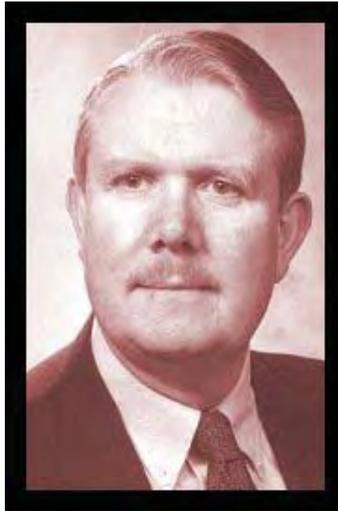


## APPRECIATION OF MARIJAN BOŠKOVIĆ: 1939–2008

### A Non-Scientist’s Attempt at Flavor Encapsulation

In compiling a biographical sketch of Marijan Bošković, I learned that in 1991 he was awarded a patent for “flavor encapsulation,” a process used in creating powdered drinks and food mixes. My rudimentary understanding of the patent is that it attempted to improve on prior art by describing a process in which “volatile compounds” (the chemical components of flavors) could be rendered stable in powdered form without the use of preservatives, providing “long-range stability and fidelity” to the flavor quality of a powdered food product (think TANG). This description struck me as an appropriate metaphor for writing a tribute, but as it would be impossible to encapsulate



Marijan’s entire being in the powdered form of words, I will instead try to conjure through anecdotes some of his many ‘flavors’—to name just a few: integrity, loyalty, good will and good cheer, intelligence, and determination.

I first ‘met’ Marijan in August 2002 when he responded by e-mail to an invitation published in the *ATA Chronicle* to participate in an initiative to add Serbian, Croatian, and Bosnian to the ATA Certification Program. Upon receiving the ATA guidelines for establishing new language pairs (the “rules of the game,” as he called them), he expressed an interest in chairing the Croatian language pairs, and took an active role in every aspect of the initiative. Looking back, the phrase “assumed the mantle of responsibility” comes to mind. I have a mental image of him donning a cloak—with a seriousness of purpose, but also with flair, a noble gallant. Think Zorro, wielding a pen as effectively as a sword. The following quote is excerpted from an October 2002 message discussing his intention to make a presentation on the Croatian language at an informal meeting at the ATA conference in Atlanta:

In covering certain aspects of Croatian <--> English translation and interpretation, my intentions are to inform and stimulate (perhaps to entertain at moments), not to ideologize or advance some agenda at the others’ expense. I do not have to be apologetic for this. As I have been away from my motherland for a long time (save for brief annual visits), some of my material may be dated; but, something is better than nothing...

We should not try to emulate the old Yugoslavia where everything had to be adjusted to the proportional federal key. My first next chance to say something – or anything – on the matter would only be a year from now, and I may not even be able to be at the confer-

ence then. Again, my intention is not to put forward some unfair advantage, or get around anyone or any topic, but to introduce myself and share a few pertinent pieces of information. (I only wish my colleagues would do the same, and also that I could help them!) That should not be punished. Further, as I look into the Conference Proceedings, titles and abstracts of papers and presentations, I do not see my few little pearls as being any less worthy or less meaningful than those big ones being offered by our colleagues.

Marijan always tried to see all the angles. Upon hearing of his death, Jutta Diel-Dominique, ATA Certification Committee Chair, wrote that Marijan “always had a knack for putting a different spin on everything.” As we moved forward with the South Slavic Initiative, as it was called, and began drafting a questionnaire to survey potential certification candidates, Marijan was adamant about being precise in identifying, justifying, and communicating our objectives. He felt we should not “do it once, then do it right,” but rather spend the extra time and effort to gather information from authoritative sources (never unsupported opinions), analyze that information from various perspectives, and get the questionnaire right the first time. For instance, from an e-mail discussing the so-called Volunteer Committee formed to work on the initiative, and the agenda of our first in-person meeting and presentation in Atlanta:

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## MARIJAN BOŠKOVIĆ *Continued from page 1*

How productive is it to go on increasing the Committee?! Eight people is a lot, for purposes of communication, opinion exchange and efficiency. It is well known that the effectiveness of an active body of members decreases with that body's size. About 6 members is optimum. . . .

The public meeting must have the proper decorum and stature to achieve its purpose. Our purpose is to communicate the initiative and the progress so far, to acquaint our fellow members with the Committee and its people, to share some of our questions under consideration, to fill some operational slots prescribed by the ATA rules, and finally to outline the next steps and the rest of the procedure. . . .

This endeavor is a long-range effort, and we should treasure quality and execution above anything else, expediency included. I am fully committed to our work on this Committee. I am not running for a popularity contest here. If we do set this up well, it will last us for a long time and serve the candidates with its intended purpose. As a token of that, I am willing to delay my own accreditation in order to work with the first few exams.

**We did, due in large measure to Marijan's sense of purpose, achieve one of the goals of the South Slavic Initiative—establishing the Croatian-English language pairs for ATA certification. This was accomplished after almost two years of dedicated work—a considerable commitment, yet, according to Certification Program Manager Terry Hanlen, less time than any new language pair in recent memory. Marijan became Language Chair for English into Croatian, and David Stephenson, also instrumental in the project from its inception, became Language Chair for Croatian into English. From an e-mail dated 27 July 2004:**

Dear friends, I feel extremely happy and proud – above all for the wonderful group of people that have joined the effort and made it possible! We all should and ought to enjoy this milestone, and I wish to thank Paula for initiating the Initiative and David for supporting it. My heart really goes out to both of you at this moment, and I am only trying to imagine how happy and proud you must be. If there is such a thing as an e-hug, I send it to you now with this note.

**Marijan was both a cheerleader and the guy who rolled up his sleeves and got down to business. Once he set his mind to something, he was unwavering, and this made him a formidable opponent when disagreements arose. Yet he was a gentleman in every transaction, whether supporting or sparring. He was the essence of “long-range stability and fidelity.” Those who knew him will long savor the experience of his friendship.**

Paula Gordon

\*\*\*\*\*

I met Marijan Bošković when we were students in Zagreb. We were both members of the Velebit Mountaineering Club and, more specifically, of a smaller group of friends (most of whom were Marijan's schoolmates) who went on hiking expeditions together. Later, we all went our different ways and Marijan eventually ended up in the United States. I lost touch with him.

He contacted me again in the 1990s to enquire about possible cooperation in his efforts to have Croatian recognized by the American Translators Association and academic linguists. This started our correspondence and meetings in Zagreb and the United States. Marijan was a prodigious letter writer: you wrote him a short note and back would come a long, elegantly composed letter, written in a calligraphic hand. His letters were a

*Continued on page 3*

**OFFERS OF WORK FROM EMPLOYERS AND CLIENTS ARE PUBLISHED FREE**

## MARIJAN BOŠKOVIĆ *Continued from page 2*

perfect illustration of his attitude to life and work: whether describing his life or dealing with a professional matter, he wrote with conciseness and lucidity. I often think that had Marijan not been a distinguished chemist, he could have had a brilliant career as a linguist and writer.

Since his achievements in research and translation will be described by his colleagues in the profession and in ATA, I will contribute an anecdote from our student days in Croatia.

Already in high school and especially after he started university, Marijan ("Bolt" to his friends) was very particular about what you should eat and liked to discuss it. Of course, what he advocated was a healthy and balanced diet. When we went on hiking trips from hut to hut (Mt. Velebit, the Slovenian Alps), we carried most of the provisions in our backpacks. Before the expeditions, Bolt would instruct us about what those should consist of so as to cover our «daily intake» in protein, carbohydrates, vitamins... But the problem was the subsequent implementation. Bolt insisted, with his typical earnestness and conviction, that our ration per meal should be one third of a small packet of cheese (1/3 trokuta Zdenka sira), one or two sardines, a bit of vegetables from one of those small flat cans that are still available today, half an apple, two small pieces of chocolate... What happened was that we finished off all the sardine cans on the first day, the cheese the next and so on. Towards the end of the trip we would be famished and eager to return to civilization.

Marijan, dear friend, we shall all miss you: your congenial company, your informed and interesting conversation, your good-natured and broad smile, your energy and optimism, your travel plans, your advice on healthy eating...

Your friend, Vera Andrassy

\*\*\*\*\*

The first real conversation I had with Marijan Bošković is the one I'll remember the longest. It took place in the restaurant of the Hyatt Regency in Atlanta during the 2002 ATA Conference. I wandered in after an exhausting day of workshops, and Marijan was dining alone. Although we had met only a few hours earlier, he immediately waved me over and invited me to join him. That was Marijan's way.

Over a meal of salads and roast chicken, we had a far-ranging conversation about Third World development, the decline of the Hapsburg empire, tornados in the Midwest, and not least of all his great passion: Croatia and the Croatian language. Against all odds, he managed to convince me to devote myself to the ultimately successful effort to establish Croatian as an ATA-certified language. That too was Marijan's way—infusing others with his own passions.

At one point during our subsequent collaboration toward establishing Croatian certification, I adopted a pet name for him (though I never let him know): It was Vlak, "The Train." Always insistent, always pushing forward, always aware of his destination, even when my own drive was flagging. But the moniker never stuck, because Marijan was

about more than steel and steam and grinding gears. He was fundamentally a compassionate soul for whom every person had worth and value and deserved to be listened to. That was also Marijan's way, and it will inspire me always.

David Stephenson

\*\*\*\*\*

Marijan was a wonderful colleague and a special friend, and he will be missed. My interaction with Marijan began when I joined the initiative to add Croatian to the ATA Certification Program. While I no longer recall exactly how I learned about the initiative or the initial steps I took to become involved, I certainly do remember Marijan's recruiting effort to get me truly involved. Once I had been confirmed as a grader on the English-into-Croatian team, Marijan asked me to attend the ATA Conference in Phoenix in November 2003. I was fresh out of graduate school and not too eager to start off my freelance career with debt due to travel expenses. I explained to Marijan that I was not in a position to make the trip at that time. Clearly, I was not yet aware of Marijan's persuasive ability when it came to matters he deemed particularly important. In a characteristically eloquent, lengthy, hand-written letter, he convinced me that my attending the conference was imperative, not only for the language group, but also for me personally. And he was right. In the end, I did travel to Phoenix that year and the conference did mark the beginning of a very fulfilling personal and professional journey.

I remember always feeling overwhelmed by the thought of replying to one of his carefully crafted and infinitely thorough emails or letters. But it was this very meticulousness that always motivated me to attempt to respond with equal care and diligence (although that was generally impossible!). Though I am fearful of continuing ahead without his leadership, I am also incredibly motivated to carry forward what he worked so hard to begin and held so dear to his heart so as not let him down. I will never cease to admire Marijan's dedication to and passion for the English-into-Croatian certification initiative. I remain eternally grateful for his genuine friendship and his enthusiastic yet unassuming mentorship.

