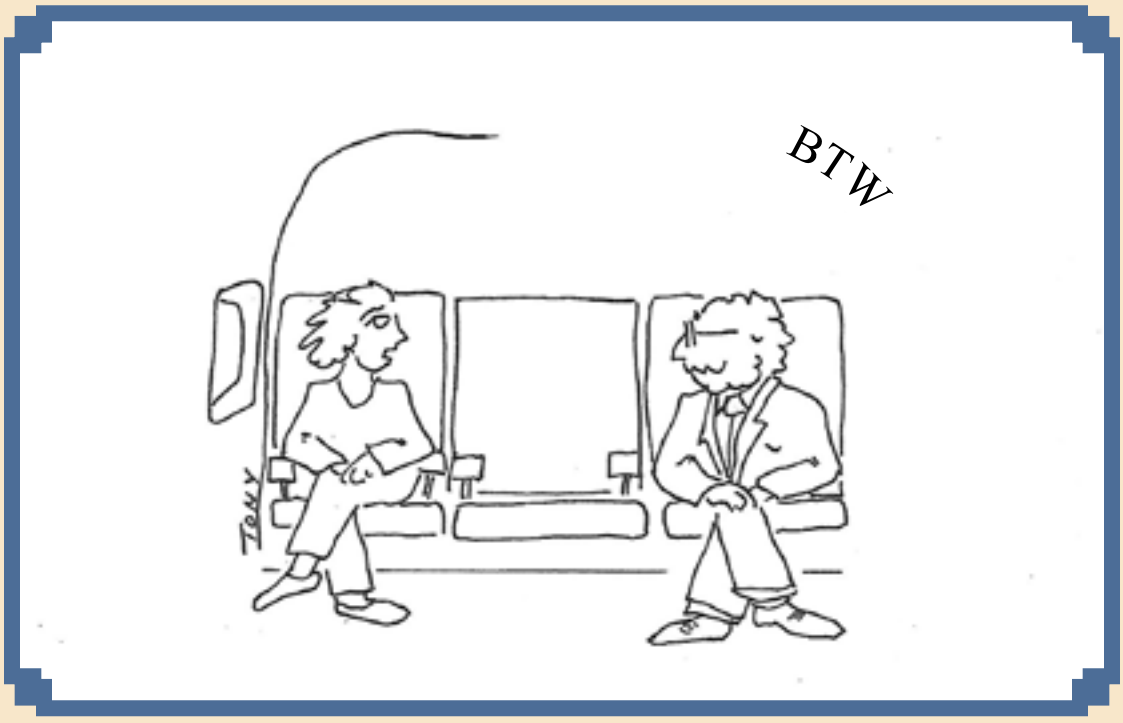
ata American Translators Association

SOURCE

A Quarterly publication
of the ATA's Literary Division

NO. 63 SPRING 2015

TRANSLATORS: WHAT MAKES THEM TICK?



"I was beside myself with excitement about the trip,
so the airline made me book two seats."

IN THIS ISSUE

BTW Cartoons by Tony Beckwith

From the Editors

Michele Aynesworth
Editor-in-Chief

Tony Beckwith
Associate Editor

Patrick Saari
Chief Copy Editor

Julie Winter
Views Editor

The topic of **self-publication** recurs so often in this issue that we would like to invite submissions on the subject for our May issue. Rafa Lombardino did a presentation on "How to Self-Publish Your Translations" at ATA's Chicago conference in November (see p. 16). Martha Kosir's fascinating portrait of Slovene poet Josip Osti (see pp. 20-29) is also an example of a form of self-publishing; in this case, she collaborated with her sister for the illustrations and had her translation published through her campus bookstore. Sharon Heller's translation of a book for young adults, *Aenigma*, is another great example (see p. 7). She is going to write an article about the experience for our May publication.

Another focus of our current issue is **the importance of conferences and professional development**. In Julie Winter's interview with her, Ros Schwartz touches on advantages of staying connected, "renewing, exchanging ideas, talking to other translators." Michele Aynesworth, who couldn't resist adding some photographs of the outstanding architecture on view in Chicago, gives a personal report on Literary Division events at November's ATA conference there.

Mercedes Guhl gives a different take on "**The Making of a Literary Translator**," including the startling remark made to her early in her career by a prospective employer: "You cannot be a literary translator. Nobody under 40 can ever hope to be one." Aside from academic training, Mercedes says "to those who wish to acquire a taste for literary translation, I would say that a superior level of reading and writing is the starting point. Then they must pick a mentor or someone they can discuss their translations with."

In his regular *By the Way* column, Tony Beckwith considers one of the thornier problems for translators: **how to translate names.** Tony's regular cartoons add another dash of spice to this issue of *Source*. Enjoy!

About the Editors

Michele Aynesworth specializes in translating Argentine and French authors. E-mail: michele@mckayaynesworth.com.
Tony Beckwith, a native of South America's Southern Cone, resides in Austin, where he works as a writer, translator, poet, and cartoonist. E-mail: tony@tonybeckwith.com.
Patrick Saari writes, translates, edits and interprets in English, French and Spanish. E-mail: patricksaari@netlife.ec.
Julie Winter translates from German to English and lives in Spokane, Washington. E-mail: juliemwinter6@gmail.com.

Special thanks to **Jamie Padula** for proofreading and to Literary Division Administrators **Mercedes Guhl** and **Josefina Iannello** for their support.

It is with great appreciation and regret that Source *announces* **Julie Winter***'s retirement from doing full-time* **Views** *profiles. Fortunately, Julie will still be contributing interviews from time to time.*

As Nature abhors a vacuum, we hope our readers will want to fill it by contributing profiles and interviews. In fact, fellow translators, we feel self-interviews work too. You design questions that allow you to say what you want to say, a pleasant variation on writing an article. Source *would be understood as the questioner. We would also welcome a new* **Views** *editor!*

SUBMISSION GUIDELINES

For the Summer issue we encourage articles on the topic of self-publication.

As the journal of the ATA's Literary Division,* Source *is both a forum for the discussion of literary translation and a vehicle for LD members and guest contributors to publish their work. Novice translators, as well as those with more experience, are encouraged to submit translations of poetry and prose together with their meditations on the process. We are also constantly on the lookout for submissions from Asia, Africa, and all other less frequently represented cultures.

Submit articles up to 1600 words, Word or text file, single-spaced. Palatino Linotype size 14 with indented paragraphs (1 tab), no line breaks between paragraphs and no word breaks. Unjustified righthand margin. Endnotes please, not footnotes.

Please include a brief, factual bio and photograph. Links and illustrations, etc., are encouraged. Submissions may be edited.

Submissions go to **michele@mckayaynesworth.com**
Submissions deadline for the Summer issue: May 1.

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Letter from the LD Administrator

Dear LD members,

As 2015 begins, I think of that old two-faced Roman god, Janus, who looked to the past and to the future at the same time. The achievements of our Literary Division in 2014 will surely make a difference for 2015.

The Wall of Fame for our own literary translators was launched and it keeps growing, featuring now 35 colleagues whose translations have been published since 2010.

The LD webpage was redesigned, building on the structure of the old one, in order to turn it into a showcase for interesting news, useful links and information, as well as the Division's virtual home.

There were some interesting discussions in both the listserv and the LinkedIn group about a wide range of topics, such as fidelity, copyright, and translation reviews.

The Annual Conference in Chicago went well. The After Hours Café was one of the best I have ever attended, and we had the first edition of our mini-literary guide to the city hosting the conference.

Source's team did a remarkable job putting together two juicy issues on Latin American literature in translation, and they will keep on preparing more reading feasts for us.

And now it is time to start looking forward to ATA's 56th Annual Conference in Miami in November 2015. We have already submitted a very interesting candidate for Division Distinguished Speaker and would love to receive as many proposals for sessions as last year or more.

In Chicago, at the division business meeting, we discussed planning a division event such as a breakfast or lunch.

Mercedes Guhl
LD Administrator

Mercedes Guhl *is a freelance English into Spanish translator. She has over twenty years' experience translating for the book industry in Latin America, mainly translating books for young readers and academic research in humanities.*

Josefina Iannello
LD Assistant Administrator

Josefina Iannello *is a translator from Buenos Aires, Argentina. Her working languages are English, French, and Spanish. She currently lives in Los Angeles, where she focuses mostly on subtitling.*

On the main web page of our Division's virtual home, there are empty rooms that we intend to furnish, such as the section on the Division's history. Although it has a long history, as it was established in 1986, very few of us know about the founding fathers and mothers of our Division and their views for it. If you would like to volunteer for our research team, contact me. We are also preparing a new take on the existing "useful links" section, by putting together a list of websites and blogs that our colleagues follow and recommend. You will hear more about it soon. And don't forget that, when you scroll down our main web page, you get to the news section, carefully updated by our team of volunteers and webmaster.

