (**по предварительной записи**) there rather than just walking in (**без записи**) and possibly having to wait in line (**живая очередь**).

I was pleasantly surprised by the friendly atmosphere and very “Western” feel of the **МедЭксперт** facilities. My diagnostic journey started in a spacious reception area (**холл центра**) where patients were sitting quietly, leafing through colorful magazines or watching a soap opera on a flat-screen TV. The receptionists (**медрегистраторы**) were all smiles and politeness – although I admit there was also a broad shouldered security guy (**охранник**), who eyed every newcomer suspiciously. I confirmed the tests I wanted with the receptionist – an MRI brain scan (**МРТ головного мозга**) and abdominal sonography (**УЗИ брюшной полости**) – and paid (both cash and credit cards were accepted) a total of 2300 rubles + 1100 rubles = 3400 rubles (approximately \$105) for everything.

After that I was asked to fill out a traditional medical questionnaire (**Анкета здоровья**) and sign an informed consent form (**Информированное согласие на предоставление услуг**) and a contract (**Договор на оказание услуг**). Almost immediately I was led by a uniformed assistant to a small private room, where I was offered water, coffee, or tea, given a disposable gown (**сорочка/рубашка одноразовая**) and a pair of disposable slippers (**тапочки одноразовые**) to change into, then assigned a closet (**шкафчик**) where I could safely leave my clothes and purse. The wait time was around 10-15 minutes before I was taken to an MRI room (**кабинет МРТ**). At the door the assistant screened me with a metal detector (**металлоискатель**). The MRI room was an exact copy of what you would expect to see in the USA – a large room with a Siemens Magnetom Symphony Ultra MRI scanner (**аппарат для магнитно-резонансной томографии, томограф**) in the middle and a small window for the technician (**рентгенолаборант**). He positioned me on the sliding table (**подвижный стол для обследования**) and gave me a choice of ear-plugs (**беруши**) or earphones (**наушники**). I chose

MEDICAL DIAGNOSTIC CENTERS

the latter and the relaxing music turned the pounding and screeching of the machine into no more than a background nuisance. Twenty minutes of scanning in the magnet tunnel (**туннель магнита**) flew by unnoticed. The brain images (**снимки головного мозга**) accompanied by a signed physician's report (описание) were ready in two hours for pick-up. Even though the language of the report was overwhelmingly professional – such as **субарахноидальные конвекситальные пространства** (sub-arachnoid convexital spaces), **перифокальное вещество** (perifocal matter), **хиазмно-сellarная цистерна** (chiasmatic cistern or suprasellar cistern), **гиперпневматизация** (hyperpneumatization), etc., the medical specialist's conclusion (**заключение врача МРТ и КТ**) was straightforward “nothing abnormal detected by MRI” (**МР-признаков патологических изменений не выявлено**).

Next came the abdominal sonography I had requested, which included the ultrasound exam of my liver (**печень**), gall bladder (**желчный пузырь**), pancreas (**поджелудочная железа**), spleen (**селезенка**), and kidneys (**почки**). The assistant took me to the ultrasound department (**отделение ультразвуковых исследований**) where a medical specialist (**врач УЗИ**) covered my abdomen generously with gel and examined my innards with the help of a premium model of the all-digital Siemens Acuson X300 ultrasound system (**цифровая ультразвуковая система**). While getting dressed behind the

screen (**ширма**), I was handed the radiologist's report with the cheerful conclusion “nothing abnormal detected by ultrasonography” (**УЗ-патологии не выявлено**). With all the results in hand, I stopped by the chief doctor's office (located on the premises) just to have her interpret the medical jargon from the reports. I guess it was a happy ending for me this time.

Diagnostic centers are open 24/7 and there is often a 30% night-owl discount for those who come between 10 pm and 8 am. They are accessible and relatively affordable, and insurance might well reimburse some amount of the money spent. Diagnostic centers, dental and prenatal clinics, and private ambulances are the forerunners of private medicine in Russia, and their culture (**культура общения**), environment (**атмосфера, обстановка**), and quality of services (**качество обслуживания**) are impressively different from Russia's public hospitals and clinics. The former are generally old (about 15 percent were built before 1940) and lacking in basic amenities. A large percentage of the country's public hospitals and clinics still have no hot water, air conditioning, or private restrooms. Medical personnel are habitually rude, condescending, abusive and disrespectful. Even in the major hospitals, the floors are often cleaned with dirty rags wrapped around wooden mops (**швабра**), most everything is cracked, chipped, or covered with rust, surgical instruments are not always properly sterilized, patients are required to bring their own plates, spoons, soap, sheets, pillows, towels, toilet paper, napkins, plastic shoe covers (**бахилы**) etc., etc. The