Maja Kos Butovich

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Marijan Bošković was a driving force in establishing certification for the Croatian-English language pairs and an enthusiastic participant in grader discussions. But others will talk about his contributions to the certification program and to our profession. I prefer to pay tribute to another of Marijan's traits: he was a joy. I smiled whenever I saw him. My happiest memory of any ATA conference I've attended is that of a preconference seminar on public speaking in Seattle that I took part in with Marijan. During the two hours we spent together all of Marijan's virtues came out: his quick intellect, his kindness, his passion for languages and for doing the right thing. Memory of that brief window

*Continued on page 4*



## ADMINISTRIVIA

*Becky Blackley*

Greetings to all SLD members! I hope you had a terrific summer and are now enjoying the invigorating fall weather (depending, of course, on where you live). Here in “wild and wonderful” West Virginia, the leaves are changing colors, and the forest is turning into a magnificent display of dazzling hues.

Soon, however, I will be heading off for the annual ATA Conference in Orlando (November 5-8), where it may seem that summer has once again returned. I expect to see many of you there. We have a fine lineup of sessions in the Slavic Languages Division, as well as sessions in other specializations that will be of interest to SLD members. Here is a brief overview of the sessions (complete descriptions can be found on the ATA website):

### Slavic Languages Division Sessions:

1. Thursday, 2:00-3:30. Software Tools for Slavists, Part I (Jennifer L. Guernsey, moderator; Becky Blackley, Fred Grasso; and John W. Riedl).
2. Thursday, 4:00-5:00. Software Tools for Slavists, Part II (a continuation of Part I).
3. Friday, 2:00-3:30. Susanna Greiss Lecture: Leo Tolstoy and War and Peace (Anthony P. Briggs).
4. Friday, 4:00-5:00. Russian<>English: Types of English Borrowings in Russian and New Translation Problems (Anastasia L. Koralova).
5. Saturday, 9:00-10:30. An Exploration of Complementary Language Partnerships (Svetolik P. Djordjevic, Nora S. Favorov, Paula S. Gordon, Vladimir J. Kovner, and Lydia Razran Stone).
6. Saturday, 11:00-12:00. Ask the Experts: Advice for Novice (and Not So Novice) Interpreters. (Lynn Visson, moderator; Emma Garkavi, Alex Lane, James P. Nolan, Barry Olsen).
7. Saturday, 2-3:30. Translating Legal Russian into English (Thomas E. Fennell and Fred Grasso).

8. Saturday, 4:00-5:00. Slavic Languages Division Annual Meeting (Becky Blackley).

### Sessions Related to Slavic

1. Saturday, 11:00-12:00. From Heritage Speaker to Professional Interpreter (Marta Zielyk). Interpreters' Division Session.
2. Friday 9:00-10:00. Edward FitzGerald and Omar Khayyam (Anthony P. Briggs). Literary Division Session.
3. Friday, 4:00-5:00. Why is a Poetic Translator Like a Philandering Husband? (Lydia Razran Stone). Literary Division Session.

Please note: Requests to cancel or change the time of sessions are still being received, and the final schedule and line up will not be finalized until the conference.

Of course, one of the most popular “sessions” at each conference is the annual Slavic Languages Division banquet. This year we will continue our tradition of sampling local cuisine with a meal at Bongos Cuban Cafe on Thursday, November 6 at 7:30 p.m. The restaurant is within walking distance of the hotel and is offering us an exciting four-course menu of traditional Cuban dishes. Generally one or more members entertains us in some way. A good time will surely be had by all. Because it is so much easier for all concerned if we collect money in advance, we are offering a substantial early-bird discount for those who sign up and pay by October 29. The cost is \$49 for mail-in reservations made before October 29, and \$55 for reservations made at the conference. See reservation form and banquet announcement on page 24. If you miss the October 29 deadline, you may still reserve in person with Jennifer Guernsey at the conference; however, the cost will be \$55 and the cutoff time is 5:00 P.M. on Thursday, November 6.

And finally, please don't forget that November 4 is Election Day. If you will be in Orlando, or on your way there, please be sure to vote early or by absentee ballot. This is an election not to be missed.

Meanwhile, enjoy this issue of the SlavFile, then start packing your bags for the warm delights of the Sunshine State. See you there!

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### MARIJAN BOŠKOVIĆ *Continued from page 3*

of time provides me with an idea of how much we all lost when we lost Marijan.

In May, when Marijan sent out a note about his illness, he wrote, “I remain serene and optimistic, believing that our paths shall meet again.” I wrote back to say that I wouldn't see him in Orlando, but that I was counting on him for the 2009 conference in New York. One might say that Marijan is not going to keep the rendezvous, but I know better. Marijan was a big man—big physically, big mentally, big of heart—and such a big man will never completely disappear. He will always be present in the hearts

of those who knew him, and I know that I will never attend another conference without feeling that Marijan is there with me.

Diane Howard

Editor's note: A biographical sketch of Marijan can be found at <http://translationjournal.net/journal/46Boskovic.htm>, the October issue of Translation Journal edited by Gabe Bokor, and will also be posted also in the resources section of the [SLD](#) website. Anyone wishing to share further appreciations of our friend and colleague for publication may send them to Lydia Stone at [lydiastone@verizon.net](mailto:lydiastone@verizon.net) or Paula Gordon at [paula@dbaPlanB.com](mailto:paula@dbaPlanB.com).

# Переводим служебные знаки

Наталья Шахова



*Editor's note: This article was written specifically to address punctuation issues arising in English to Russian translation. While much here is helpful for those of us who work into Russian, there are certain asymmetries so that not all Russian to English punctuation challenges are addressed. For example, when working into English we have to be careful not to overuse ellipsis points in English. Natalya has told me she considers this article to be exhaustive, so that any punctuation combination not covered here she considers to be non-problematic for the E to R translator. LRS*

Расчёт гонорара производится исходя из согласованной с переводчиком ставки за 1800 знаков текста оригинала без учёта пробелов, цифр и знаков препинания, потому что переводчик не переводит служебные знаки, а оставляет их как есть в тексте перевода.

Из инструкции одного агентства переводов

К сожалению, многие технические переводчики именно так и делают – «оставляют служебные знаки как есть в тексте перевода». Причем делают это не только недавно переключившиеся в переводчики инженеры и научные сотрудники, но и опытные специалисты с переводческим образованием. Приходится предположить, что переводу служебных знаков мало кого учили, во всяком случае, мало кого выучили. Ликвидации этого пробела и посвящена данная статья. Я буду говорить только о переводе с английского на русский, но подозреваю, что многие рассмотренные здесь проблемы характерны и для перевода с других европейских языков.

В ходе подготовки этого материала я получила много комментариев от коллег, предлагавших расширить тему публикации. (Видимо, пунктуационные ошибки не только для меня являются большим вопросом!) Однако нельзя объять необъятное, поэтому я не рассматриваю правила русской и, тем более, английской пунктуации в целом, а ограничиваюсь лишь типичными случаями, когда при переводе технических текстов с английского на русский служебные знаки надо расставить не так, как они стоят в оригинале. В частности, поскольку все английские примеры взяты мною из книг, изданных в Великобритании и США, меня не интересует, правильно ли там расставлены знаки. Важно, что именно с такой расстановкой (пусть даже она трижды противоречит английским или американским правилам!) может столкнуться переводчик.

Во всех изученных мною англоязычных справочниках английской пунктуации многократно повторяется, что в отношении правил постановки запятых, тире и прочего нет единства мнений. Например, по поводу употребления короткого тире (по-английски этот знак называется **en dash**, потому что его длина примерно равна ширине прописной буквы N, и противопоставляется **em dash** – длинному тире, равному ширине M) в одном из солидных американских словарей (Webster's New Encyclopedic Dictionary, Black Dog & Leventhal Publishers Inc., 1993) можно прочесть следующее:

15. En dash appears only in typeset material. The en dash is shorter than the em dash but slightly longer than the hyphen, and it is used in place of the hyphen in some situations. The most common use of the en dash is as an equivalent to "(up) to and including" when used between numbers, dates, or other notations that indicate range.

1984–85

8:30 a.m.–4:30 p.m.

GS 12–14

\$20–\$40

Monday–Friday

ages 10–15

levels D–G

35–40 years

pages 128–34

**NOTE:** The use of the en dash to replace the hyphen in such cases, although urged by most style manuals, is by no means universal. Writers and editors who wish to have en dashes set in their copy need to indicate on their manuscripts which hyphens should be set as en dashes, and this need to mark en dashes can obviously be an inconvenience and an invitation to errors. However, many writers and editors prefer to use en dashes because of the visual clarity they provide between numbers and because of the distinction they make between en dashes used to mean "to" and hyphens used to connect elements in compound words.

16. Publishers make various uses of the en dash, and no one set of rules can be said to be standard. Some common uses of the en dash include using it as a replacement for the hyphen following a prefix that is added to an open compound, as a replacement for the word **to** between capitalized names, and to indicate linkages, such as boundaries, treaties, or oppositions.

pre–Civil War architecture

the New York–Connecticut area

Chicago–Memphis train

Washington–Moscow diplomacy

the Dempsey–Tunney fight

Подобные пояснения в отношении различных правил постоянно встречаются в справочниках по английской пунктуации, но подчеркну ещё раз, что для целей данной статьи правильность английского оригинала не имеет значения: меня интересует соблюдение правил расстановки знаков препинания в русском переводе.

Хочу также извиниться за некоторую буквальность приводимых мною переводов: поскольку я хочу показать различия между английской и русской пунктуацией,

*Continued on page 6*

приходится сохранять в переводе структуру оригинала, иначе трудно продемонстрировать изменения пунктуации. К сожалению, на практике многие переводчики именно подобные переводы и присылают в качестве образца своей деятельности.

### Лишние запятые (**Excessive commas**)

Иностранные запятые чрезвычайно заразительны, поэтому в переводных текстах запятые встречаются в самых экзотических местах. Вот типичные примеры, когда в русском тексте запятая должна исчезнуть но, к сожалению, у многих переводчиков сохраняется:

In 1919, his family left Russia and moved to France.

В 1919 году его семья покинула Россию и обосновалась во Франции.

For the longest time, I didn't even realize that.

Долгое время я этого даже не понимал.

For information, address Mary Smith.

За информацией обращайтесь к Мэри Смит.

For me, it meant mainly that the phone lines were constantly busy and nobody could call us.

Для меня это в первую очередь значило, что телефон всё время занят и к нам никто не может дозвониться.

As a result of the divorce, we didn't have a lot of money.

Из-за развода у нас было мало денег.

Instead, we would buy candy.

Вместо этого мы покупали сласти.

However, the horse got away.

Однако лошадь унеслась.

Even with a sprained ankle, the girl was able to swim the lake.

Даже с вывихнутой лодыжкой девушка смогла переплыть озеро.

To apply for this job, you must have previous experience.