That is our outlook for the future this year, and it will entail time and effort. That is why we encourage you to reach out to us if you want to contribute your time, ideas and feedback to our plans. We hope that, by the end of the year, we can look back and see that we have reached our goals.

Sincerely,
Mercedes Guhl

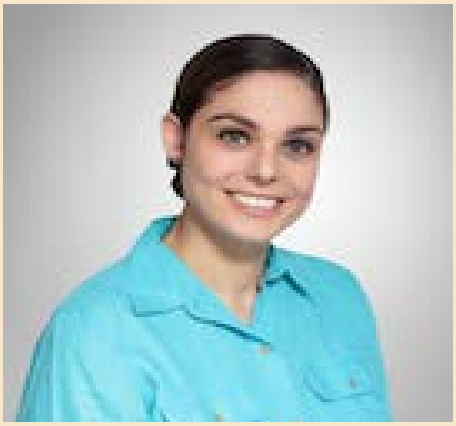
Literary Division Administrator:
Mercedes Guhl
mercedesguhl@gmail.com

Assistant Administrator:
Josefina Iannello
josefina.iannello@gmail.com

If you live in the Miami area and find the idea appealing, help us plan for ATA's 56th Annual Conference. Also, if you have information about Miami's literary secrets, please contact us to start compiling the mini-literary guide.

READERS' CORNER UPDATES

Jesse Tomlinson's translation of Mexican author **Guillermo Schmidhuber**'s short story, **"Tranquilino's Burial"** was published in September 2014 by **K1N**, the Literary Magazine of the University of Ottawa. You can see the translation at http://tinyurl.com/GuillermoS



Jesse Tomlinson

Sharon Heller

Sharon Heller recently translated *Ænigma* by **Erus Ludus** (pen name), a historical fantasy novel for the young adult market. It was published in November and has received many positive reviews on Goodreads. Here's a link to the book trailer: https://www.youtube.com/watch?v=auXYv3lveb0

Sharon says that after promoting the English translation, sales of the Spanish version have increased, and in early February it was #1 in its genre on Amazon Mexico.

READERS' CORNER continued

Michael Goldman hopes you will get a chance to watch a half-hour **poetry reading** of his translations of three Danish poets: **Benny Andersen, Knud Sørensen, and Marianne Koluda Hansen**. Here's a link to the reading that took place in February:
https://www.youtube.com/watch?v=uUZivjBzhEA

Anne Milano Appel announces an upcoming publication, Vito Bruschini's ***The Prince*** (Atria/Simon and Schuster, March 2015).

Christopher Tauchen's translation of Jochen Hellbeck's ***Stalingrad: The City that Defeated the Third Reich*** will be published in April this year by PublicAffairs.

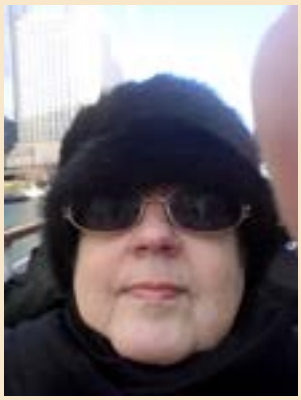
Lydia Razran Stone's 2500+ line rhymed metric translation of Pyotr Yershov's ***The Little Humpbacked Horse*** was published in 2014 by Russian Life Books and is also available on Amazon. This fairy tale for adults and children, written in 1831, was considered so brilliant that many believed and continue to believe that it was written by Pushkin.

The translation begins as follows:

Beyond the hills, beyond the seas,
Beyond the forests dense with trees,
Below the sky, above the ground,
In a hamlet near a town,
Lived three sons and their old dad.
The oldest was a clever lad.
The second, neither smart nor dumb.
The third, a carefree simpleton.

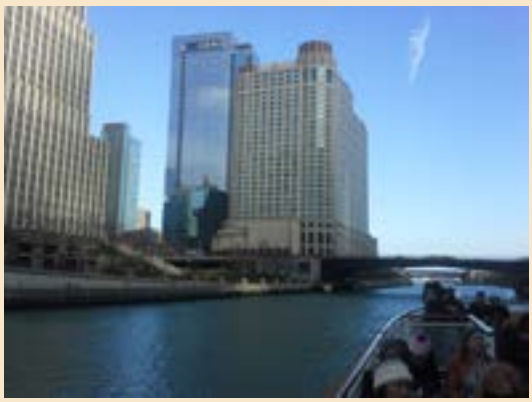
Love's Labor: Finding Translation in Chicago

by Michele Aynesworth



My first selfie, taken on the Chicago River Architectural Tour

View from my room



The Sheraton Chicago Hotel & Towers

In early November of 2014 I attended **ATA's Annual Conference at the Sheraton Chicago Hotel & Towers,** overlooking the Chicago River. As *Source*'s editor-in-chief, I saw Chicago as a chance to meet with Literary Division officers, find new material for *Source*, renew acquaintances, attend LD sessions, and—oh yes—take an architectural boat tour of Chicago (see photos at the end of this article). What follows is a brief overview of the Literary Division's entertaining events, most of which I was able to attend.

WEDNESDAY NOVEMBER 5

Preconference Seminars

Lisa Carter's *"The Other" in Literary Translation* challenged participants to decide "whether to leave or homogenize" culturally unfamiliar elements.

Ioram Melcer's *Pushing the Envelope: Translating Invented Languages, Mock Words, Puns, and Wordplay* discussed translation options and their implications, giving examples from literary texts in various languages.

Division Leadership Training Activities: This series of round-robin meet-and-greets was mostly for the administrative teams, but I attended the set for division publications with Mercedes and was able to compare notes with another division's editor.

At the Division Open House

THURSDAY NOVEMBER 6

Council members from left: Michele Aynesworth, Lisa Carter, Salvador Virgen, Lydia Razran Stone, Mercedes Guhl, and Jesse Tomlinson taking the photograph

The Literary Division Leadership Council, led by LD Administrator Mercedes Guhl, met over breakfast to discuss ideas for the coming year.

Council member Jesse Tomlinson is rotating off the Council, and Lois Feuerle and Paula Arturo will be joining as new members.

IORAM MELCER
DISTINGUISHED SPEAKER FOR THE LITERARY DIVISION

Literary Translation as a Tool for Nation-Building: The Case of Modern Hebrew

In his talk on the importance of Hebrew as a unifying language, Ioram Melcer rejected the idea that Hebrew had been "revived," as he said it was never dead. He discussed those who paved the way for establishing Hebrew as a modern language that manages in various ways to coin new words as needed.

Melcer focused on two pioneers in particular: Hayim Nahman Bialik and Shaul Tchernichovsky, who helped the Hebrew language to evolve from an ancient poetic language into a modern tongue, not only by using the language to write their poetry, but by translating many literary classics, including works by Shakespeare, Cervantes, Pushkin, Homer, and Sophocles, into Hebrew.

Annual Meeting of the Literary Division, Mercedes Guhl Presiding

At the LD meeting, ideas for Webinars were proposed and the Nominating Committee in charge of choosing candidates for the 2015 LD election of administrator and assistant administrator was appointed. I made an appeal for contributions to *Source*, encouraging submissions from novice translators and less frequently represented cultures. The meeting ended with a micro-presentation on copyright by Lisa Carter.

After the Annual Meeting, I met with a young woman who had texted me to ask if I would talk to her about literary translation, as she was considering giving it a try. We had tried to meet at the Welcome Reception, but the crowded room made it impossible to find each other. This time we were successful, and I was happy to have the chance to do a little mentoring.

Ah, zee French dinner with zee French Language Division on Thursday night chez Cyrano's!

Zee Roasted Wild Mushroom Soup was *formidable*, but zee Coq Au Vin was, *je regrette, de trop*.

FRIDAY NOVEMBER 7

Lydia Razran Stone presented an entertaining morning session on ***Odd Couple Collaboration in Poetic Translation*****,** sharing various versions of a poem she translated from Russian into English with the collaboration of the poet, whose approach to poetry was quite different from hers. Members of the audience enjoyed suggesting variants on the thornier examples. The poem was fun to talk about, as it was full of alliteration and jazzy images:
Shy shaggy sphinxes grazing on ice fields... While February plays the frost-white blues...Through icy lips—a hot-sax tremolo...