Russian healthcare system stands together with law enforcement authorities as the two most corrupt entities in the country. Statistics show that the need for bribes is most often encountered in the public healthcare sector; almost any small favor or service requires a bribe. For instance, bribes are routinely given to ambulance staff to take patients to better hospitals or to move a patient up on the waiting list for a needed operation. Relatives know that by slipping a few notes to a nurse, they may be able to assure their loved one gets better care. A hospital nurse's aide, whose assigned duties include cleaning bedpans, won't even think about doing so without a 50-100-ruble payoff every time. Even though the number of private healthcare providers is still relatively low, the diagnostic centers are harbingers of a new dimension to the Russian healthcare system.

Голова	МРТ	КТ	УЗИ
Головной мозг	2 300р.	1 800р.	500р.*
Гипофиз	2 300р.**	1 800р.**	
Глазные орбиты	2 300р.	1 800р.	
Придаточные пазухи носа	2 300р.	1 800р.	
Кости свода и основания черепа		1 800р.	
Кости лицевого скелета		1 800р.	
Пирамиды височных костей		1 800р.	
Артерии головного мозга	2 300р.		
Вены головного мозга	2 300р.		
Сосуды головного мозга (ТКДГ)			800р.
Шея	МРТ	КТ	УЗИ
Шейный отдел позвоночника	2 300р.	1 800р.	
Краниовертебральный переход	2 300р.	1 800р.	
Щитовидная железа	2 300р.	1 800р.	300р.
Гортань		1 800р.	
Брахиоцефальные артерии (БЦА)	2 300р.		600р.
Мякие ткани и лимфоузлы шеи, слюнные железы	2 300р.	1 800р.	600р.
Грудная клетка	МРТ	КТ	УЗИ
Грудной отдел позвоночника	2 300р.	1 800р.	
Сердце			1 000р.
Легкие и органы средостения		1 800р.	
Молочные железы***	3 000р.**		300р.
Мякие ткани и лимфоузлы грудной клетки	2 300р.		300р.
Брюшная полость	МРТ	КТ	УЗИ
Пояснично-крестцовый отдел позвоночника	2 300р.	1 800р.	
Печень, желчный пузырь, поджелудочная железа, селезенка	2 500р.	1 800р.	800р.
Ультразвуграфия (желче-выводящие пути)****	1 000р.		
Печень и желчный пузырь			300р.
Определение функции желчного пузыря			300р.

MedExpert Price List for MRI, CAT and Ultrasound
(exchange rate \$1 = 32 rubles)

Continued on page 27

TECH TRENDS: Regular Expressions for Slavic Translators

Kenny Cargill



From the Editors: We are delighted to announce that Kenny has agreed to write a regular technology column for *SlavFile*. He introduces himself in the paragraph below.

I was born and grew up in Virginia, and now I reside in the beautiful southwestern part of the country (Tucson, Arizona). I fell in love with Russia in high school through reading the major novels of Turgenev, Dostoevsky, and Tolstoy. It motivated me to devote most of my higher education to the study of the Russian language, and now I make my living working as a Russian-to-English translator. I occasionally teach Russian-language courses at my local university when the opportunity arises. I also have a degree in library and information science, and I am always interested in learning ways to leverage technology in order to improve my translation productivity. I hope something useful can be gleaned from my columns, and I encourage others to submit suggestions for future columns as well as corrections. You can reach me at kenny@cargilltranslations.com.

Since the incomparable Liv Bliss focused in the last issue of *SlavFile* on Internet resources for dealing with down Internet sites and translation scammers, I thought I would take a different direction in my column and focus on one rather powerful tool that translators might find useful in their workflows: regular expressions (or “regex” for short). I hope by writing this column I can repay her in part for sharing the extremely useful backdoor URLs into Multitran.ru.