Для подачи заявки на эту должность необходимо иметь соответствующий опыт.

After eating, some vice-presidents began to smoke cigars.

После еды некоторые вице-президенты закурили сигары.

I like apples, pears, and oranges.

Я люблю яблоки, груши и апельсины.

Запятая, стоящая в последнем примере перед *and*, называется оксфордской и не является обязательной (при этом американцы ставят её чаще, чем англичане), но в русском переводе вторая запятая совершенно недопустима.

По-английски в датах запятые могут расставляться по-разному. Например, в *The Random House Dictionary of the English Language* (Random House, 1967) следующие два варианта приводятся как равноправные:

Washington was born in February, 1732, in Virginia.

Washington was born in February 1732, in Virginia.

В русском переводе запятые вообще не нужны (зато стоит добавить полную или сокращенную форму слова *год*):

Вашингтон родился в феврале 1732 г. в штате Виргиния.

В английском языке пропуск повторяющихся слов обозначается запятой, в русском – тире. Например:

Annie had dark hair; Sally, fair.

У Энни были тёмные волосы, у Салли – светлые.

Здесь точка с запятой «переводится» с помощью запятой, а запятая – с помощью тире.

А вот яркий пример того, как вставка запятых резко меняет смысл английской фразы:

Mr. Smith said Mr. Jones is a professional.

Господин Смит назвал господина Джонса профессионалом.

Mr. Smith, said Mr. Jones, is a professional.

Господин Джонс назвал господина Смита профессионалом.

### Пропавшие запятые (**Lost commas**)

Определительные придаточные предложения, которые по-русски чаще всего выделяются запятыми, по-английски могут запятыми не выделяться. Например:

The boy who has a limp was in an auto accident.

Мальчик, который хромает, был в автомобильной аварии.

С точки зрения русского читателя следующий пример ничем не отличается от предыдущего:

Freddy, who has a limp, was in an auto accident.

Фредди, который хромает, был в автомобильной аварии.

Однако с точки зрения английских правил важно то, что имя Фредди само по себе однозначно определяет героя сообщения, поэтому указание на хромоту является дополнительной информацией и должно выделяться запятыми. А в предыдущем случае хромота является определяющим признаком, поэтому в английской фразе запятые недопустимы.

Если составляющие сложносочиненного предложения достаточно просты, то в английском языке вполне можно обойтись одним соединительным союзом, без разделителя:

I paint and he writes.

Я рисую, а он пишет.

И в сложноподчиненном английском предложении запятые не обязательны:

Time flies when we are having fun and we are always having fun.

Время летит незаметно, когда мы хорошо его проводим, а мы это делаем всегда.

Общее правило тривиально: в переводе надо расставлять запятые в соответствии с нормами русской пунктуации, невзирая на их отсутствие в английском тексте.

### Перечни (**Lists**)

Перечни (которые в переводной технической литературе часто называют списками) очень типичны для английских текстов. Их пунктуационное оформление

*Continued on page 7*

весьма разнообразно, и хотя по-русски тоже возможны варианты (См. например Мильчин А.Э., Чельцова Л.К. *Справочник издателя и автора*, М., 2004. С. 38.), это оформление не всегда можно в точности копировать.

Например, перевод следующей английской фразы:

Remember to bring  
Sleeping bags  
Sheets  
Towels

по-русски должен быть оформлен иначе:

Не забудьте принести: спальные мешки, простыни и полотенца.

Если же хочется сохранить построчное размещение элементов перечня, то стоит добавить перед каждым элементом какой-нибудь знак (букву или цифру со скобкой или тире). Например:

Не забудьте принести:

- 1) спальные мешки,
- 2) простыни,
- 3) полотенца.

При переводе следующей фразы:

He needed four things at the store:

1. bread
2. milk
3. potatoes
4. butter

надо заменить точки скобками:

В магазине ему нужно было купить четыре вещи:

- 1) хлеб,
- 2) молоко,
- 3) картошку,
- 4) масло.

или начинать каждый элемент с прописной буквы:

Список запланированных им покупок состоял из четырех пунктов:

1. Хлеб
2. Молоко
3. Картошка
4. Масло

В английских перечнях перед последним пунктом часто ставят *and* или *or*. Например:

If a waitress wants to make a good impression on her customers and boss, she should

- a) dress appropriately,
- b) calculate the bill carefully, and
- c) be courteous to customers.

В русском языке это не принято:

Если официантка хочет произвести хорошее впечатление на клиентов и начальство, то она должна:

- a) правильно одеваться,
- б) тщательно выписывать счет,
- в) быть вежливой с посетителями.

При таком перечислении подразумевается, что все пункты перечня соединены союзом «и». Иногда же по смыслу предложения надо выбрать только один из пунктов, как, например, в следующем случае:

Lawful permanent residents must provide one of the following valid, unexpired documents:  
- I-551, Permanent Resident Card ("Green Card");  
- Machine-Readable Immigrant Visa endorsed with a CBP Admission Stamp;  
- ADIT or I-551 stamp contained in a passport or on Form I-94;  
- Valid Reentry Permit;  
- Valid Refugee Travel Document; or  
- Unexpired Immigrant Visa.

В английской фразе на это прямо указывает союз *or*, однако по-русски следует обойтись без союза *или* за счет правильной формулировки вступительной фразы:

Лицо, постоянно проживающее в стране на законных основаниях, должно предоставить документ с неистекшим сроком действия одного из следующих видов:

Знакомый американский редактор по поводу этого примера заметил, что и в английском тексте союз излишен, однако – снова напомним – над оригиналом переводчик не властен, в его силах лишь обеспечить правильность русского перевода.

### Дефис и тире (Hyphen vs dash)

Когда я в первый раз столкнулась с тем, что опытный переводчик употребляет дефис вместо тире, я удивилась. Потом удивляться перестала: слишком уж это типичное явление. И объяснение типичное: «на клавиатуре только один знак горизонтальной черты». Тем не менее в самом русском языке таких знаков два (если забыть о минусе): короткая горизонтальная черта (дефис) и длинная (тире), а в английском – даже три, потому что, как уже отмечалось выше, английское тире бывает двух видов: короткое (*en dash*) и длинное (*em dash*). В русском тексте тире обычно окружено пробелами (кроме того случая, когда оно обозначает числовой диапазон: 10–20). В английском тексте пробелов вокруг тире чаще всего нет.

В английском языке употребление дефиса для образования составных слов не подчиняется строгим правилам и количество дефисов сокращается буквально на глазах. ([http://news.bbc.co.uk/go/pr/fr/-/2/hi/uk\\_news/magazine/7004661.stm](http://news.bbc.co.uk/go/pr/fr/-/2/hi/uk_news/magazine/7004661.stm): The sixth edition of the Shorter Oxford English Dictionary has knocked the hyphens out of 16,000 words, many of them two-word compound nouns. Fig-leaf is now fig leaf, pot-belly is now pot belly, pigeon-hole has finally achieved one word status as pigeonhole and leap-frog is feeling whole again as leapfrog. As Angus Stevenson, shorter OED editor notes (about the hyphen): "It's starting to look a lot like something your grandmother might write.")

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## Переводим служебные знаки *Continued from page 7*

Однако – пока английский ещё сохраняет остатки своих дефисов – переводчик не должен терять бдительности, ведь при переводе на русский для дефиса имеются три возможности: он переходит в дефис или пробел либо исчезает совсем:

- ex-champion – экс-чемпион;
- twenty-one – двадцать один;
- anti-American – антиамериканский.

Длинное тире в английском языке считается неформальным знаком. В официальных текстах им рекомендуется не злоупотреблять, зато в неформальных ситуациях им часто отмечают обрыв речи или резкую смену темы, заменяют запятую, точку с запятой, двоеточие или скобки. В соответствии с этим разнообразием функций в русском тексте на месте английского длинного тире может появиться:

### 1) запятая

To some of you, my proposals may seem radical—even revolutionary.

Некоторым из вас мои предложения могут показаться радикальными, даже революционными.

### 2) многоточие

I wish you would—oh, never mind.

Не могли бы вы... хотя, не стоит.

### 3) тире (выделенное пробелами)

The boys—Jim, John, and Jeff—left the party early.

Мальчики — Джим, Джон и Джеф — рано ушли с вечеринки.

### 4) двоеточие

The summary is self-contained — an understanding of it is not dependent on a reading of the full text.

Резюме содержит всю необходимую информацию: для его понимания не нужно читать весь текст.

Иногда же при переводе тире исчезает бесследно:

One thing only I know, and that is that I know nothing.

—Socrates

Я знаю только то, что ничего не знаю.

Сократ

Короткое тире, как уже отмечалось выше, чаще всего используется для обозначения диапазонов. Например: 35–40 years. В этом случае в русском тексте нет пробелов: 35–40 лет, и если в английском они стоят: the years 2001–2003, то при переводе их надо убрать: 2001–2003 годы. Кстати, в английском языке при обозначении диапазона иногда экономят цифры: pages 128–34. По-русски это не принято, мы скорее сократим слово: с. 128–134.

## Двоеточие (Colon)

Английскому двоеточию по-русски может соответствовать не только двоеточие (что довольно типично), но и другие знаки.

Запятая на месте двоеточия может появиться при переводе обращений (например, пометку на полях доклада *Steve: Check these numbers* следует перевести: *Стив, проверь эти числа*), а тире – при переводе сложносочиненных предложений типа:

Man proposes: God disposes.

Человек предполагает – бог располагает.

Ещё одно типичное место исчезновения двоеточия при переводе – библиография. Например:

Journal of Astronomy 15:261-327

Journal of Astronomy. №15. С. 261-327

## Точка с запятой (Semicolon)

Точка с запятой при переводе может остаться на месте, но может превратиться как в запятую:

We had been taught Latin, French and German grammar; but English grammar was something we felt we were expected to infer from our reading.

Латинской, французской и немецкой грамматике нас учили, а вот английскую мы должны были, видимо, усвоить в ходе чтения.

так и в двоеточие:

On the advice of his broker, after much deliberation, he chose to invest in major industries; i.e., steel, automobiles, and oil.

После долгих размышлений он последовал совету маклера и вложил деньги в основные отрасли промышленности: сталелитейную, автомобильную и нефтяную.

## Многоточие (Ellipsis)

В английском языке многоточие не всегда поглощает точку конца предложения, поэтому в конце фразы может оказаться не три, а целых четыре точки.

He left his home . . . .

Он покинул дом...

Вообще создается впечатление, что в английском языке – в отличие от русского – нет специального типографического знака многоточия: его функции часто выполняют три-четыре точки, разделенные пробелами. Кроме того, английское многоточие часто отделяется от слов пробелами, а русское всегда располагается вплотную к предшествующему слову (или к последующему, если фраза начинается с многоточия).

The book is lively . . . and well written.

Книга очень яркая... и хорошо написана.