AFTER HOURS CAFÉ

I had planned to sing my translation of an Argentine zamba and read from my translation of Charles Rist's WW II diary, but the event started at 9 pm on Friday, and I conked out at 6! In any case, I heard it was a great success, with many participants, including Ioram Melcer, the Literary Division's Distinguished Speaker.

SATURDAY NOVEMBER 8

In her presentation, ***How to Self-Publish Your Translations***, **Rafa Lombardino** shared a number of useful websites and gave tips on the importance of rights and ways to obtain them. She also showed us a list of online tools for publishing e-books, print-on-demand, and audio books, and discussed cover design, layout, and interactive links, as well as how to promote books and deal with plagiarism.

Afterward, I spoke with Martha Kosir, who gave me a copy of her translation into Spanish of poems by Slovene Josip Osti. Martha had recently published the book through her campus bookstore. I was delighted at the timely example of a form of self-publishing and suggested she contribute a piece about it to this issue of *Source*.

What's in a Name? On Translating (or Not) Titles, Character Names, Place Names, and Cultural Referents in Literary Texts

Faiza Sultan

This very diverse panel, led by **Mercedes Guhl**, included **Paula Gordon** (translator of Bosnian, Croatian, Montenegrin, and Serbian into English), **Abe Haak** (translator and teacher born in Jordan, with stints in Austria and Japan), and **Faiza Sultan** (ATA's Arabic Language Division Administrator, Publisher and Arabic and Kurdish Translator). The panelists' examples, many of them humorous, led to a lively discussion.

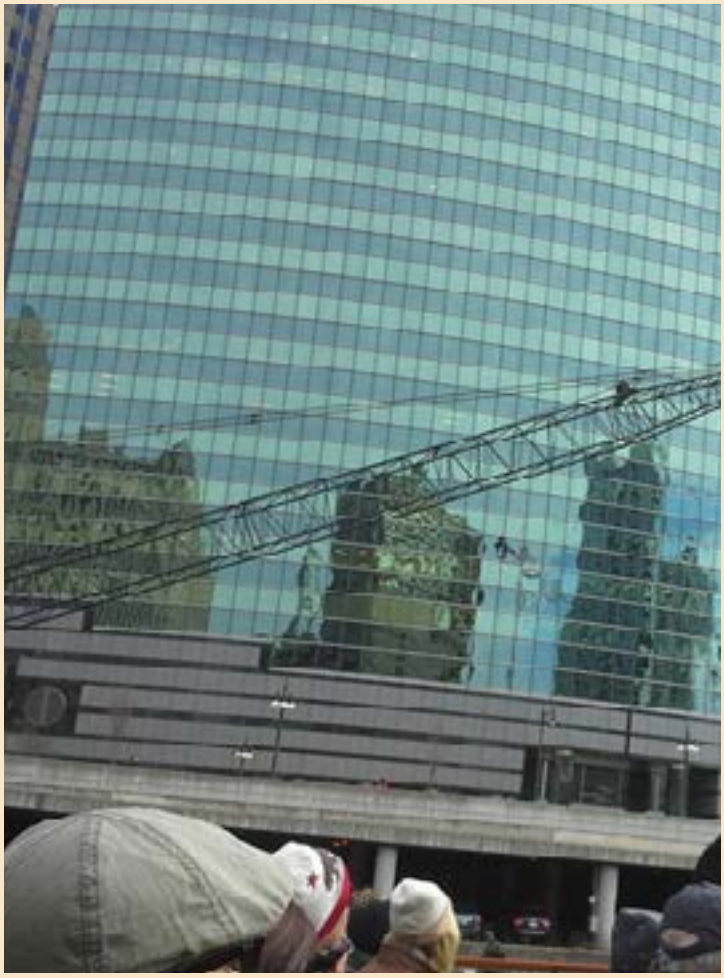
Ethics of Cultural Translation: Homi K. Bhabba, Third Space, and Fictional Respresentations of Mexico City

Alice Whitmore presented this study of "the politics of cultural translation in relation to the dirty realist fiction of Mexican author Guillermo Fadanelli."

Alice Whitmore

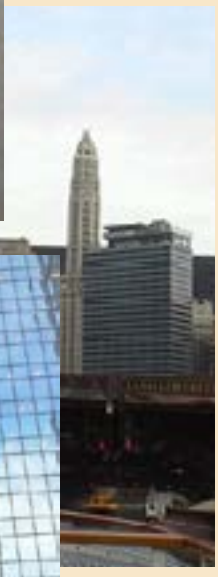
90 Minutes on Chicago's *First Lady*: The Official Chicago Architecture Foundation River Cruise

I took this cruise early on Friday afternoon. It was a beautiful day, cold but sunny. I learned that the lake used to come all the way up to Michigan Avenue, but that the city fathers had decided at some point to model Chicago on Paris, so they filled in the rest of the area with landfill and created two tiers, with a set of underground roads for trucks, as well as subway tunnels. The architecture is an incredible mix of styles. What follows is a collage of photographs I took.



"Building, breaking, rebuilding..."

"Stormy, husky, brawling,
City of the Big Shoulders"



A Portrait of the Poet

By Martha Kosir and Lucija Rupret

JOSIP OSTI – *Todos los amores son extraordinarios*
[All Loves Are Extraordinary]

"Love gives meaning to our often meaningless life, love which, along with us, is sentenced to death. This is why love and death have been the central themes of all art, from its beginning until now."[1]

Josip Osti

SONCE JE KOVANEC, KI SE BLEŠČI NA DNU NEBA[2]

z vetrom ljubezni nošen
mlad galeb
s konicami kril vrezuje
v modrikasti led avgustovskega
neba
samo meni viden
tvoj monogram

(*Vse ljubezni so nenavadne*)

EL SOL ES UNA MONEDA QUE BRILLA EN EL FONDO DEL CIELO

llevada por el viento del amor
una gaviota joven
esculpe con los puntos de las alas
en el hielo azul del cielo de agosto
tu monograma
visible solamente a mí

(Todos los amores son extraordinarios)

THE SUN IS A COIN THAT SHINES DEEP IN THE SKY

lifted by the wind of love
a young seagull
carves with the tips of his wings
into the blueish ice of the August sky
your initials
visible only to me

(*All Loves Are Extraordinary*)

Josip Osti, a Bosnian Slovenian poet, writer, literary critic, anthologist, and translator, was born in 1945 in Sarajevo, a city where he grew up and spent the better half of his life. Sarajevo was also where he studied and graduated from the Faculty of Arts, with a degree in Yugoslav literature and the Serbo-Croatian language. He was editor of the culture section of the student magazine *Naši dani* (*Our Days*), editor for the publishing house Veselin Masleša, secretary of the Association of Writers of Sarajevo, director of the international literary festival *Sarajevo Days of Poetry*, secretary of the Writers Association of Bosnia and Herzegovina, and editor for the publishing house *Svjetlost*.

In Sarajevo, Osti enthusiastically read the works of Slovenian authors (he learned the Slovenian language on his own by reading), and in 1977 he also began to translate them. His first translation into Croatian was a collection of poetry by Tomaž Šalamun, *Druids,* published in 1979. This was the first of the 9 volumes of Šalamun's poetry translated by Osti. Overall, the poet has translated over 100 books and 17 plays by Slovenian authors.

Josip Osti was convinced that he was going to spend his entire life in Sarajevo, but his love for Barbara, his late wife, was instrumental in his move to Slovenia in 1990. After settling in Slovenia, Osti continued to write in his mother tongue (Bosnian of Croatian provenance); however, in 1997 he also began to write in Slovenian, something that happened to him almost miraculously and unexpectedly, as he often emphasizes. His first collection of poetry written in Slovenian and entitled *Kraški Narcis (Karst Narcissus*) was published in 1999.

To date Osti has published thirty-three volumes of poetry (the last twenty written in Slovenian[3]), three volumes of prose, countless essays, critical and newspaper articles, a book of conversations with

Izet Sarajlić, and two books of correspondence with Biljana Jovanović and Vera Zogović. He has edited and translated fourteen anthologies of Bosnian-Herzegovinian and Slovenian poetry and prose.