Regular expressions are designed to find patterns in any given text as opposed to just literal words and phrases. They enhance the functionality of the Find and Replace tool found in many types of software, including word processors (such as OpenOffice.org and Microsoft Word), advanced text editors (such as Notepad++ for Windows or Textwrangler and BBEdit for the Mac), and, of course, CAT tools and TEnT environments (definitely SDL Trados Studio and memoQ, though probably others as well). According to Paul Filkin of SDL, regex is not as well supported in versions of Trados before 2009. However, you can still take advantage of the regex support built into Word (to which older versions of the Trados Translator’s Workbench are a plug-in tool).

When using regex in any of the above software, just make sure to check the box for “Grep”, “Use wildcards”, “Regular Expressions” or “Regex” (depending on the software) within the Find and Replace dialog box, and you should be able to insert and use your custom snippets of code in the Find field.

I have found that you do not have to learn too much about how regular expressions work or how you would go about writing them yourself, since useful, ready-made regex snippets can be copied and pasted from various resources on the Internet. (Though if you are feeling really geeky, I can recommend Michael Fitzgerald’s *Introducing Regular Expressions*, which can give you a better handle on the syntax of the expressions and the meaning of the code elements).

There are regex strings that can find all the Arabic numbers, extra spaces, and double carriage returns between paragraphs, for example. (See table below). I have found that I use these expressions very frequently, particularly when I am editing or proofreading a text. The string for finding Arabic numbers is useful when localizing Russian numbers, since often I might initially copy over a large number of decimal numbers from the source text to the target translation where Russian commas have to be replaced by American periods (e.g., 1,66 > 1.66). It is relatively easy to create a simple regex to address this task in particular.

Translators of Russian and other Cyrillic-based languages will also be interested in knowing that there is a string for finding Cyrillic characters. This is particularly helpful for finding untranslated bits of Russian in the middle of a long, otherwise translated text. It is also useful for teasing out Cyrillic characters which are identical to Latin characters (such as a Russian “x” standing for a Latin “x” in a list containing the physical dimensions of various products). Though

TECH TRENDS

use of the “wrong” character does not interfere with the readability of a text, the seemingly identical characters are represented by different underlying codes. Therefore, the use of one instead of the other can interfere with the searchability of a text.

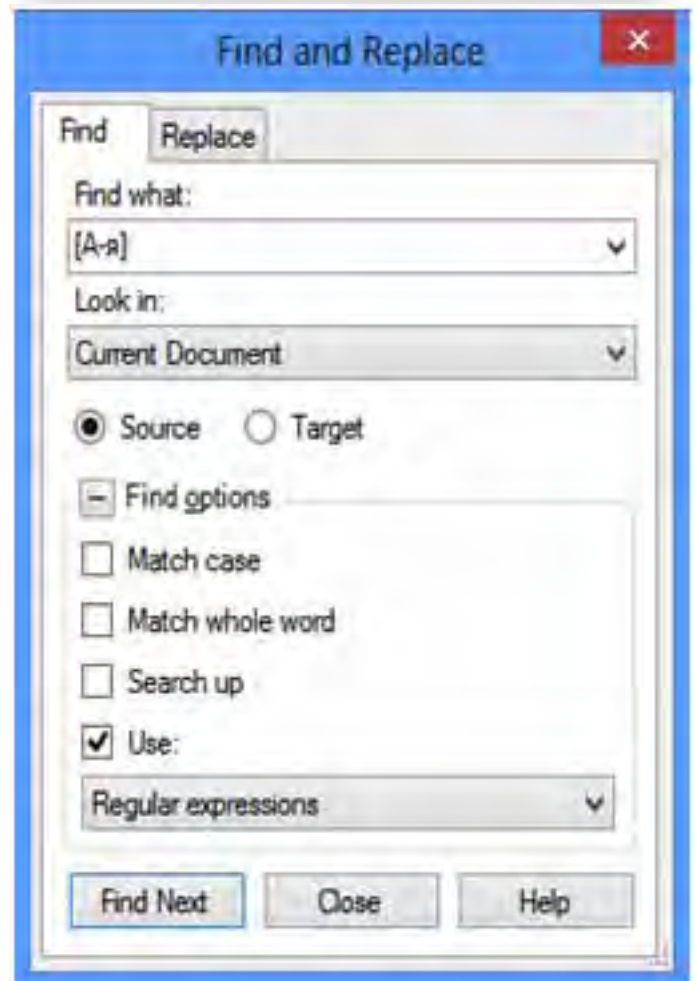
Riccardo Schiaffino has written a [short blog post](#) about regular expressions for translators. He provides an example of using regex to track down variant spellings of words and phrases in a text. If you are curious about learning more about using regular expressions in Trados Studio, then Paul Filkin has written a series of posts on the topic beginning [here](#).