The flowers were beautiful, and as for the fruit ....

Цветы были прекрасны, а уж фрукты...

## Восклицательный знак (Exclamation point)

Самое важное отличие – появление восклицательного знака в обращениях. Английское обращение может кончаться запятой или двоеточием, но в русском тексте обычно ставят восклицательный знак, если хотят разместить обращение в отдельной строке (и в этой строке оно должно располагаться посередине):

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Dear Jane, I am writing...	Дорогая Джейн! Я пишу...
Dear Sirs: I am writing...	Уважаемые господа! Я пишу...

Мне кажется, что в русских текстах восклицательный знак вообще встречается чаще, чем в английских. (As some English style guides state: Avoid using exclamation marks in academic assignments, unless you are quoting or using direct speech. They can make your writing appear immature and over emotional. Or even shorter: Don't use them anywhere.) А там, где русский может поставить три восклицательных знака, носители английского поставят не больше двух. При этом в английских справочниках неизменно указывается: использование двух восклицательных знаков – признак плохого стиля. Однако переводчик не выбирает авторов, поэтому каждому может попасться для перевода такой образчик плохого стиля – надо только не забывать, что в русском языке восклицательный знак не может быть удвоен: его можно только утроить.

### Кавычки (Quotation marks)

В русских печатных текстах чаще всего используют типографские кавычки («кавычки-ёлочки») или пары разноуровневых запятых („кавычки-лапки”), в английских – такие кавычки не применяются; там принято ставить одинарные или двойные частично перевернутые запятые (“quotation marks” или ‘quotes’). Соответственно, по-разному оформляются вложенные кавычки:

“When I say ‘immediately’, I mean some time before April,” said the spokesman.

«Когда я говорю „немедленно”, я имею в виду „не позже апреля”», – пояснил оратор.

И сочетание кавычек с другими знаками препинания оформляется по-разному. Здесь, правда, у англичан с американцами мнения расходятся, но, тем не менее, в английском языке сопутствующие точки и запятые зачастую попадают внутрь кавычек, в то время как в русском языке это недопустимо.

“The use of commas cannot be learned by rule.”

«Недостаточно выучить правила, чтобы правильно расставлять запятые».

It was Shaw who wrote: “All great truths begin as blasphemies.”  
Именно Шоу писал: «Все великие истины поначалу кажутся кощунственными».

The report states that “all accidents are avoidable,” and suggests that safety officers should be “better trained.” (амер.)  
The report states that ‘all accidents are avoidable’, and suggests that safety officers should be ‘better trained’. (брит.)

В докладе утверждается, что «любой несчастный случай

можно предотвратить», и предлагается «улучшить подготовку» специалистов по технике безопасности.

Американцы и англичане могут оформлять цитаты по-разному, но в русском тексте запятая (как и точка) из кавычек «выпадает», а форма кавычек преобразуется.

Если высказывание состоит из нескольких абзацев, то по-русски нужна одна пара кавычек: открывающие кавычки в начале текста и закрывающие – в конце. По-английски же открывающие кавычки придется ставить в начале каждого абзаца и всем им будут соответствовать одни закрывающие кавычки в конце всего текста. Например:

‘Maybe a man in a million could unite the Hallows, Harry. I was fit only to possess the meanest of them, the least extraordinary. I was fit to own the Elder Wand, and not to boast of it, and not to kill with it. I was permitted to tame and to use it, because I took it, not for gain, but to save others from it.

‘But the Cloak, I took out of vain curiosity, and so it could never have worked for me as it works for you, its true owner. The stone I would have used in an attempt to drag back those who are at peace, rather than to enable my self-sacrifice, as you did. You are the worthy possessor of the Hallows.’

Впрочем, по-английски при цитировании больших фрагментов часто вообще обходятся без кавычек, выделяя цитируемый текст с помощью увеличенного отступа или особого шрифта. Такое оформление цитаты можно сохранить и в русском переводе.

Серьезную проблему для переводчика представляет типичное для английских текстов отсутствие кавычек вокруг названий организаций, званий и мероприятий. Если речь идет об известном объекте, то достаточно просто добавить эти кавычки при переводе, превратив *Microsoft corporation* в корпорацию «Майкрософт», а *Oscar Award* в премию «Оскар». Однако расшифровка конгломератов типа *Computer Shopper Best Buy Award* или *Electronic Musician’s Editor’s Choice Award* может потребовать специальных усилий.

### Заголовки (Headings)

Английские заголовки часто заканчиваются точками (особенно если состоят из нескольких предложений). Русские – никогда. В конце русского заголовка может стоять многоточие, а также вопросительный или восклицательный знак, но точка всегда опускается.

### Числа (Numbers)

Числа в английском и русском языках оформляются по-разному. (Говорить прописные истины неловко, но слишком часто приходится исправлять многостраничные таблицы, чтобы я могла промолчать.)

Итак:

*Continued on page 10*

- дробная часть числа по-английски отделяется от целой – точкой (1.5), а по-русски – запятой (1,5);
- группы разрядов по-английски разделяются запятыми (1,500 или 1,500,000), а по-русски – пробелами (1 500 000) либо не разделяются ничем (1500);
- словесная запись числа по-английски обычно предшествует цифровой: *one million* (1,000,000), а по-русски следует за ней: 1 000 000 (один миллион);
- формат английской даты в зависимости от страны может быть как *dd.mm* (31.03), так и *mm.dd* (03.31), но при переводе он неизменно превращается в *чч.мм* (31.03);
- при изображении порядкового числительного с помощью цифр в английском языке окончание приписывается к числу вплотную (*5th*) или поднимается над строкой (*3<sup>rd</sup>*), а по-русски необходим дефис (5-й, 3-я);
- наименование единиц измерения по-английски иногда пишется вплотную к числу (*2km*), а по-русски всегда отделяется пробелом (2 км).

### Прямая речь (Direct speech)

И прямая речь в разных языках оформляется по-разному. Русским правилам всех нас учили в школе, однако стремление «оставлять служебные символы как есть в тексте перевода» часто заставляет переводчика забывать о них. Описания правил забывчивые могут посмотреть в справочнике по русскому языку, а я же ограничусь просто типичными примерами.

Mary said, "I am leaving".  
Мэри сказала: «Я уйду».

"I am leaving," Mary said.  
«Я уйду», – сказала Мэри.

"I am leaving," Mary said, "even if you want me to stay."  
«Я уйду, – сказала Мэри, – даже если ты хочешь, чтобы я осталась».

"I am leaving," Mary said, "Even if you want me to stay."  
«Я уйду, – сказала Мэри. – Даже если ты хочешь, чтобы я осталась».

Обратите внимание, что при оформлении прямой речи в английском языке экономят на тире, зато щедрее расходуют кавычки. И снова отмечаем, что в русском языке точка всегда ставится после кавычек.

### Сокращения (Abbreviations)

В английском языке точек в сокращениях становится все меньше. И хотя точки после таких слов, как *Mrs*, *Dr* и *PhD* ставятся все реже, но наряду с *USA* может встретиться и *U.S.A.* В русском языке принято сокращать по-своему: *США*, *г-жа*, *д-р*, *кфн* и пр.

### Заглавные буквы (Capital letters)

В русских текстах заглавные буквы встречаются гораздо реже, чем в английских. Во-первых, в многословных названиях и заголовках мы обычно оставляем прописной только первую букву («*Война и мир*»), а в английских названиях с прописной буквы может начинаться почти каждое слово (*War and Peace*). (В современных американских текстах тоже не всегда начинают каждое слово заголовка с прописной буквы. Более того, в некоторых надписях (например, в титрах кинофильмов) вообще не используют прописных букв. Хочется надеяться, что в русском языке эта мода не получит распространения.) Кроме того, прописная буква часто пропадает при переводе конструкций с двоеточием:

This I believe: All men are created equal and must enjoy equally the rights that are inalienably theirs.

Я свято верю: все люди созданы равными и должны в равной степени обладать всеми неотъемлемыми правами.

Ещё один типичный случай исчезновения прописной буквы при переводе:

See Figure 1  
См. рис. 1

### Косая черта (Slash)

Традиционно использование косой черты в русском языке ограничивалось обозначением знака деления (*км/час*) и некоторыми сокращениями (*n/n*). Однако обилие переводной документации привело к её более широкому распространению. И если ещё можно примириться с использованием косой черты в таблицах для экономии места (*Объем производства, шт/л* вместо *Объем производства в штуках или литрах*), то в обычном тексте вместо неё нужно использовать союз *или* либо скобки:

Place the paper/card in the tray  
Загрузите в лоток листы бумаги или карточки

Offer tea/coffee/chocolate  
Предложите чай (кофе, какао)

### Курсив (Italics)

Хотя сам по себе курсив не относится к служебным знакам, я сочла необходимым включить в статью этот раздел, поскольку при переводе на русский на смену курсиву иной раз приходят кавычки.

Курсив – одно из типичных средств выделения как в русском, так и в английском языке. Но и курсив не всегда сохраняется при переводе. Например, по-английски названия книг рекомендуется выделять курсивом (или подчеркивать), а названия рассказов, стихотворений или статей заключать в кавычки, по-русски же во всех этих случаях используются кавычки.

*Continued on page 15*



## Teaching Interpreter Training and Training Teachers of Interpretation: A Crucial Problem in the US

Lynn Visson

Despite all the differences in opinion as to how interpreters should be trained and how interpreter training programs should be run, and despite heated arguments on the kind of curriculum, exercises, and examinations needed for such programs, the one point on which nowadays nearly all Russian and Western professional (in particular aging!) translators and interpreters seem to agree is that there is a desperate need for such programs, and for a new generation of well-educated and competent interpreters. In international organizations, government agencies, and commercial firms, a mass awakening from decades of hibernation is taking place as department heads and managers greet the day only to find that there is no one to translate or interpret the salutations and endless flow of words that make up the lifeblood of their organizations.

To state the obvious: a training program needs both students and teachers/trainers. Yet criteria for selecting the students are often very fluid. A student who is “good at languages” may be encouraged by parents, friends, and high school or college teachers to pursue a course of study in translation/interpretation. All too often, though, a student who “knows” a language well, i.e., chatters away non-stop in French, German, Russian or whatever, may turn out to be a terrible interpreter, and a quiet pupil sitting in the back of the classroom who never opens his mouth may wind up revealing great talents as a translator. Naturally, students wishing to sign up for translation/interpretation programs need to prove excellent passive comprehension of their C language, and the ability to translate/interpret fluidly and correctly into their A and B languages. [For more on A, B, and C languages see the Summer 2008 *SlavFile*, page 10.—ed.] Once they have a basic mastery of the languages they can go on to advanced T and I training. Yet they also need to be tested for their aptitude for both translation and interpretation. Granted, sometimes a would-be translator ends up as a superb interpreter, and vice versa. The sooner the student can be channeled into that field for which he or she is most suited, however, the happier the student and the happier the instructor. We have all seen translators who are excellent at what they do, and would make miserable interpreters, and brilliant interpreters who churn out clumsy or flat written texts. And American teachers are all too aware that just because a student announces, “my parents speak Russian at home,” he or she does not necessarily have the makings of a good translator or interpreter.