Osti's works have been published in over sixty translations into Slovenian, Macedonian, Croatian, Italian, English, Czech, Bulgarian and Turkish. Many of his poems, short stories and essays have also been translated into Hungarian, German, Greek, Albanian, Spanish, Gaelic, Portuguese, French, Romanian, Swedish, Slovak, Dutch, Flemish, Finnish, and Sardinian.

Among other literary and translation prizes, he has been awarded the *Zlata Ptica* Award (*The Golden Bird* Award) in 1993, the *Veronika* Award in 1999, the *Župančič Award* in 2000, the *Jenko Award* in 2006, the *Vilenica International Literary Award* in 1994, and a special international prize for poetry *Scrittore di Frontiera* in Trieste in 2005.

The poetry collection *Todos los amores son extraordinarios (All Loves Are Extraordinary)* has a fascinating history. It was originally published in 1991 in what Osti calls "the language of his memories" (Bosnian of Croatian provenance), under the title *Plamen, žar, pepeo i obratno (Flame, Glow, Ashes, and Vice Versa*). In 2006, the collection, translated from Croatian into Slovenian by the poet himself, was published under the Slovenian title *Vse ljubezni so nenavadne* (*All Loves Are Extraordinary*), and is considered by Osti to be its second original. The Spanish translation *Todos los amores son extraordinarios*, published in 2014, is based on the Slovenian edition of the collection. In 2006, Osti was the recipient of the *Jenko Award* for *All Loves Are Extraordinary* (*Todos los amores son extraordinarios*), presented to the poet by the Slovene Writers' Association for the best book of Slovenian poetry of the last two years.

Although it has taken several years for the Spanish translation to see the light of publication (I have in the meantime continued to publish translations of selections of Osti's poetry in diverse publications

in the United States and Slovenia and presented his poetry at various professional conferences), I was thrilled to finally have an entire collection in Spanish.[4] Although Osti is widely recognized and translated in Europe, I felt that not only English but also Spanish readers could benefit from further exposure to his poetry.

The illustrations for the collection were prepared by my sister, the Slovenian artist Lucija Rupret, who speaks about her experience of illustrating Osti's poetry in the second part of this article. We are presenting here two different, yet similar experiences of working with a literary text, one from the perspective of a translator and the other from that of an artist.

On Translating Todos los amores son extraordinarios

By Martha Kosir

My admiration for Osti's poetry and my interest in translating his work began in the summer of 2009 when I walked into a bookstore in downtown Ljubljana and picked up a copy of his collection *Vse ljubezni so nenavadne (All Loves Are Extraordinary)* recommended to me by another Slovenian poet, Lucija Stupica. I began to read it and was instantly drawn to his incredible mastery of the Slovenian language, his magnificent recreation of imagery (with a strong emphasis on nature), and his amazing insight into the universe of human existence. I was also impressed by the incredible breadth of his poetry. This collection truly represents the poet's tribute to world literature. Osti, like many other poets and writers, likes to emphasize that he is first and foremost a reader, and only then a writer. This is a sentiment that he shares with authors as famous as Jorge Luis Borges.

The poems in this collection are also structurally very interesting: they lack punctuation and capitalization, except for the titles. The titles are fully capitalized, include punctuation, and are generally quite long. The titles appear as if they were independent units because they contain a story of their own, which is then artfully interwoven into the remainder of each poem. Although many of the poems are rather short (with the titles sometimes even longer than the poems themselves), the message conveyed is always complex and intriguing. In no way does the brevity of some of the poems undermine the density of their content and message.

In *Todos los amores son extraordinarios,* love (spiritual and physical[5]) is what defines all human experience. In this, as in Osti's other poetry collections, love is the force that pervades every human experience, be it positive (happiness, pleasure, fulfillment) or negative (pain, loss, death). Love is what influences and guides the senses, and is ultimately expressed through the complexity and beauty of the poetic word. Poetry, after all, as Osti contends, does not know the language of hatred. As such it can only be written with love, at the very least with the love of language. With his deep and absolute love of language, Osti endeavors to illustrate the intricate and multifaceted nature of love (Osti 198-99), for him the greatest enigma of all.

As a translator, my work on *Todos los amores son extraordinarios* was an exercise in interpretive reading and creative writing. It was a journey into the unknown, the unpredictable, and the unexpected. It was, however, precisely this unknown and unpredictable element that made the experience of translating the collection exciting and enriching. Like every translation, this one also required intense communication with the original text, which produced a certain relationship of mutuality, of give and take. This relationship played out at several levels—lexical, grammatical, and aesthetic. It once again proved that languages have endless possibilities, but also endless limitations. Translating this collection (and every other poem so far) was an attempt to strike a balance between the possibilities and the limitations.

As all translators recognize, no literary translation is ever a mere transition from the source to the translated text. It necessarily becomes an interpretation, which results in the translator's own, unique and new text. After grammatical and lexical challenges are successfully tackled, translating poetry becomes an aesthetic experience.

In the process of translation as an act of interpretation and communication between texts, meaning is constantly created and recreated. As such, no two translations are ever totally alike. Each translation inevitably reflects the experiences and characteristics of an individual translator. Walter Benjamin also stressed the importance of intention in translation and observed that "the meaning, the language of a translation can—in fact, must—let itself go, so that it gives voice to the *intentio* of the original not as reproduction but as harmony, as a supplement to the language in which it expresses itself, as its own kind of *intentio*." (21)

Consequently, as translators, in addition to staying faithful to the author's aesthetics, we unavoidably try to satisfy our own search for aesthetics as well. As Willis Barnstone observed, "Translation has a mystique: of living intimately with the source; of being alone and beginning fresh, from nothing; of remembering, interpreting, and becoming author." (262)

As a translator, I like to see myself as "a mediator of the intentions of others and as a communicator in [my] own right" (Chesterman 69). Poetry, after all, is transposed and projected into language first by the poet and consequently by the translator, both operating on the same principles and complementing each other.

Todos los amores son extraordinarios is therefore my own tribute to the intricacy of love, but most of all, to the intricacy of language. At times frustrating, but mostly exciting, enriching, and rewarding. As Osti, a translator himself, observes, "Love is the driving force of translation. Despite all the difficulties, a golden and irreplaceable thread of love is woven into every translated verse and every translated sentence, shedding its light also onto the reader. Love in literature as well as love in life attracts us and brings us together in spite of our many differences." (Osti 17)

LJUBEZEN VIDI, KAR NIHČE NE VIDI, NE VIDI PA, KAR VSI VIDIJO	**EL AMOR VE LO QUE NADIE PUEDE VER, PERO NO VE LO QUE TODOS PUEDEN VER**	**LOVES SEES WHAT NO ONE ELSE CAN SEE, BUT IT DOESN'T SEE WHAT EVERYONE ELSE SEES**
pozvonilo je	alguien tocó el timbre	somebody rang the door bell
odprl sem vrata in nikogar nisem videl	abrí la puerta pero no vi a nadie	I opened the door but saw no one
prišla si vprašala kdo je	te acercaste tú me preguntaste quién era	you came asked who it was
rekel sem nihče in zaprl vrata	nadie te respondí y cerré la puerta	no one I said and shut the door
ti si rekla kako nihče na vratih je stal slepec	me preguntaste cómo que nadie en la puerta estaba un ciego	you said what do you mean no one there was a blind man at the door
slep od ljubezni ničesar nisem videl	ciego de amor yo no vi nada	blinded by love I saw nothing

On Illustrating Todos los amores son extraordinarios

By Lucija Rupret

Translated from Slovenian by Martha Kosir

How to illustrate a poetry collection? How to illustrate love poetry? What to illustrate – poetry motifs or the feelings that the poetry invokes in a reader?

These were some of the questions I asked myself when I was faced with the challenge of illustrating Osti's poetry collection *Todos los amores son extraordinarios*.

Most of the time, narratives are illustrated using figurative art, that is, art that attempts to realistically represent diverse motifs and scenes from the narrative in question. Illustrating lyric poetry, however, gives the artist much more creative freedom. Rather than illustrating motifs, the artist can interpret and express his/her feelings.

After pondering diverse artistic means to express the intensity of meaning that I experienced when reading this exceptional lyric poetry, I decided to explore texture and its numerous possibilities for creative expression. I envisioned images that would be densely filled with different artistic elements and surprising details. I also imagined them abounding in contrasting tonal values on the surface of the format.

Texture in art is closely related to quantity and density, and it operates on the principles of saturation and void. As an artist, I perceive texture as narratively rich when it is highly concentrated, in other words, when small and subtle dark or bright details in their diverse forms and shades swiftly and often unexpectedly alternate on the surface.