There are a number of tools that can help you learn and record your regular expressions. [RegExr](#) is a useful tool for finding, recording, composing and testing regular expressions. It is a free tool available for all major platforms (Windows, Mac OS X and Linux). Many also recommend [RegexBuddy](#), which costs \$39.99 and is Windows-only. In addition to helping you build expressions, this software package has the added advantage of offering textual explanations of the syntax of any expression.

There are different “flavors” of regex, so I have included alternative expressions where available in the table below in case one formulation does not work in the application you are using.

Regular Expression	Finds...
<code>\d</code> or <code>[0-9]</code>	Arabic numbers
<code>\d,\d</code> or <code>[0-9],[0-9]</code>	Decimal numbers in Russian, German and other European languages where the decimal point is written with a comma.
<code>[А-Я]</code>	Any Cyrillic character
<code>\s\s</code>	Double space
<code>\r\r</code>	Double carriage return

The Find and Replace dialogs from Microsoft Word 2008 and Trados Studio 2009 with the respective regular expressions option selected:



ANNA KARENINA (2012)

Reviewed by Lydia Stone

Directed by Joe Wright; Written by Tom Stoppard
Starring: Keira Knightley (as Anna), Jude Law (as Karenin), Aaron Taylor-Johnson (as Vronsky) and Domhnall Gleeson (as Levin).

A while ago I read that Joe Wright, who directed the film under review here, was the frontrunner to direct *Fifty Shades of Grey*, the enormously successful best-seller described as “soft-core porn for middle-aged women.” This work of literature, I understand, concerns a young woman who meets a man from the upper echelons of society after which the level of the sexual, er, ecstasy she experiences is remarkably enhanced. Just now, when sitting down to write this review, I checked the Internet and found that Wright is not indeed going to direct *50*. I wonder if the former frontrunner himself withdrew because he had already “been there, done that.” After all, he had just directed a film with exactly the same theme. But before you cancel your subscription to *SlavFile*, let me hasten to say that my assertion of similarity applies only to Wright’s film and not to Tolstoy’s novel.

The film actually does depict (though I would not say accurately) many of the external events of the Anna thread in the novel. I suppose this gives it some claim to be called *Anna Karenina*. But is it Tolstoy?

What is there about Tolstoy that makes him great or, at the very least, distinguishes him from other novelists, especially those writing soft-core porn for the middle-aged? First, through internal monologues and other depictions of inner life he creates complex characters who are both highly distinct as themselves and

instantly recognizable as real to us from our knowledge of our own thoughts and feelings. Second, and especially in *Anna Karenina*, he tells a story that embodies his own serious philosophy of “how men should live.” Third, he provides us a picture of a culture and environment so detailed and real as to have given some of us the impression that we have actually lived in 19th-century Russia. Is any of this reflected in Wright’s film? No, no, and no.

It may be that the extreme length of Tolstoy’s novels, the feature for which, sadly, they are most famed, is exactly what allows us to get what feels like a complete impression of characters, ideas and culture, revealed gradually through pages and pages of inner monologues, conversations, and incidents. If this is a necessity, it would be unfair to expect any film to replicate the three elements I mentioned above. However, it would not be too much to ask that the film make some effort not to distort the nature of the characters and what Tolstoy is trying to say about them and their milieu. I see no such effort here.

Let us start with the characters. I have never seen so much bad casting in my life, although what I take for bad casting could in some cases be bad directing or acting. Keira Knightley (late of *Pirates of the Caribbean*) is the wrong type for Anna who, at her first appearance in the novel, is described as having “an especially gentle and tender expression” and “to be full of a surplus of something that expressed itself beyond her will.” (Hint: LNT did not mean randiness.) Physically too young and too thin for the part, Knightley shows signs of an inner life only as a sexual being and does best at portraying petulance and resentment as the later Anna. Even her love for her son Seryozha is not convincing, and is underemphasized in both script and staging. When Karenin comes upon her in her son’s bedroom after the separation, she simply gets up and stalks out sullenly, without a word to the boy.