A good language student is not necessarily a good translator or interpreter. However, no one would dispute that foreign language courses can be an excellent breeding ground for future translators and interpreters. In the US,

however, all too often it never even occurs to foreign language teachers to suggest careers in translation or interpretation to their students, and translation exercises in language classes are frequently limited to run-of-the-mill “the pencil is on the table” exercises. The US press is filled with articles bemoaning the shortage of interpreters and translators for government agencies and commercial firms. There is a crying need at the UN and in the European Union for interpreters into many languages, especially English, and with various language combinations. And yet there is little or no action to fill this need, particularly in the US.

Who are today’s and tomorrow’s teachers of translation and interpretation? No one would expect someone without a medical degree (or medical expertise) to be teaching in medical school, or someone without a law degree (or legal expertise) to be teaching in law school. In the US, however, and in many other countries, there is no “degree” or “certification” which allows an individual to prove that he is a bona fide, professional, and skilled translator or interpreter. There is only one institute in the entire country, the Graduate School of Translation and Interpretation at the Monterey Institute of International Studies, which provides a full-time (2-year) program leading to an MA in translation/interpretation; the ATA (American Translators Association) gives examinations providing “certification” for translators of a specific language combination; the State Department sporadically conducts a few interpretation exams; but basically, the situation is one of *caveat emptor* – let the buyer beware. It is the finished product – the written text of a translation, or the sound the listener hears at a conference in his earphones, that is the proof of the pudding and of the linguistic product. Moreover, an excellent translator or interpreter who holds a degree in T and I in whatever country – the US, Russia, or Western Europe – may have zero ability to a) communicate his skills and demonstrate how to master them and b) teach others to do what he is doing.

Good interpreters are out in the field interpreting; good teachers, we hope, are in the classroom teaching. Yet there are no programs in the US to train teachers of interpretation. Assuming that any interpreter is by definition qualified to teach interpretation is as risky as assuming that any doctor or lawyer is qualified to teach future professionals in his field. Highly qualified interpreters may work miracles in the booth but have nothing to say to interpreters in training. Some are not interested in teaching, and some are incapable of teaching. Nor is there training available for would-be teachers of interpretation. As a recent article in the ATA *Chronicle* noted, “faculty members with expertise in training students to use their languages for applied pur-

*Continued on page 12*

## Teaching Interpreter Training

*Continued from page 11*

poses in nonacademic professional careers are very difficult to recruit because there are no doctoral programs producing such individuals" (Françoise Massardier-Kenney, "Kent State University Ph.D. in Translation Studies," *ATA Chronicle*, November-December 2007, p. 14). There are various American programs in "Translation Studies," teaching everything from the theory of translation to legal and medical interpretation. Yet there is not a single program specializing in the training of the trainers, i.e., of those who will be teaching interpretation to a new generation of interpreters.

Old horses, proverbially, go to the glue factory, and some old interpreters become translators as their hearing and reflexes start to wane. Very few, however, would think of a "second career" in teaching, because there is literally nowhere to teach. The worst scenario is that of an interpreter (even the most brilliant one) who is blissfully unaware that he is a terrible teacher. Those gifted interpreters who also happen to enjoy teaching (and have often blundered into a teaching career by chance, or as a result of prior experience teaching languages or other subjects) are constantly torn apart by conflicting responsibilities and commitments. As students at T and I institutes around the world can attest, their instructors are constantly taking leave to work in the booth at various conferences and negotiations. It is easy – though perhaps not as easy as it seems at first glance – to suggest that this practice shortchanges the students. But would a student sign up for piano lessons with an instructor who never plays the piano? No. Would a patient agree to go under the knife of a surgeon who drones on in an amphitheater but never operates? Most unlikely. A talented teacher of interpretation must keep up his skills, learn new vocabulary (plus, in today's world, stay on the cutting edge of new technology, videoconferencing, etc.) and keep abreast of developments in his fields of specialization. He can only do this by hands-on interpreting. The result is a stream of missed classes (that have to be made up) leading to rushed schedules and a piling up of hours, which deprives the students of the chance to practice and build on the skills they have acquired at a normal pace.

As any administrator of a large bureaucratic organization knows, at the slightest hint of a budget squeeze the first programs to go are those involving training. Organizations such as the United Nations or the Marshall Center in Germany have time and again seen funds promised for training evaporate as other priorities siphon off the promised allocations. Nor is a large international organization willing – or able – to release a full-time interpreter from his or her duties to work with a training program, as this would place an undue and unfair burden on other interpreter colleagues. The result is a continuation of this vicious circle: no trainers, no trainees, and therefore no training program, since there is no money forthcoming for either the trainees or the trainers. And there is no training for the trainers since there are no programs to teach interpreters how to teach.

Is there any solution on the horizon? Interpreters are not trained overnight, and their trainers are not trained overnight. T and I institutes will have to engage in major fundraising campaigns to start up teacher training programs and make an all-out effort to hire individuals capable of training teachers. This also means undertaking a full-scale effort to produce teaching materials and curricula for such teacher training programs. Interdisciplinary efforts between teacher training colleges and interpreter schools could be invaluable in producing such curricula and courses. Allocating even a part of the funds earmarked for computer technology, CAT programs, and localization studies would be a significant first step.

In the US this problem is particularly acute as a result of the longstanding neglect of foreign languages and the prevalence of an attitude of "well, most of the world speaks English." The problem is not, however, unique to the US, and this is an area in which international cooperation between the major T and I institutes in Russia, England, the US and France could prove extremely fruitful. An international task force made up of faculty from leading institutes, provided with a mandate to draw up programs for teacher training and for producing training materials, could put the experience of institutions in the various countries to good use. Otherwise, the interpreters of today may find that when they have become the interpreters of yesterday, there will be fewer and fewer interpreters of tomorrow.

A UN staff interpreter for more than twenty years, Lynn Visson holds a Harvard PhD and taught Russian language and literature at Columbia University. She is now teaching interpretation and translation at MIIS in Monterey and in Moscow. Her many publications on Russian language and culture, published in the US and Russia, include works on Russian-English simultaneous interpretation, *Wedded Strangers: The Challenges of Russian-American Marriages*, and *The Russian Heritage Cookbook*. SlavFile's editors would like to add that at the ATA conference in Orlando (2000) when our scheduled Greiss lecturer had to cancel at the last minute, Lynn stepped in and, on very little notice, gave one of our best Susana Greiss lectures ever.

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We are happy to announce that negotiations are currently under way for Russian Online, Inc. to handle subscriptions to *Mostly* in the U.S. and Canada. If you are not familiar with the journal, sample copies will be on display next month at both the ATA and ACTFL annual meetings. If you cannot wait till the next issue of SlavFile or the Russian Online newsletter for final details on how to start your subscription to this terrific publication, you can contact James Beale at james@russia-on-line.com.

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## A Brief Interview with SLD's 2008 Susana Greiss Lecturer

As your ATA program will tell you, our Greiss lecturer this year is **Anthony D. P. (Tony) Briggs**, who "recently published a translation of Leo Tolstoy's *War and Peace*. He has an MA from the University of Cambridge and a PhD from the University of London. He has taught at Queen's University in Ontario, Canada, and the universities of Bristol, Birmingham, and Otago. He is an authority on Alexander Pushkin, with four books and many articles and translations to his credit. He has edited collections of Shakespeare, Pushkin, and Edward FitzGerald for Orion Books and translated Leo Tolstoy's *The Death of Ivan Ilyich and Resurrection* for Penguin Books."

Briggs' Greiss lecture, "*Leo Tolstoy and War and Peace*," is scheduled for Friday at 2 p.m. SlavFile asked him a few questions in advance of his talks in Orlando.

**SF: You are primarily known to us as a translator of the classics of Russian literature, but we understand that you have another passion, which will be the subject of your first talk in Orlando [Edward FitzGerald and Omar Khayyam, Friday 11 a.m.]. Of course your mission to gain recognition for the "mere translator," Edward FitzGerald, is bound to meet with the full approval of our membership. Please tell us a little bit about it.**

AB: Well, as you know, I have been deeply involved in promoting the anniversary in 2009 of the publication of Edward FitzGerald's translation of the *Rubaiyat of Omar Khayyam*. Actually, there are three anniversaries coming up in 2009—the bicentennial of FitzGerald's birth, 150 years since he published his translation of *Omar Khayyam*, and one hundred years since Sir Granville Bantock completed his choral epic based on FitzGerald's translation. My EFG campaign is off to a good start. I have written for support to some top people, and they are responding positively: three members of the House of Lords, one Bishop, one or two prominent journalists (household names here), the present Poet Laureate, and one very pleasing admission from the author of *Lives of the Poets*, which has 1,000 pages and 1,000 poets, and doesn't mention FitzGerald at all. (A mere translator?) He writes, inter alia, "I agree with you that FitzGerald should not have been excluded ... I am a huge admirer of his work ..."

I have persuaded a publisher to put out a new edition (with a long new Introduction), and the BBC have agreed to broadcast a full performance of Sir Granville Bantock's musical version of that work on EFG's birthday next year. I have lots of other tricks up my sleeve to advertise the triple anniversary in 2009, and as you will recall my main aim is to get a better deal from posterity for this writer, who has been downgraded because he is (or appears to be) a "mere translator." This is part of what I shall be talking about in the first session. Meanwhile Tolstoy is going very well too. I have submitted my translation of *Resurrection*, which has

been accepted by Penguin Books. Any day now the proofs will arrive. I may have a set sent out to Orlando so I can put in the odd hour of proof-reading while on holiday before and after the conference. Meanwhile Penguin have recently published my edition of *The Death of Ivan Ilyich and Other Stories*. *War and Peace* continues to sell well. We have gone beyond 50,000 copies, which is remarkable on the UK market. I am lecturing all over the place.

But in a sense that is all old stuff. On to the new. I have undertaken two assignments for Hesperus Press: (i) a short biography of Tolstoy (30,000 words), (ii) a new translation of two religious works by Tolstoy: *A Confession* and *What is Religion?* (40,000 words altogether). I have just finished the first draft of the biography, which can now go to sleep for a month while I get on with the translations. You can see how busy I am at present, but it's a great pleasure (and a privilege) to work on such important material.

By the way, I have restarted a project that I began years ago, a new verse translation of *Yevgeny Onegin*. It might be worth spending a few minutes talking about my new decisions about how to do the translation. There has been a spate of new versions in recent years – why would I presume to equal or surpass them? Here, basic decisions about technique and poetic form must be taken at the outset. This is poetry again, though ... maybe you don't want too much of that. Still, it does re-open all the controversy from a generation ago between Nabokov and many critics, especially Edmund Wilson. I can promise you lots of fun whatever we keep in or leave out.