I created images reflecting the effects of the struggle between the evenness of the surface and the depth of space. Using prints, I designed textures that had multiple shades of black and red and generated both a sense of closeness as well as distance. Monochromatic black or red lines, drawn freehand, which naturally appear extremely flat, achieved this effect through overlapping and unique and dense stringing. I felt that the black-red-and-white color combination suited the theme of love poetry well.

When illustrating Osti's poetry collection, I created contrasting visual solutions, with a strong emphasis on texture. Through texture, I hoped to evoke in viewers the intensity, communicative abundance, and density of meaning that Osti's poetry conjured in me.

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NOTES

1. Please see p. 185 of *Krmarjenje med čermi vprašanj in odgovorov* (*Navigating between the Rocks of Questions and Answers*), a collection of interviews with the poet Josip Osti.

2. This article includes two examples of the illustrations for the poetry collection *Todos los amores son extraordinarios*, prepared by the Slovenian artist Lucija Rupret.

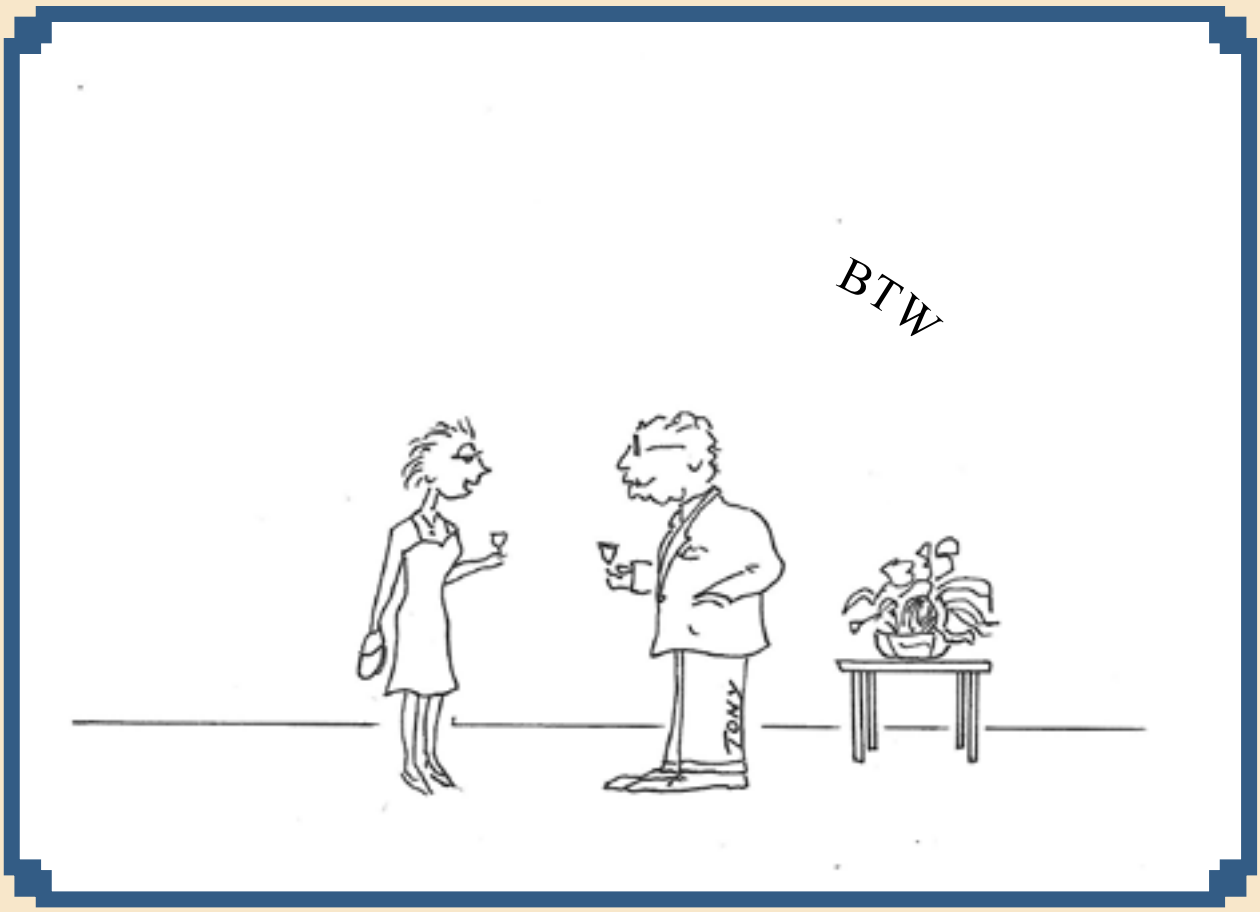
3. Some of his best known collections written in the Slovenian language are ***Veronikin prt*** (*Veronica's Tablecloth*, 2002), ***Rosa mystica*** (*Rosa Mystica*, 2005), ***Vse ljubezni so nenavadne*** (*All Loves are Extraordinary*, 2006), ***Tomajski vrt*** (*The Garden in Tomaj*, 2007), ***Sence kresnic*** (*Shadows of Fireflies*, 2007), ***Jutranjice, večernice*** (*Morning Stars, Evening Stars*, 2009), ***Na križu ljubezni*** (*On the Cross of Love*, 2009), ***Nocoj sneg diši po tebi*** (*Tonight, the Snow Smells of You*, 2009), ***Objemam te in poljubljam v vseh barvah Marca Chagalla*** (*I Embrace You and Kiss You in All the Colors of Marc Chagall*, 2010), ***Rad imam življenje, smrt pa mene*** (*I Love Life, Death Loves Me*, 2012), ***Izgon v raj*** (*Expulsion into Paradise*; a selection of Osti's poetry with an accompanying study by Boris A. Novak, 2012). In addition to the collections listed above, the Macedonian publishing house Blesok published a number of multilingual collections of Osti's haiku.

4. The publication of the collection in Spanish *Todos los amores son extraordinarios* was possible through a Research Development Grant awarded by Gannon University. The collection is available for purchase at the Gannon University Bookstore (Erie, Pa) or at the University of Pittsburgh Bookstore (*The University Store on Fifth*, Pittsburgh, Pa).

5. In his poetry, Osti defends diverse forms of eroticism – from the eroticism between a man and a woman, to the eroticism toward nature, and even toward the cosmic Eros (*Krmarjenje,* 199).

Lucija Rupret earned a master's degree (Magister) in philosophy and theory of visual culture from the Faculty of Humanities at the University of Koper, Slovenia. In her thesis, she examined photography as a particular artistic genre. She is an art teacher, painter, and a graphic artist who lives and works in Ljubljana, Slovenia. The illustrations for the collection *Todos los amores son extraordinarios* were created through a combination of several art techniques – print, collage, and drawing, and represent her first published works.

Martha Kosir earned her Ph.D. in Spanish literature from Vanderbilt University. She translates poetry from English into Spanish and from German and Slovenian into Spanish and English. Her translations have been published in the literary magazine *Sirena: Poetry, Art and Criticism,* the journal *Contemporary Slovenian Poetry*, *International Poetry Review*, *The Drunken Boat, Rondas Literarias*, and *SlavFile* (a publication of the Slavic Languages Division of the American Translators Association). Dr. Kosir is also the poetry editor for *SlavFile*. In addition to translating poetry, her research interests focus on translation theory, philosophy of language, and foreign language pedagogy. She works as an Associate Professor of Spanish at Gannon University.



"He wanted to take me camping,
but I told him my idea of roughing it was a slow bellhop."

PROFILE

BY JULIE WINTER

Julie Winter *translates from German. Her publications include Freya von Moltke's* Memories of Kreisau *(University of Nebraska Press, 2003), as well as numerous memoirs, poems and essays.*

An Interview with Ros Schwartz

Ros Schwartz is an award-winning freelance translator from French to English with over 30 years of experience and 66 books to her credit. She translates mainly contemporary works by Francophone authors. Ros also leads workshops, speaks internationally, publishes articles on translation, and has chaired the European Council of Literary Translators Associations (CEATL) and the English PEN's Writers in Translation Programme. Her 2010 translation of Saint-Exupéry's *The Little Prince* was shortlisted for the Marsh Award for translated children's literature. She was made Chevalier de l'Ordre des Arts et des Lettres in 2009.

In an article published in *In Other Words* (Winter 2014, Issue 44) you call yourself an "accidental translator." How you did you become interested in French and translating?