The casting of Vronsky is even worse — he comes strutting on the scene like a kind of cross between Justin Bieber and Anatole Kuragin. He seems too immature even for Kitty, never mind Anna. The only thing that saves him from becoming a complete nonentity are the few of Tolstoy’s lines that he is allowed to speak from time to time. Levin too seems miscast, played by an actor whose last big role was as Bill Weasley (eldest brother of Harry Potter’s sidekick). He is quite



Cover of Anna Karenina DVD. www.booktopia.com.au

ANNA KARENINA

good at portraying social awkwardness and lovesick timidity, but, to my mind at least, his depth and passion fail to show through. Karenin too is wrong: Jude Law is too handsome, young, and physically alive for the part (the best looking male in the film, IMHO). It is possible that he can act with some depth, but if so he has been restrained here, so that only the dry stick comes through and none of the suffering.

The casting of the second-tier principals—Stiva, Dolly, Kitty—seems quite appropriate. However, some of the minor characters seem dreadfully miscast—Levin’s brother’s common-law wife, whom he defiantly announces he took from a brothel, is clearly of South Asian origin, which no one seems to notice. I am all for diversity in casting; but why choose to cast the one non-white actor as a meek, cringing former prostitute? On the other hand, Countess Lydia is perfectly cast.

I am not saying that these actors are unable to act in a way that reveals any significant or humanly appealing inner life, just that they do not do so here. And if the fault is not completely with casting, I suspect it to be with directing and staging. Opportunities for the actors to portray real emotion, if only silently, are constantly eclipsed by stagey effects. For example, when Karenin receives the note from Anna telling him she is dying, instead of focusing on his face and attitude, the camera shows him tear the paper up and toss it in the air, upon which the paper scraps morph into snowflakes. To cite an even more central cinematic metamorphosis, Tolstoy’s depiction of the internal conflict Anna undergoes after Vronsky’s pursuit begins is replaced by a kind of PG-rated but unambiguous balletic depiction of an orgasm against a background of improbable fireworks (after which she decides to succumb).

All this may advance the external plot, such as it is, but it fails to have the effect of creating empathy and identification with the characters — Tolstoy’s greatest talent. I saw this film with my almost pathologically empathetic daughter. She had read AK when she was about 15, as the result of losing a bet with me. Her damning comment: “Funny, I cannot remember from when I read the book that it was impossible to identify with or really like any of the characters.”

The novel’s philosophical underpinnings depend on the contrast between the Levin thread and the Anna thread, centering around the idea of “family happiness” and culminating not only in Anna’s death, but in Levin’s recovery from the existential despair that had him contemplating his own suicide. In the movie, on the one hand, Anna’s suffering due to



Aaron Johnson
as Vronsky
www.cinemagia.ro

her separation from her son and her sense of her own transgression are played down, except in the “false deathbed” scene, and the social rejection aspect is overplayed to the point of parody. As for the counter-part thread, I think if you asked the naïve American viewer what function Levin has in this film, he or she would be at a loss to tell you. The whole Levin story line, except for the courtship, is pared down, clearly to focus on the “hotter” parts of the story. Levin’s depression and thoughts of suicide, paralleling Tolstoy’s own, are not even hinted at. And his philosophic epiphany in the fields, inspired by the words of one of his peasants, is outrageously altered — when the peasant says that some other man lives for his soul and not his belly. Levin replies, “I am a man of reason.” The peasant’s response is “Was it for that reason you married your wife?” Levin achieves a look of mild revelation and goes home and hugs his wife and baby. Bah! To my mind this in itself is enough to damn the film. At the end of the film, the contrast to the Anna tragedy is not Levin’s wholesome life, but (wait for it) Karenin, Seryozha, and Anna’s little girl, who are shown in a idyllic field of waving vegetation that recurs at “good” moments throughout the film.

As those who have seen or read about the film will know, it is staged in an elaborate and unusual way, with many of the scenes (including the horse race) taking place on what is emphatically a stage with ornate backdrops and furnishings and a contrasting dark and dirty-looking backstage (populated by dimly seen members of the lower classes going about their tawdry business) through which the main characters occasionally enter and exit. On the one hand, this is visually interesting and is moreover a clever solution to the problem of turning the novel into a film. It may, in the minds of some, serve to emphasize the artificiality of Russian society and its contrast with the true beauty of nature and a simpler life while simultaneously advancing the plot through what is essentially a series of tableaux more-or-less-vivantes (or at least moving and speaking) that follow each other at a dizzying pace. An erudite friend of mine (not a Slavist, though) who actually liked the movie suggested that

ANNA KARENINA

this device was a kind of cinematic counterpart of Tolstoy's technique of *ostraneniye* (making strange), but on analysis it seems to me to be quite the opposite: instead of a child's- or naïf's-eye view of a society, we get a Las Vegas stage show.