**SF: Actually, I think your audience in Orlando would be fascinated to hear just what you have to say about translating *Yevgeny Onegin*. In general, questions of translation philosophy are endlessly interesting to us. There has been "talk" in the popular literary press in recent years about Constance Garnett and other translators of the classics going too far in smoothing over some of the rough edges of the great Russian writers of the 19th century, Dostoevsky in particular, but also Tolstoy. Where do you come down on this issue and what are you trying to achieve in your translations of Tolstoy? How important is it to maintain the special sound of Russian (somehow conveying the sense of words like *batyushka*, for example) versus the competing need to eliminate distracting oddities from the translation?**

AB: The idea that exactitude is the only important criterion is simply wrong. First, you can never achieve it because differences between languages make it quite impossible. Second, if you even half-succeed with "bukvalizm" you are in danger of producing unnatural English. This subject is too complex to address here. But I shall cover that in one or both of my talks.

# LITERARY CURIOSITY

Vladimir Kovner

## Happiness.



John had  
Great Big  
Waterproof  
Boots on;  
John had a  
Great Big  
Waterproof  
Hat;  
John had a  
Great Big  
Waterproof  
Mackintosh –  
And that  
(Said John)  
Is  
That.

What you see above is one of the popular verses from the book *When We Were Very Young* by Alan Alexander Milne, published in November 1924. The critics were not particularly enthusiastic, but obviously the American public made up its own mind. By 1927, when the sequel, *Now We Are Six*, came out, an amazing 260,000 copies of *When We Were Very Young* had been sold. As Ann Thwaite writes in her book, *A.A. Milne: The Man Behind Winnie-the-Pooh*, “It was generally agreed to be a book to put alongside Stevenson’s *Child’s Garden*, and A.A. Milne himself to be as quotable, contagious and personal an institution as Lewis Carroll.” Milne had dedicated his book: “To Christopher Robin Milne, or as he prefers to call himself Billy Moon, this book, which owes so much to him, is now humbly offered.” Milne’s only son, Christopher Robin, was born in the summer of 1920. *When We Were Very Young* was mostly written in the summer of 1923 when Billy Moon was only three years old and the Milnes had rented a summer house in North Wales. Milne once wrote, “There are three ways in which a writer knows about people: by remembering, by noticing and by imagining.” Let me quote Ann Thwaite one more time: “He was obviously noticing his small son, never far away from his thoughts... ‘Happiness’ was written in the summer-house as the small boy splashed through the puddles in his Great Big Waterproof Boots,” as, having two sons, I can testify, virtually all boys are happy to do.

This book (as well as all of the following editions, both in color and in black and white) and the rest of A.A. Milne’s books were illustrated by the same artist, Ernest H. Shepard. In his introduction to the first edition of the book Milne wrote, “In fact, you might almost say that this book is entirely the unaided work of Christopher Robin... and Mr. Shepard, who drew the pictures.”

In our presentations and publications, Lydia Stone and I have stressed the importance of fidelity to the details of meaning in translation, especially if a book is illustrated

by the author (like Dr. Seuss or Shel Silverstein) or by the same artist in all the editions. In this case, obviously, the drawings become an integral part of the book, helping to bring to light the most important ideas of the poems in the book. And translators must bear this in mind.

Here are two translations of the above poem:

## СЧАСТЬЕ

Перевод Владимира Ковнера	Перевод Нонны Слепаковой
Есть у Джона На обе ноги Непромокаемые Сапоги; Есть у Джона (Помял, растяпа) Непромокаемая Шляпа; Ещё есть у Джона— Очень хорош— Непромокаемый Макинтош. «Вот и всё», - Смеётся Джон. Пусть дождь Льётся Со всех Сторон.	Джон носит Боль-щущий Прорезиненный Портфель, Джон носит Боль-щущий Прорезиненный Колпак. Джон ходит В боль-щущем Прорезиненном Плаще. «Так вот, — Молвил Джонни, — Вот так И вообще!»

The word “rain” is not used in the original (in my translation I added it for the rhyme). But even if a translator of “Happiness” doesn’t know the history behind this poem, and doesn’t know that the boy who inspired the poem is three years old, it is more than clear from the poem’s text that the little boy is happy because he can play in the rain. And four illustrations placed around the poem support this. Unfortunately, because of copyright issues, we cannot reproduce all these illustrations. They show the boy putting on his hat and then mackintosh, and in the last picture the boy, fully waterproofed, is standing under the rain surrounded by a bunch of geese.

So in my opinion this poem is idiot-proof for any translator. Let’s look at the translation of “Happiness” by Leningrad translator Nonna Slepakova. Forget about literary fidelity! Does anybody understand from her translation why the title is “Happiness”? Maybe in Slepakova’s mind the little Soviet boy is happy only when he goes to school and carries a rubberized schoolbag. Honestly, for forty-two years of my life in the USSR, I never saw a “прорезиненный портфель.” Maybe that’s why this boy is so happy; he has something absolutely unique, something out of this world! Then this boy has a “прорезиненный колпак.” I searched my memory, then all possible dic-

*Continued on page 15*

tionaries. Here's what I found: "поварской колпак" (made of cotton and heavily starched), "ночной колпак" (made of wool, goes back to XIX century. See В. Даль, 1881 год; также, С.И. Ожегов, *Словарь русского языка*, 1961 г.), "дурацкий или шутовской колпак" (with little bells attached, the same sources). I am an engineer, so "прорезиненный колпак" sounds like something to do with heavy machinery. Also, the use of the word "молвил" in relation to a three-year-old boy is highly questionable.

But the poor translation doesn't make it a literary curiosity. Close, but no cigar! And that's not the end of the story. In 2004 in Moscow a rather interesting essay was published, expounding the idea that the Russian school of translation is the best. (Михаил Яснов. "От Робина-Боббина до малыша Русселя," *Дружба народов*, 2004). Here is what Yasnov writes about Slepakova's translation, and I deliberately leave it in Russian:

В середине восьмидесятых годов я услышал переводы стихов Алана Милна – поэт Нонна Слепакова читала их на одном из собраний детской секции в Доме Писателей...Её переводы остались – прежде всего, потому, что была в своё время, в 1987 году, выпущена...превосходная книга с прекрасными рисунками Б.Калушина. Называлась она "Я был однажды в доме, " и в неё вошло немало *поэтических переложений* (курсив мой) из Милна, с любовью и талантом собранных и переведённых Слепаковой.

Immediately following these words in that essay, our beloved poem "Happiness" appears. Since Yasnov illustrated his words with only two translations by Slepakova, I presume that the critic chose this translation as one of the best, if not the best, of her translations. And Yasnov adds the following:

В этих переложениях очень важны скрытые ремарки переводчика – нам всё время подсказывают, как следует читать стихи; где сделать паузу, где разбить слово пополам, где, как по ступенькам, съехать вниз по строчкам... [Actually this is the only thing about the poem that Slepakova rendered faithfully.—VK] Стихи Милна не раз переводились,...но работа Нонны Слепаковой занимает, как мне кажется, особое место в этой "милниане". Мы угадываем знакомую ритмику английского языка...И в то же время собственный авторский голос Н.Слепаковой присутствует в этих строчках на равных с голосом английского поэта. Как всегда, всё дело в таланте. Нонна Слепакова была наделена замечательным чувством слова и одаривала этим чувством своих взрослых и детских читателей. Сегодня этот дар воспринимается с особой благодарностью.

I myself would not suffer if I were to never hear that translator's voice again.

I suspect that the literary critic Yasnov had never seen Milne's books in the original, or possibly he doesn't know any English at all.

Truly, if the blind lead the blind, both shall fall into the ditch.

Vladimir can be reached at: [Vkovner250696mi@comcast.net](mailto:Vkovner250696mi@comcast.net).

Our anthology contains such widely assorted pieces as Bacon's essay, "Of Studies," Poe's "The Gold Bug," Keats's "Ode to a Nightingale," and an article of criticism from *The Saturday Review*.

В нашей антологии представлен широкий спектр произведений, включая эссе Бэкона «О занятиях науками», рассказ По «Золотой жук», стихотворение Китса «Ода соловью» и критическую статью из «Сатердей ревью».

Обратите внимание, что при транскрипции иностранных названий заглавная буква обычно сохраняется только у первого слова. Этот пример также ещё раз иллюстрирует различия в совместном употреблении кавычек и запятых.

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На самом деле, все вышеизложенное можно кратко просуммировать так: расставляйте знаки препинания в русском тексте в соответствии с правилами русской пунктуации, а не переносите механически в русский текст те знаки препинания, которые встретились в английском.

Помните? что, неправильно – расставленные!! знаки: препинания "могут ... полностью" (уничтожить) смысл; любого текста,

Natalie Shahova received her degree from the School of Mechanics and Mathematics of Moscow State University, and is currently the head of the EnRus translation agency specializing in topics related to computers. She is the author of many publications relating to translation. Natalie may be reached at [translation@enrus.ru](mailto:translation@enrus.ru).

**This article is reprinted with kind permission from the translation journal «Мосты» (2007, no. 4) published by R. Valent.**

### ATTENTION CONFERENCE FIRST-TIMERS

Plunging into a mob scene,  
such as the ATA Welcome Reception,  
when you don't know anyone is no fun...  
in any language.

So...SLD Administrator Becky Blackley  
invites newcomers to meet her  
and other SLD veterans  
15 minutes before the reception starts  
(i.e., at 5:45).

We'll be standing near the entrance  
with an SLD sign  
eager to make your acquaintance.  
Hope to see you there.

# SLAVFILE LITE: NOT BY WORD COUNT ALONE

Lydia Razran Stone



Earlier this summer, I opened an e-mail from an organization with an unfamiliar name, which turned out to be an invitation to participate in a translators' conference in Xalapa, Mexico. Now, my husband and I love Mexico, and it has been an unprecedented two years since we visited there. (BTW, this lapse of time has nothing at all to do with

the fact that the last time we were there my husband got tear-gassed when the police attacked a large group of teachers who were peaceably occupying the main square two blocks from our B & B.) Furthermore, Xalapa is reputed to be a very charming city and I was much taken by the idea of being able to be part of the "parade of translators" promised for the event, and by the opportunity to deduct my travel costs from my income taxes. So, I fired off a reply asking if they were willing to consider a paper delivered in English by a Slavist. They were and it was accepted and we are going in a couple of weeks. I must say these people are a pleasure to deal with: when I wrote and asked about bird watching opportunities, the person I had been corresponding with offered to take us himself. But the icing on the cake (I suppose this idiom is the appropriate opposite of *the last straw*) came when I wrote to ask about paying the modest registration fee for my husband so he could go to the social events included (a cocktail party, dinner, performance and day trip). I received the following reply.