Very unusually for the time, my parents were both Francophiles. I absorbed French from growing up in their house, listening to French

music, and listening to my parents talk to each other and their friends in French. I studied the language from age eleven, as all kids in the UK did. For me, it felt like part of my normal life. It has always been part of my landscape.

I'm a child of the '60s, so I did what you did in the '60s—I dropped out of college and ran away to Paris. I didn't think seriously about what I wanted to do. I did a lot of travelling, I spent a year in India, I went where my instinct took me, without having long-term plans.

Ros Schwartz

So I didn't start out with an ambition to be a translator. I was living in Paris, I was teaching English (which was a very good way to make a living), and I started translating because I was given a book that I felt was written for me to translate. The whole thing was serendipitous.

How did you begin to teach and train translators, and why do you do it?

It's partly due to one inspirational translator, Peter Bush, who used to be the director of the British Centre for Literary Translation. Peter was really a pioneer in bringing practitioners into the teaching of translation. It used to be a very academic discipline, students did translation as part of a language degree, and there was no thought about bringing in the people who actually had hands-on experience. Peter was one of the first to make that connection between practice and academia, and he would just say, "Now, Ros, about that workshop you're doing next Wednesday..." And I'd say, "Sorry, Peter...what workshop is that?" "Yeah, I've got you down to do a workshop."

Peter would just organize things like that, and I'd find myself doing it, even though I used to be very shy. He was the person who made me realize that practitioners had a role to play.

I didn't have formal training to be a translator, I really did learn on the job, so I feel very passionately about the role that experienced translators can play. It's like the old apprenticeships—you learn by doing it, you learn from an accomplished veteran.

Also, teaching makes you articulate your own practice to yourself. A lot of translation is very intuitive—teaching has helped me develop a language to clarify what I am actually doing. One of the teaching tools I use is that I give the students my translation, annotated, to try to preempt questions about things I know will be problematic. Having to figure out why I made the choices I did makes me a better translator.

In 2012 you participated in a translation slam in Norwich, UK. What did that involve and what did you think about the experience?

The principle of a slam is that you have two equally competent translators who both translate a text at home on their own. Then there is a moderator who receives both translations in advance and goes through and highlights any significant areas of difference. Then, before an audience, the moderator asks you both about your different versions.

One thing is certain—whatever the language and whoever the translator, it is unlikely there will be anything the same in the two versions. To an audience, this is mind-blowing. It's very hard to talk about the art of translation. It's not considered a sexy topic. But when you are confronted with two translations of the same text that are totally different, it brings out how subjective translation is and that there is no one "right" translation. They can both be equally good but have different voices, and there is a coherence in each one. You have some really interesting discussions and the audience goes away feeling

so elated. They had no idea. It's a wonderful way of talking about translation and showcasing the translator's art, as well as having fun.

It's also terrifying to do. It's like being asked to take your clothes off. You are in front of your peers, and it's tempting to think, when you see the other translation, that theirs is brilliant and yours is not. But the spirit of it is to show what a delicate art translation is. It is not a competition.

Tell us about some of the challenges of translating *The Little Prince*. For example, why did you leave out the line about the African kings?

The Little Prince was published in 1943. When I read it the first time, it amazed me how timeless it was. There was nothing in it that sets it in a certain period. When you retranslate a classic, you have to first decide on the register. There was already a quaint and old-fashioned translation, so I decided to go for a neutral, timeless version that focuses on the musicality of the language.

In that sentence, Antoine de Saint-Exupéry writes about how many kings there are on earth. He says that there are one hundred and eleven, including "les rois nègres." It's difficult to figure out the tone of that—was it patronizing, or was it the opposite of that in the sense of "let's not forget that the Africans have kings as well"? It's difficult to know, but we do know that that would be fairly shocking as a statement to today's reader. It wouldn't have been shocking to the readers of 1943 because that was a time of colonialism. If reading it at the time was not shocking, did I want something that was going to leap off the page? Up until this point, there wasn't anything that would make a child of today feel it happened a long time ago.

I could be completely wrong about this, but that was the decision I made. I simply wrote that "there are one hundred and eleven kings altogether," without pointing out that there were African kings as well.

You have to have a coherent approach to a translation, which means you are going to have to make decisions. The translations that don't work are the ones where the translator sits on the fence and just substitutes words. I have to give the text a voice. If Saint-Exupéry were writing this today, would he have put that in? I wasn't trying to be politically correct. It was a translation decision.

Some people will disagree with decisions I've made, but I'm okay with that.

Could you talk more about what you mean by musicality in translation?

This is something that gets overlooked, and I think *The Little Prince* really drove that home. I thought it would be really easy to translate because the language is so easy, I didn't even need to use a dictionary. That's when I realized that in the French, everything was seamlessly light and airy, like a soap bubble, and my English translation, the first draft, was very clunky. I couldn't believe how ugly the English was. So I had to do a phenomenal amount of work.

I worked with my daughter, who is very musical, on this. She and I read the book out loud over and over again. She was my sounding board, and she would stop me when something wasn't working with the rhythm and the music. This is something I've carried over into all my translating.

When I teach translation, this is something I insist on. Translators get obsessed with meaning, but you have to be willing to play with the language.

We have so many options in English, we can play with it.

Could you describe your translation process?

First of all, I decide whether the book is right for me. I made the mistake early in my career of translating a book I didn't like. It's like being married to someone you don't like—it was a prison sentence. While I'm reading the book initially, I'm making mental notes, little wheels are beginning to turn. I'm thinking about background issues. When I start work, I need to set myself a daily amount, otherwise I think to myself, "How on earth am I going to do this?"

I crash through my first draft as quickly as possible, resolving whatever I can as I'm working. But there are lots of things I haven't made my mind up about, so I'll note that in the text. I don't worry about style at that point. I'm just getting it into English because I want to get rid of the French text as quickly as possible. Then I edit it from the beginning. This is when the part I really like begins, the editing, the writing, getting the translation to sing. I rewrite it about 50–60%. Then I do a third draft. If there are unresolved problems with the language, I'll run them by a native speaker or two or three. If the native speaker doesn't know, then that becomes an author query at the end.

In closing, could you tell us what you think about the value of attending conferences?

Translating is a very lonely occupation. Conferences and professional development help you connect to other translators and improve your skills. There's lots of training for people who are starting out, but for people in mid- or late career, you need to be continually renewing, exchanging ideas, talking to other translators. You always learn something, and it's not always in the conference talks. Also, I run a small translation company, and through networking, I find people with complementary areas of expertise who I work with on certain types of translations. And I get more referrals from colleagues than any other source. It's important to be out there.

The Making of a Literary Translator

BY MERCEDES GUHL

Mercedes Guhl, *Literary Division Administrator, translates English into Spanish, mainly books for young readers and academic research in the humanities.*

When I was a university student of literature and philosophy, I never thought I would end up as a translator for the book industry. I had to translate a picture book to pass the test for my first real job, working as an editorial assistant in a publishing house while I was still writing my graduation paper. The critical and analytical training I had from school helped me find the best way to tackle certain aspects of the text, and I submitted an annotated translation with comments on certain difficulties and reasons for choosing one option over another. I got the job and the following two years I was in an intense mentoring program to become an editor, while at the same time doing odd translations of simple books. All my editing decisions and translations were scrutinized. In some cases I had to start all over from scratch, but I was enjoying the challenge. I felt that, just as I was learning a lot from the two editors supervising me, they were receptive to my points of view as a newcomer to the profession. Two years after working for the publishing house, I decided to fly solo and switched to doing what I had enjoyed the most during my full-time employment in the book industry: translation.

In one of my first job interviews as a free-lancer, I said I wanted to become a literary translator, and the reply I got from that editor left me speechless: "You cannot be a literary translator. Nobody under 40 can ever hope to be one." I could not come up with an answer to refute what seemed to me a preposterous idea. My qualifications did not matter, or so I understood: a university degree in literature, almost two decades of enjoying books of all kinds, a sound background in the humanities, a flair for writing and a two-year training program to become an editor meant nothing. I was not the right age and that was enough to dismiss me. I found it extremely unfair and I wanted the chance to prove that man wrong. I was lucky to get the chance but, over the years as I have become a close reader of other people's translations and a translator myself, I believe there was a grain of truth to that haughty putdown.