As I said before, the failure of a two-hour film to reproduce the novel's leisurely and thorough plot and character development cannot be blamed on any particular director or writer. However, in this particular film there are some real pace-related distortions of the original. Most important among them is the fact that Anna's metamorphosis from an ecstatic, if guilt-ridden, lover into what seems in the film to be a petulant and resentful morphine addicted shrew (a transformation that Tolstoy takes great pains to develop internally and gradually) seems on the screen to occur virtually the moment she moves in with Vronsky.

The visual portrayal of Russian life appears to have been designed by someone working for Disney or a Las Vegas resort — although in all fairness the stage setting absolves the designer of the need to be realistic. However, all the elaborate visuals are distracting. Even more so is what can only be called the choreographic depiction of Tolstoy's (?!) world. The tone-setting first few minutes of the film showing Stiva getting shaved and then depicting his office are like the initial dance of a musical comedy or the first act of, say, *Petrushka* — what a friend of Misha Ishenko described as a *vertep* (low-brow puppet performance) atmosphere, with *kazatzka* dancers and accordion players strolling around Stiva's government office. In a ballet or operetta version of AK, we would at least have the beauty of the music or dancing to add some soul to the pulchritude of the actresses and the showiness of the settings.

More disturbing from the standpoint of giving some kind of picture of 19th-century Russia is the

misrepresentation of the characters' behavior. To quote Misha Ishenko, "Stiva sitting with his feet up on the desk, like a clichéd marshal from a cheap Western — please!!" I myself was struck by the fact that on what appeared to be her first few minutes of acquaintance with Anna, Countess Vronskaya brings up her own reputation as a serial adulteress in only slightly euphemistic terms.

Even more disturbing for those who know the original novel well, characteristic but memorable details are altered, seemingly gratuitously. For example, the famous scene between Levin and Kitty where they communicate by means of initials chalked on a table (which is based on Tolstoy's own courtship) is replaced by a dumbed-down word puzzle using elaborately painted alphabet blocks (that, oddly, have not been tidied away in preparation for an adult reception). Once again the need for elaborate decoration trumps fidelity to the original.

Well, enough of this. My opinion has been made clear. We would welcome yours: an open discussion of what I have written here, or perhaps a positive review (of the film not my article). For the record, I did not hate the movie: it was visually entertaining and by no means boring. Adultery and its consequences, while not a unique theme, is one that is virtually never devoid of human interest. Wright's, Stoppard's, and Knightley's *Anna Karenina* was just not Tolstoy's, and I was outraged on his behalf.

P.S. I really do not know anything about which aspects of movies are the responsibility of the director and which of the scriptwriter. If I have accused Wright of doing things that were actually done by Stoppard, I sincerely apologize.

Russian Journal for Translators Available to U.S. Subscribers

«Мосты» is a quarterly journal published by Moscow-based R.Valent that is devoted to translation and interpretation to and out of Russian. It features interviews, reminiscences, and articles in Russian and English by Russian and foreign translators, interpreters, and academics sharing their experience working in a variety of subject areas. «Мосты» is now available to subscribers in the United States through Russia-On-Line. For further information please see:
<http://shop.russia-on-line.com/periodicals/item.php?id=76776>



Maja Vidmar

Translation and introduction by Martha Kosir



Maja Vidmar

The Slovenian poet Maja Vidmar was born in 1961 in Nova Gorica and is a freelance writer living in Ljubljana, the capital of Slovenia. She has published six collections of poetry to date. Her first collection, *Razdalje telesa (Distances of the Body)*, was published in 1984, followed by *Način vezave (Ways of Binding)* in 1988 and a collection of selected poems titled *Ihta smeri (Force of Direction)* in 1989. She published her next collection, *Ob vznožju (At the Base)*, in 1998, and in 2005, the collection *Prisotnost (Presence)*, followed by *Sobe (Rooms)* in 2008, and her latest collection, *Kako se zaljubiš (How You Fall in Love)*, in 2012. Her collection *Presence* earned her the prestigious Jenko Award, the Prešeren Fund Award, and a fellowship in Vienna within the scope of the Grosser Preis für osteuropäische Literatur (the Grand Prize for Eastern European Literature). She was also awarded the Premio Letterario Internazionale Trieste Scrittura di Frontiera dedicato a Umberto Saba (The Trieste Scrittura di Frontiera International Literary Prize dedicated to Umberto Saba) in 2007, and, for her collection *Rooms*, the Mreže Gradova Književnosti (the Network of Cities of Literature) award in 2009.