And the policy of the conference has always been that presenters make the conference possible ... So we never charge registration fees to presenters. Don't worry about registering because your payment will be rejected. As a presenter you are already registered.

ATA take note: this is how a really class outfit goes about holding a conference.

*The Washington Post* has a TV review column on a certain day entitled, "We Watch [Reality Shows], So You Don't Have To." I was thinking of calling the feature that follows, "I Buy Russian Dictionaries On Impulse, So You Don't Have To." Actually the dictionary I want to review is so hilariously bad that I would recommend that everyone rush out and buy a copy. The laughter it provokes is certainly worth the relatively small price. (It is currently available on ozon.ru for 181 rubles.) This book is *Американский Пирог: Словарь разговорной лексики*, Михаил Голденков (Минск: Новое Знание, 2006). The author is apparently recognized (by whom, I am not sure but his numerous books keep being reprinted) as an expert on colloquial and slang English.

According to the blurb on the back, in his works "отражается широта взглядов автора, глубокое чувство английского языка, непринужденный стиль и тонкий юмор."

The entries in the book cover a set of idiomatic usages not inappropriately selected, but predominantly traditional and even old-fashioned—not at all the latest slang used by the in-crowd, as the author seems to imagine it to be (examples: *hold your horses*, *mind your p's and q's*, *hit the ceiling*). The phrases are then defined in Russian and an example is given in English and translated and sometimes further discussed in Russian. The author has found an interesting gimmick for his examples. Many of them involve the doings and conversations of several groups of recurrent characters, one featuring a police detective named Le Peshen (!?) and the other a group of swinging teen-agers (resembling, in their reflection of "current" youth culture, *Archie and His Gang*, a comic book of my own youth). That teenage group includes a fellow named Быстрый Гонзалес (really).

Below I provide some examples from the translated examples. I have given such a long list because: 1) each one is more priceless than the last and 2) I want to emphasize that I am not picking on isolated instances. The list could be much longer; I have simply picked out my personal favorites. Let us call this list "English Slang We Doubt Was Ever Slung."

"You are rotten rat, Dan! First you agree to help me with this business and then you back me out."

"At my college, where everyone sounded Einstein, I seemed to be a bad egg."

"You say we can get a second mortgage? Wow! That's a whole new ball game!"

"Oh, gosh! What am I supposed to do?! Maggie is bang-up again!"

"Is this ship bounding for Liverpool?"

"This guy is a cool player. He broke in as a baseball one."

"Well, let's try another one. Rise up, roll around and show me your cheesecake!"

"Oh, you got a cutie crew cut!"

"Look up at that girl in blue. Wow! She got such an equipment!"

"I really get off on Russian kitchen."

"When they arrested another suspect the commissar's first plan has changed right in his face."

"It was just your mistake, but I turned out in the soup with my boss!"

"Can you say me how much did you lay out for this new lemon!"

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"Hey look up! I laid low seven pheasants!"  
"I know this guy. He is an old hat."  
"Yeah, I used to be pretty plump, but a heavy diet played on my figure."  
"Monica is redneck? Bullshit! She's a red hot mama!"  
"I don't like you have time to reinvent the wheel."  
"Yes, I missed that ball out, but please stop to keep rubbing it in!"  
"I can't stand this rough, hard, russky, and cold old hat."  
"Did you get it? I got it long ago. Julia is a sacred cow."  
"When I become sick, I'll gotta step down"

The definitions are not as bad as the examples, being in Russian, but quite a few of them are downright wrong and some of them contain fairly startling statements. "At" is described as a variant of "it," "ain't" is called a *песенно-поэтическая форма*. Unaccountably, in the entry for "beaver" Jackie Kennedy is identified as the influence responsible for the fact that in the U.S. "стали появляться женские журналы, которые и наплодили много сексуальных терминов и стереотипов, живущих до сих пор." There is a long digression about how the Russian phrase *шведская семья* is actually derived from the term "suite house," putative multi-apartment dwellings inhabited in the 19<sup>th</sup> century by "интеллигентные семьи врачей, адвокатов, писателей музыкантов, генералов," in which the mistress and master of the house would frequently have liaisons with servants and staff that resulted in children who were, nevertheless, brought up as full members of the family.

Finally, a word about the illustrations. Some of them are unsigned and appear to be reproductions of early Gary Larson cartoons, and these have the text within the balloons in English, translated into Russian below in a way that frequently demonstrates misunderstanding of the joke. A few, signed "Mike" (presumably the author), are drawn in a slightly different style and in these the English is on the order of the English in the text, i.e., fractured. I found that an earlier book of Goldenkov's had been removed from one Web site because of suspected copyright infringement. I wonder if this refers to the Larson cartoons or whether there are other issues.

Searching the Internet (nearly 8,000 hits for his name in Russian), I see that Mr. Goldenkov has written at least five books, some now in multiple printings, to impart his knowledge of colloquial English. I have gone through at least 15 pages of the sites mentioning his name and have found one listing of four errors in a previous book and no other serious criticism. Goldenkov is supposed to be quite a cult figure among those infatuated with U.S. popular culture. He is also the author of a novel entitled *The Guano of the Fire-Bird*.

What is one to think about such a book and the fact that

it and its brothers keep getting reissued in new (stereotype) editions? Clearly, English is so popular in Russian speaking countries that some publishers feel no need to do any vetting at all of books purporting to teach readers how to speak it. Can it be that the other books on English by this author really are good and this one is an exception that was simply never edited or proofread? Is this likely, given the examples on my list (others gladly sent on request)? Is disseminating false information about English not as reprehensible as possibly violating the copyright of cartoons? Would anyone pay attention if I were to write a letter? To whom would I write it? Would it be better if the letter came from the SLD *en masse*? Does anybody care?

### STRAY WORDS (and some errant ideas as well).

We have a new English coinage in our household—*printergeist*. What else is one to think when the printer suddenly starts printing the mirror image of pages selected seemingly at random?

The next in my list of haphazard words that are clearly related in Spanish and Russian and nothing like the English (the last one was the word for mother-in-law): Spanish for hump-backed is *jobado*. Does this sound suspiciously like *горбатый* to anyone other than me?

To continue on the Spanish theme. One cannot read 19<sup>th</sup> century Russian literature without noting an unusual focus on shoulders—namely, female shoulders that are exposed by the necklines and décolletages of ball gowns. Even when I started reading this literature, as a teen-ager, this obsession never appeared mysterious to me. I always simply assumed that *плечи* was being used as a stand-in for the actual anatomical object of interest and that it was particularly suitable because of its plural form (as opposed, for example, to *шея*.) Just yesterday, I was reminded of this hypothesis by suddenly realizing that there was undoubtedly an etymological connection between *плечи* and the Spanish word for "breasts," *pechos* (both related to "pectoral," one would guess).

And it seemed so simple... I had always assumed that there was complete agreement on the meaning of first names, at least traditional first names. I had also assumed that Vladimir, whose meaning is sometimes given as "great ruler" or "prince," etymologically meant "He who rules the world." Casimir by analogy, I thought, would mean something like "He who commands the world." Then I met a woman who had adopted as her last name her mother's first name, Casimira, and told her my hypothesis of her name's meaning. She said she preferred my idea to the meaning she had found in a book, "destroyer of peace." Now, this discrepancy is nothing. I am wrong in my assumptions with remarkable frequency.

But then I decided to find the definitive answer by looking on the Web. What a joke! Even apart from the utterly

*Continued on page 19*

## The Verbal Content of Visual Art (2007 Greiss Lecture)

Presentation by James D. West

Reviewed by Jen Guernsey

As I settled in to my seat to hear Dr. West's lecture on the verbal content of visual art, I presumed that his presentation would focus on the cultural background and symbolism that a viewer needs to be acquainted with in order to fully and properly interpret a work of art. This notion of cultural baggage was not new to me (nor, I expect, to any translator or interpreter), so, while I anticipated an interesting presentation, I did not expect to gain anything from it that would pass for new insights. Happily, I turned out to be wrong.

While Dr. West did briefly touch on the cultural baggage of art, his focus was the "significant freight of verbal material" associated with a famous painting that "either sticks to it like burrs on a passing donkey, or is nailed to it by those who would like to own the message of the painting." This verbal material is far more wide-ranging than just the cultural context of the painting, and can include interpretations of the painting's overall message or of individual elements of the painting; the painting's title; and its history of ownership.

Dr. West began by making the case for visual art having any verbal content at all. (I had thought this point to be self-evident, but again, I was erroneously expecting verbal content to equal cultural content. Silly me.) He pointed out that the tradition of verbally describing an art work in great detail, in essence translating the art into a verbal "virtual picture," dates back to Classical epic poetry such as Homer's *Iliad*. This process can work both ways: a second-century sophist Philostratos the Elder described many paintings that were themselves illustrations of literary classics—a "double translation" from verbal to painting and back to verbal again.

Of course, as we translators and interpreters well know, where there is translation and interpretation, there is the possibility of mistranslation and misinterpretation. Dr. West used as his first example a familiar painting, da Vinci's *Mona Lisa*, and proceeded to describe some of the verbal content associated with it, as well as the points at which this verbal content has been misconstrued. Interestingly, the imperfect "translations" of the verbal content have had tremendous ramifications for the interpretation of the art itself.

As "everyone" knows, the entire point of the *Mona Lisa* is the smile, which is renowned for its enigmatic nature... right? Ah, but as Dr. West showed us, the situation with the *Mona Lisa* is far more complex. First of all, he traced the title. In the Louvre, the painting's title is "La Joconde," which translates as "the smiley lady." No surprise there; we are accustomed to focusing on her smile. However, the French title actually has nothing to do with the smile; it's merely a direct translation of one of the painting's original Italian

names, "la Giaconda," which simply means "Mrs. Giacundo." And thus, says Dr. West, "is mere marital identification commuted into the currency of speculative interpretation of her inner thoughts and emotions."

The smile has also been interpreted cross-temporally, in that we in the 21<sup>st</sup> century are interpreting a painting of the 16<sup>th</sup> century. As any translator knows, words in a 16<sup>th</sup>-century document likely mean very different things than the same words in a 21<sup>st</sup>-century document. The same is true, says Dr. West, of the pictorial conventions for representing the human face in art. A source from Leonardo's time indicates that "a slight opening of the lips at the corners of the mouth was considered in that period a sign of elegance." The same sign is interpreted today as some sort of enigmatic emotion. Dr. West also pointed out a similar error in the cross-temporal translation of Russian and Byzantine icons: the downturned mouths were originally a sign of respect, but we today interpret them as severity. Interestingly, work by 20<sup>th</sup> century Russian researchers revealed that the mouths of the angels in Andrei Rublev's Old Testament Trinity had been modified in the 19<sup>th</sup> century—ostensibly to make them less "severe"-looking.