None of the interviews at that time yielded any translation projects, but I somehow managed to climb the first step of the ladder leading to literary translation: I was entrusted with vetting other people's translations. I could have used that experience to examine how translators worked, but I didn't; I was content to mark up and correct whatever I deemed needed improvement, and no further questions were asked. It is easy to let your whim get the better of you when vetting or editing. You decide to change a word just because there is another word you prefer. It was when I was asked to vet the translations of a respected and admired translator, who expected me to substantiate all of my corrections, that I really started learning how to do a literary translation. It then became clear to me that, when you compare a translation with its original and at the same time tackle the challenge of improving the text, you have to make sure you understand how the translation was done. Your editorial suggestions have to take into account both the viewpoint of the translator as reader of the original and the interpretation that forms the basis of the translation. As long as the changes are true to that interpretation, they are acceptable.

Later, I did study translation and translation theory, and taught translation as well. My initial training in philosophy

and literary criticism was the foundation to structure my views of a text. The courses I taught were like the testing laboratory for interpretations. As I got better acquainted with my students and saw the progress they were making as translators, I began hearing the question of how one becomes a literary translator. I have to confess I never spent much time wondering about that issue. I just went on working on whatever project brought me closer to that goal. I approached translation not from the beaten path of language learning and teaching but from a different angle: from literary studies and the book industry.

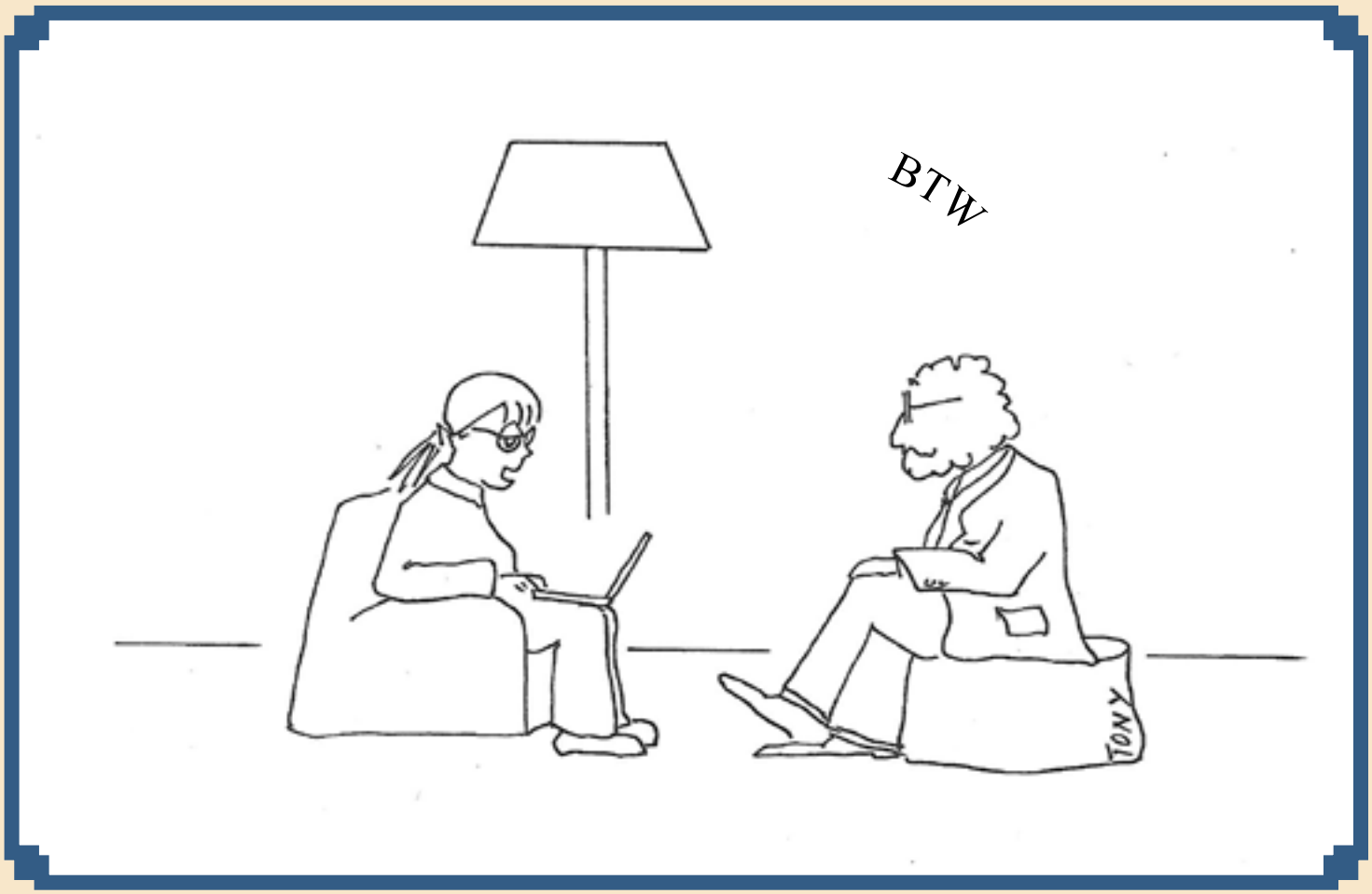
When foreign language students asked me to supervise their graduation project because they wanted to do literary translation, I would reply by asking them how many books they read a year. If they responded by giving me a puzzled look and ashamedly confessing they read fewer than five books a year, I was adamant and simply turned down their request. In a rephrasing of the preposterous answer I got in my first job interview, one has to read and read and read to be a literary translator. A person who is not interested in books will not go anywhere. It is like planning to be a *patissier* after baking a cake or two.

But love of reading is not the only condition. The literary translator needs to be a specialist reader and a specialist writer at the same time. It is not just a matter of following the plot of a novel and being able to tell the good guys from the bad. When reading, you must be able to see beyond the text, feel the style and understand the way the text is structured. And then comes the challenge of writing, of re-verbalizing what you grasp when reading. Writing experience comes in handy here, but with a caveat: a translator is not a free-wheeling author but something akin to a performer on stage. The translator writes along the lines set by the author, just as the actor builds his impersonation on the basis of the playwright's dialogue or the musician plays an instrument sticking to the music score. The translator cannot use his or her own voice, but must make up a new one for the author, as a kind of ghost writer: a wordsmith.

Ultimately, for me, literary translation boils down to reading and writing. It is the byproduct of a good number of years reading and writing, although not necessarily the 40 years required by that ever present editor I met early in life, and turning it into a career means more and more reading and writing, not confined to the texts you translate. One of my students told me that, when he was working on his graduation paper, before translating he would have a warm-up session, which would involve reading for at least half an hour texts that he considered appropriate in terms of style and vocabulary. This suggestion has proven to be useful for me in projects that required a special stylistic approach. I also avoid translating as I read, which is Gregory Rabassa's method, for example. I need to ponder the text and get to the end and bottom of it before setting my own guidelines on how to do the translation. I don't trust myself enough to produce a good impromptu translation.

To those who wish to acquire a taste for literary translation, I would say that a superior level of reading and writing is the starting point. Then they must pick a mentor or someone they can discuss their translations with, and give it a try, but keep in mind that it is a try. Just as no literary translator would accept to work on a legal document "just for fun," a translator should not undertake a real literary project as a hobby. Literary translators already have visibility and recognition issues with their very own clients: publishers. If a fellow translator steps over the lines of his/her professional qualifications and experience to have a go at it, he/she will be undermining the credibility of genuine literary wordsmiths and their struggle to secure better working conditions and fees.

The editor who years ago predicted I had very little chance of becoming a literary translator was both right and wrong. I ended up translating books, some of them in the literary field, but the path was not straightforward and automatic. And the route to get there involved a lot of reading and writing, just as he advocated. His words still grate on my ears, but he had a point: just as a medical translator needs to know about medicine and a legal translator has to understand laws and judicial systems, to become a literary translator you have to hone your writing skills and have in-depth knowledge of literature.



"And if I have to use a nom de plume when I publish my novel, I think I'll choose Paige Turner.*"*

A Name by Any Other Name

BY TONY BECKWITH

Tony Beckwith, *a writer, translator, interpreter, poet, and cartoonist, is a regular contributor to* Source.

My favorite newspaper story in recent months was about a pet parrot that went missing from his home in California. Nigel was his name and he spoke with a British accent, which he'd picked up from his owner. Nigel disappeared for four years, and when he returned, he had lost his British accent and now chatters away in Spanish, though apparently not about where he has been.