Vidmar has also published six collections of poetry abroad: *Leibhaftige Gedichte (Incarnate Poems)* and *Akt (Nude)* in 1999, *Molitva tijela (Prayer of the Body)* and *Gegenwart (The Present)* in 2007; *Način vezivanja (Ways of Binding)* in 2009, and *E il mondo si scolora (And the World Fades Away)* in 2010. For her collection *Leibhaftige Gedichte* she was also awarded the Austrian Hubert-Burda-Stiftung für junge Lyrik (Hubert Burda Foundation for Young Poetry) award. In addition to the above-mentioned poetry collections, she has published extensively in literary magazines and anthologies at home and abroad. She is considered one of the leading female literary voices of the younger generation in Slovenia.

The poems in this selection were published in Vidmar's latest collection *How You Fall in Love*. Here, the poet continues to explore two essential themes that shape and guide human existence: love and death. She examines the question of "falling in love" but hardly in the traditional sense of the word. She seeks a level of understanding of love and the self beyond the ordinary. She delves into one's existence and the forces and people that affect it, inexorably intertwining the present with the future and the past. This special interconnection creates a lasting union that directs the senses and the mind. As the last poem in this brief selection indicates, life, with all its experiences, mysteries, and dynamism, is an extraordinary journey that calls for special reflection, and ultimately needs to be loved for what it is.

<p>Kako se zaljubiš v človeka?</p> <p>Gledaš ga in gledaš, motiš ga skozi leta in dneve, podnevi in ponoči, skozi rojstva in skozi mrtve, umrle in pobite, skozi moške in ženske, skozi otroke, skozi otroke, skozi dež in skozi kamne gledaš. Gledaš. Tudi ko tvoje oči prenehajo gledati, gledaš.</p>	<p>How do you fall in love with a human being?</p> <p>You look at him, over and over again, contemplate him throughout the years and days, day in and day out, through births and deaths, through those who have died and those who have been killed, through men and women, through children, through children, through the rain and through the rocks you look. You observe. Even when your eyes stop looking, you look.</p>
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<p>Ko se zaljubiš v svojo preteklost, se v tebi rodi starec, ki se mu tresejo tvoje roke, ki ga bolijo tvoje noge in težko vstaja iz tvoje postelje. Včasih si malo nestrpna do nadležnega gosta, toda nič ne ustavi zaljubljene ženske. In ko se ljubi tega zave, izgine kot knjiga med knjigami. Stoletja se je nihče ne dotakne, le zrak ji suši zaobljeni hrbet, dokler ne zagori v požaru, ki ga pomnijo še tisočletja.</p>	<p>When you fall in love with your past, an old man is born inside you, a man whose shaking hands are your hands, whose aching legs are your legs, an old man who has difficulty getting out of your bed. Sometimes you feel a little impatient toward the bothersome guest, but nothing stops a woman in love. And when the beloved takes note of that he disappears like a book among other books. A book that nobody touches for centuries, only the air dries its arched back until it goes up in flames in a fire remembered for thousands of years.</p>
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<p>Zaljubljena v svojo prihodnost, sem se vedno bala, da me bodo nekoč odkrili, da pasem incestne sanje. V resnici se ni nikoli nič takega zgodilo med nama, čeprav se je zdelo, da je napetost vzajemna kakor razlika v starosti. Samo nova ljubezen pozdravi staro, si stalno ponavljam, ko v tehle trenutkih izbiram lečo iz pepela. Zrno za zrnom, za zrnom, za zrnom ...</p>	<p>In love with my future, I have always feared that one day they would discover my incestuous dreams. In reality, nothing like that ever happened between us, although it seemed like the tension was mutual just like the difference in age. Only a new love can heal the old one, I keep repeating to myself when in moments like this I continue to sift through the ashes to unearth a lens. Grain by grain, by grain, by grain...</p>
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<p>Kako se lahko zaljubiš v svojo smrt?</p> <p>Nežno olupiš svoje ustnice, ličnice in nosni hrustanec z obraza. Ko ti izpadajo zobje, žaluješ za vsakim posebej, in ko živi jezik zdrzne skozi spodnjo čeljust, ga ljubeče prestrežeš. Zdaj ti je lažje, toda dokler ne odložiš oči, te moti barva kotalečih se pomaranč in občutek čudeža v zaporedju njihovih trkov. Istočasno ti dela težave drugi stavek sedme simfonije in predvsem strah, da ne znaš prepoznati tišine. Tišina začne naštevati vse, ki jih varaš s svojo novo zaljubljenostjo, in ko te oblije toplota njihovih dotikov, začneš trepetati. Ne s telesom, s svojim trepetom trepečeš, kakor da bi trepetala večnost. Trepetajoča se nenadoma spomniš besed, katerihkoli besed ali tistih, da nihče ne postane boljši samo zato, ker je umrl. Potem se umirjaš in celo obmiruješ v zavesti, da si ne boš odpočila nikoli.</p>	<p>How do you fall in love with your death?</p> <p>You gently peel your lips, your cheekbones and the nasal cartilage from your face. When your teeth fall out, you mourn each and every one separately, and when your living tongue slides through the lower jaw, you catch it lovingly. You feel better now, but until you put away your eyes, you feel bothered by the color of the rolling oranges and the sensation of a miraculous succession of their collisions. At the same time you are having trouble with the second movement of the seventh symphony, and most of all you fear the inability to recognize the silence. The silence begins to name everyone that you have betrayed with your new love, and when you are covered by the warmth of their touches, you begin to tremble. You tremble not with your body but with your own trembling, as if all of eternity was shivering. Trembling, you suddenly recall the words, any words or the words that say that no one becomes better merely through dying. Then you begin to calm down and even cease all movement in the knowledge that you will never be able to rest.</p>
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<p>Ko prerasteš potovalno slabost in se končno zaljubiš v svoje potovanje, ne potuješ več. Samo dogovoriš se, kdo bo igral Indijance, in se iz užitka igraš do noči v zgodnjem poletju, ko te razgreto in potno pokličejo domov na večerjo.</p>	<p>When you get over the traveling sickness and you finally fall in love with your own journey, you travel no more. You merely decide who is going to play the Indians in “Cowboys and Indians”, and out of sheer delight you play until night falls in the early summer when hot and sweaty you are called home for dinner.</p>
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CUSTOMIZING TEXTS

Continued from page 14

A: When someone in the PR department of a company has produced a text that was corrected by the department head and signed off on by another six company vice presidents, there can be some indignation and concern that I’ll ruin the text. But when I explain why I propose this, and point out that their text, as written, is great for a Russian audience but not effective with an English-speaking audience — they always agree.

For example, the author of the film synopsis I cited during the webinar might have felt aggrieved that her prose was being rejected. But the synopsis was for a foreign film festival catalog, and the film company — and author — didn’t want their synopsis to stand out as “weird” — so once they understood that, they readily agreed. They have since become steady clients because of the “added value” I bring to a translation task.

That’s what I like about this – you’re not just translating words, you’re kind of going up another step and translating at the level of conventions, genres, and culture. You become a greater part of the process, invested — in a way — in your client’s success. My clients really appreciate that I don’t translate and keep my mouth shut – I tell them what will and will not work in English and make suggestions based on examples. They might be a bit nervous at first, and grumble a bit. Sometimes things are not negotiable, or they want me to tone down some hype. But so far, it’s been a positive collaboration.

MEDICAL DIAGNOSTIC CENTERS

Continued from page 18

Here is a joke the ultrasound nurse told me:

Пациент приходит на ультразвук. Доктор смотрит, смотрит...

- Ммдаа... - говорит доктор, - как у вас печень увеличена... очень увеличена, просто кошмар какой-то... даа.. ну что ж, будем отрезать легкое.

Пациент в ужасе:

- Доктор, а легкое-то зачем?

- Ну как же, надо же вашей печени где-то размещаться!

A patient comes for ultrasonography. The doctor takes a long look at the result ...

“Hmmm...” the doctor finally says, “Your liver is so enlarged extremely enlarged, what a nightmare... hmm... the only solution would be to remove a lung.”

“Doctor, why the lung?” screams the terrified patient:

“Why not? We need to make room for your liver!”