Nigel was a popular name for boys in England in the mid-1900s, derived from the Latin *Nigellus*, with roots that snake back a long way to Norse and Gaelic. It is an utterly English name that has no non-English equivalent that I am aware of. The story about the parrot amused me and then got me thinking about proper names in works of literature, and how we approach them in translation.

To me, the name Nigel suggests an Englishman of a particular type from a particular period. I can almost see him, and I can certainly hear him. I arrive at this conclusion as one who, through family circumstances, life experiences, and education, is intimately familiar with British culture, but I suspect that those from other backgrounds

would not necessarily make the same assumption. Surely there are names in every language imbued with unmistakable associations that are invisible to all but the respective cognoscenti? This cultural gap underscores the challenges faced by a translator when a proper name is not just a label that identifies a particular character but is also a vehicle for nuances that the writer intended to convey to the reader.

Translation theory, of course, addresses the question of proper names and discusses a variety of strategies that can be used for handling them. When the name is simply an identifying label and nothing more, there are those who suggest that it should be carried over to the translated text just as it is, untranslated, since it has no intrinsic meaning or connotation that must be communicated. This is a fairly widely held view, though its adherents tend to make a distinction between works of fiction and non-fiction, and approach each differently. Some, in fact, hold that "foreign" names add a hint of that other reality that satisfies translators and readers alike, though not always for the same reasons.

But it is the other kind of name—the one that is loaded with meaning—that presents the most interesting challenges to the translator. What to do, for example, with something like the title of Oscar Wilde's The *Importance of Being Earnest*, in which the author uses "Earnest" as both the name of one of his characters and as a pun that hinges on the plot of his play? What will the translator do when faced with a name like "Ebenezer Scrooge" in *A Christmas Carol*, the novella in which Charles Dickens took an existing word meaning 'mean or miserly' and immortalized it as the name of his unlovable character? These are proper names, certainly, but they are infused with meanings that cannot be ignored, that must be considered and dealt with, one way or another. These are also high-profile examples, with a notoriety that not every literary name will possess. Does that notoriety matter? Is the name already famous in the target culture? Should we keep the original name in the translation? Or should we try to find a viable alternative that does the same work? A rose by any other name might indeed smell as sweet, but we are concerned here with words and meanings, not with fragrance.

The intriguing question of how proper names are handled when they move from one language—or indeed culture—to another is

obviously nothing new. It is actually something most of us have been familiar with our entire lives. As a child growing up in Uruguay, I and my circle of little friends in the local British-American community read comics and watched cartoons (at the movies, since television had not yet arrived in our living rooms). Some of the characters we came to know and love were Walt Disney creations such as Mickey Mouse, Donald Duck, and Goofy. In time, Spanish-language versions of the comics and cartoons appeared, featuring *el Ratón Mickey*, *el Pato Donald*, and *Tribilín*. *Ratón* means mouse and *pato* means duck, so those names made perfect sense. *Tribilín*, however, was a word none of us knew. It was not a translation of the English word "goofy" and, to the best of our knowledge was not a Spanish word at all. A made-up name? This was interesting; a strategy that suggested that rules in this area were flexible and, in fact, could possibly be made up as one went along. A search of the Walt Disney archives reveals that Goofy went by a variety of names. In France he was called *Dingo*, a good choice in French but one that would have conjured up questionable allusions in the English-speaking world, especially in Australia. In Germany he used no alias at all and was known as Goofy. Slovenian children knew him as *Pepe*, which in Spanish is a widely used nickname for men called José (Joseph) and was probably far too common to have been considered as an option for the Disney character. Interestingly, he was called *Gufi* in Indonesia, which would have been phonetically ideal in Spanish. Much better than *Tribilín*.

My earliest exposure to the concept of translated names occurred very shortly after I was born. This was in Argentina in the mid-1940s, when the State still insisted that babies could only be registered with "appropriate" Spanish names. My parents wanted to give me two English family names—Anthony Grenfell—but were prohibited from doing so by the laws of the land. Anthony could be translated into Spanish but Grenfell could not, so they eventually settled on an acceptable alternative and agreed to register me as Antonio Hugo in the Argentine registry of births, and then registered me with the British Consulate in Buenos Aires as Anthony Hugh. I thus began life endowed with dual identity as well as dual nationality. Interestingly,

both Anthony and Hugh (but not Grenfell) now appear on the list of 9,817 names that are accepted by the Argentine authorities (*http://www.buenosaires.gob.ar/registrocivil/buscador-de-nombres*). Nigel is also on that list, a clear testimony to Britain's deep roots in Argentina, dating back to the mid-nineteenth century. The current policy is explained in some detail at *http://argentina.angloinfo.com/healthcare/pregnancy-birth/registration-nationality* under the heading, Naming a Baby: "If a child is born in Argentina, their name must conform to a national list. The list of names permitted is extensive and if the desired name is absent from the list, it is possible to petition for it to be included. The main purpose of the list is to ensure appropriate names are chosen for children. Parents working for an embassy or with diplomatic status are exempt from this rule."

Another childhood experience involved the nursery rhyme: "Sticks and stones may break my bones but words can never hurt me." This was an early form of instruction and encouragement for victims of bullying, and the "words" in this context refer to the names children call each other. Name-calling doesn't end with childhood, of course, and here again the cruel or affectionate epithets people use to refer to each other in works of literature can be a challenge for the translator, since they often carry a great deal of cultural baggage. "Limey," for example, is a mild nickname for the British that has been widely used in several contexts, notably by American soldiers during World War II. The name originally referred to British sailors and was derived from the Royal Navy's custom of adding lime juice to their daily ration of rum as a way to prevent scurvy. It would behoove a translator to be aware of that backstory before deciding what to do with the term in, say, a chronicle of the Allied invasion of Normandy on D-Day. But I digress.

Getting back to the matter at hand, some of my early assignments in the field of translation came from agencies in New York whose clients were in the advertising business. They sent me long lists of words that were intended as possible brand names for products to be sold in Spanish-speaking countries, and my job was to decide if any of those names could be considered politically or socially incorrect, tasteless or obscene, or otherwise unacceptable by any stretch of the imagination in Latin American markets. Many translators have no doubt had similar

assignments. I found that this work not only reminded me yet again of just how much meaning can lurk behind a seemingly innocuous assortment of letters; it also sharpened my sense of what a name could be in my two languages, and showed me how much humor one could find in one's work if one were given this sort of leeway.

Today, thanks to a very different type of humor, a particular name has once again exploded beyond its linguistic and cultural borders and taken on an international life of its own in a way that can be neither planned nor forced, a result of random circumstances and—more so today than ever before—the inextricably interconnected nature of our global society. As I write, millions of people are marching through the streets of Paris and other world capitals with signs bearing a brief message: *Je suis Charlie*. We have used that name in many different contexts: Good-time Charlie, Checkpoint Charlie, Charlie Horse, and so on. Each version would normally prompt a translator to consider cultural contexts and connotations before deciding precisely how to handle it in another language. But in this case there is no need to search for any alternatives; the *Charlie* referred to on the placards has acquired a universal meaning of its own, one that we all understand and that needs neither explanation nor translation.

All these ruminations underscore the crucial importance of our cultural awareness over and above our intimate knowledge of a pair of languages. They also remind us that the cultures and languages we work with and which are so familiar to us are in a constant state of flux, and we must not fall behind. Myriad factors are constantly at play, from migrations of people that import new words, to technologies that create new terminology, to the ever-evolving languages of the young. As a translator I must keep my ear attuned to all those subtle changes of meaning if I wish to remain competitive in my field. With all that in mind, I'm off to Buenos Aires tomorrow, to be Antonio again for a while and see how that feels.

CREDITS

Page 7
Illustration of the book cover for *Ænigma* by Cristian Montes.

Page 10
Photo of the Division Open House at ATA's 55th Annual Conference in Chicago: November 5-8, 2014 by Jeff Sanfacon.

Page 14
Generic photo of *coq au vin*:
http://146.255.34.108/cellarmaison/cellar-maisons-coq-au-vin/
Photos of Cyrano's Farm Kitchen:
https://plus.google.com/110685001655444388158/photos

Page 17
Photo of Faiza Sultan by Jeff Sanfacon, taken at ATA's 55th Annual Conference in Chicago: November 5-8, 2014.

Pages 18 and 19
Quotations are from Carl Sandburg's poem "Chicago."

Pages 20 and 28
Illustrations by Lucija Rupret

Page 32
Photo of Ros Schwartz by Anita Staff.