The next painting that Dr. West examined was Grant Wood's *American Gothic*. He noted that "from the beginning of its reception history, *American Gothic* acquired a complex and controversial verbal accompaniment based on contemporary reaction." Topics for debate have included the subjects' identities, the artist's attitude towards the Midwestern farmer, and the origin of the word "Gothic" in the title. The two people in the painting—often thought to be a man and his wife—are in fact Grant Wood's sister and his dentist, though Wood apparently was using them to depict a man and his daughter. Many have felt the painting conveyed the "severity, primness, and narrowness of the Midwestern farmer," though Grant Wood himself said he was actually trying to portray such farmers with a great deal of fondness and warmth. The "Gothic" in the title is largely associated with the Gothic window in the farmhouse in the background; however, it may instead refer to a style of portraiture from Germany in the 1400s known as Northern Gothic, with which Wood was quite familiar and even enamored. In the Soviet Union, the painting acquired yet another layer of interpretation, as it was held up as an emblem of the economic disaster that was capitalism. Thus, modern parodies of *American Gothic*—which are legion—carry different subtexts in America than in the former USSR.

Dr. West then moved to an examination of two different paintings depicting the same scene from the Bible, the Annunciation. Ostensibly, such works should be similar, since

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## The Verbal Content of Visual Art

*Continued from page 18*

they are based on the same Biblical passage, Luke I:26-38. But paintings from Eastern and Western tradition differ appreciably, because the basic text has been supplemented by verbal content from different sources. In Eastern tradition, much additional information is taken from the Proto-Gospel of James; in Western tradition, Luke is supplemented with Old Testament material that was seen as foreshadowing the coming of Christ, as well as other traditions and early hymns. So each tradition typically includes components absent from the other. In the Eastern tradition, these include a greater emphasis on Mary's work on the temple curtain, and Mary first encountering the angel outside, where she has gone to draw water from a well. The Western versions incorporate St. Ann (who tradition held had taught Mary to read) reading the Messianic prophecy of Isaiah, a white dove descending to Mary on rays of light, and white lilies, the latter of which originate in ancient Greco-Roman traditions and were passed down through some early hymns of the Western church.

Dr. West's last example was a very different form of art, namely a cartoon from the Soviet humor magazine *Krokodil*. The cartoon was based on a painting by Vasnetsov that was itself based on the poem *Il'ya Muromets and the Robbers*. Both painting and cartoon thus carry with them first of all the verbal content of the poem itself. But there is another layer of verbal content that stems from the officially sanctioned interpretation of the painting (promulgated by Russian museum guides and art history textbooks) that is "replete with nationalistic moralizing about the heroism of the Russian warrior facing life or death choices." Without the knowledge of this verbal content attached to the Vasnetsov piece, the point of the cartoon is utterly lost.

Well, you readers may be saying at this point, all of this bit about the verbal content of visual art is certainly interesting, but where is the relevance for us translators and interpreters in our day-to-day work lives? I personally derive two broader points from Dr. West's presentation that I find relevant. First, Dr. West's examples of "mistranslations" at this unexpected level—the verbal content of visual art—remind us of how complex any translating or interpreting task is, and how mindfully we must tread in our work to ensure that the message does not get garbled in moving from the perspective of the "artist" (author/speaker) to that of the "art viewer" (reader/listener). Second, Dr. West demonstrated that the line between verbal and nonverbal communication is in fact a very artificial one—every piece of communication is imbued with elements of both, and both can contribute either to clarity or to misunderstanding. We can use this heightened awareness of the multilayered nature of communication to further our skill as translators and interpreters.

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## SLAVFILE LITE *Continued from page 17*

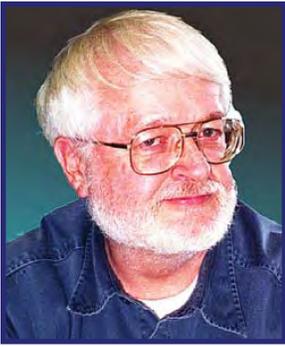
fanciful definitions (Vladimir = "Vlad looking in a mirror"), I found absolutely no consensus, although I did find some explanation that the *mir* part comes either from an old Slavic root meaning "peace" or another one meaning "great" (whence came the meaning "world," I suppose). Thus Vladimir means either "A great ruler" or "One who rules with peace" or "over peace." On the other hand, some sites seemed to assume the "world ruler" definition as well. At least all of the cited meanings were more or less semantically consistent with each other and with the non-etymological definition of "prince." The definition of the Germanic Voldemar/Valdemar (*cf.* Harry Potter's Voldemort) is, however, "He who rules the sea." On the other hand, the definitions I found of Casimir are about equally divided between a bringer/proclaimer of peace and a destroyer of peace. What parents would want to name their kid "destroyer of peace"? Unless they gave him this name after months of suffering through his attacks of colic...

Again, what is going on here? Have we acquired instant information on any topic at the cost of no longer being able to get information we can consider definitive? Zbigniew Golab, my professor of history of Slavic at the University of Chicago, would have given us the answer in a minute and then would have backed it up with a one-hour discourse on the derivation, going all the way back to Proto-Indo-European. Those were the days...

One more Slavoid false assumption on my part. I spent minutes staring at the caption of a picture in the newspaper trying to figure out what the clearly Polish word *Gospelcise* was doing under the picture of a group of clearly non-Slavic women doing jumping jacks in church. (Think "Jazzercise," guys.)

In spite of my love/hate relationship with them, of which I have written before, I have quite a collection of matroshkas. I have figured out a method for estimating how old they are—eyelashes. The more elaborate and cartoonish the eyelashes and the further down in the size hierarchy the eyelashes extend (i.e., do even the very small dolls have eyelashes), the more recently they were made. Note I am talking here only about traditional female dolls, not football teams, presidents, Harry Potter, Homer Simpson, or owls.

Hope to see many of you in Orlando! Please be sure to sign up for the banquet—this year, we are offering a discount for early sign up! A mail-in form for reserving your place at the banquet and describing the fare can be found on the last page (24) of this issue.



## Dusty Books

Roy Cochrun

So, you're signed up to be notified about new dictionaries on Amazon and Barnes & Noble on-line, but they've sent you nothing for weeks, months even. It's the same with Eastview—no notices.

And a check of the Web sites of these and other on-line book resources, even in Russia (or Eastern Europe, for those other Slavic linguists who might read this column), reveals very little in the publication of new or the reprinting of older dictionaries.

Not only that, but those “used book” on-line shops make you nervous. You can't thumb through the book to check its condition: How many pages are dog-eared or worse? Has someone highlighted half the words on every second page? Are pages missing? What about the cover, is it broken? Can you trust the dealer's description of it? For that matter, just how up-to-date is his list of available books?

Given these circumstances and questions, what's a Slavic verbivore to do?

Do you remember the days before Walden's? Before Barnes & Noble expanded beyond the Big Apple? Before those ubiquitous brand-name shops that sell the same old same old? Before the now defunct Kamkin's bought the long-gone Five Continents? If you do, then you recall that there were neighborhood shops, loaded with used books as well as new. And they sometimes contained marvelous gems, waiting to be discovered and purchased for a song and taken home, to be added to one's shelf where they would be appreciated and read and used.

When was the last time you sought out that shop? Is it still there? Take a day off from converting those Slavic lines into readable English and go take a look. You might be amazed at what you'll find.

Here in Maryland, where I reside, there is a place called Wonder Books about 30 minutes from me in Frederick. They also have a store in Hagerstown. Both are large, filled with row upon row of “previously read” books (to paraphrase a line from luxury auto dealers). I like to drop in every so often. Both locations have a huge foreign language section, and their Russian section is surprisingly large (although they seem to stick Ukrainian, Belarusian or Bulgarian on those shelves, too. It's Cyrillic, so it must be Russian, right?).

Examples of what I have found there range from the real gem to the rarely used!

One of the most useful is *Русско-английский словарь пословиц и поговорок (Russian-English Dictionary of Proverbs and Sayings)*, by С.С. Кузьмин and Н.Л. Шад-

рин, *Русский язык*, Moscow, 1989, 500 entries. Entries are alphabetized by the first word of the saying, followed by preferred English translations. Each entry then provides at least one example of its usage in Russian literature (with source and author) and translates that into English as well. The *Указатель* at the back of the book provides an alphabetized list of all words used, followed by the sayings in which they are included. And the price? A mere \$2.95.

For under \$3.00 I found *Англо-русский биологический словарь (English-Russian Dictionary of Biology)*, О.И. Чибисова, et al., *Русский язык*, Moscow, 1993, 5th edition, about 70,000 terms, which includes an excellent *Указатель русских терминов* as well as an appendix with the names of dozens of enzymes translated into Russian.

The *Русско-английский нефте-промысловый словарь (The Russian-English Oil Field Dictionary)*, edited by Д.Е. Столяров, *Русский язык*, Moscow, 1982, contains about 30,000 terms, has some mathematical conversion tables, and is well laid out. It cost under \$5.00, as did *Русско-английский словарь общественно-политической лексики (Russian-English Dictionary of Socio-Political Terms)*, В.П. Филатов, *Русский язык*, Moscow, 1987, approximately 9,000 words. An appendix in this dictionary translates all those Soviet-era ministry names into English.

And finally, a purchase I hope to find useful in the future, which also came in under \$5.00, is *Анатомический словарь - Латинско-русский - Русско-латинский*, by Т.Г. Казацхенок, *Вышэйшая Школа*, Минск, 1990, 3rd edition, more than 8,000 words. One appendix lists well-known Latin sayings and mottos translated into Russian, such as *Avis rara - редкая птица, редкость*. Another has information about reading Latin letters in medical terminology.

So, do not despair if the larger dealers have disappointed you lately. Take the day off, get away from the computer and visit your local “previously read” book dealer. You may be glad you did.

Roy can be reached at roy@royfc.com.

*P.S. Lydia suggests that even thrift stores, charity book sales, and garage sales can be worth visiting, although perhaps more so in the area where both she and Roy live (around Washington, DC). She herself bought the book that she relied on for space and aviation technology during most of the years she worked for NASA for a paltry 75 cents at a Unitarian Church sale.*

## From Russia with CAT

Konstantin Lakshin

Until 2007, my CAT toolbox contained nothing but crude tools written using Visual Basic for Applications (VBA) that I've been developing and collecting since the early nineties. The reason behind such a Luddite attitude was very simple: early on, mainstream CAT tools failed to provide the functionality I needed. More recent versions did support that functionality, but making them do what I needed most was an uphill battle, and a time-consuming one at that.

Finally, I stumbled upon a third-party tool that, right out of the box, supports the functionality I always wanted. After testing the software, I contacted its designer and wound up writing the introductory user manual. The tool in question comes from Russia and has no English interface.

Its name is MT2007. One can only guess why it has such a misleading name: the only element of MT in MT2007 is an EBMT (example-based machine translation) function implemented in the latest version.

MT2007 is the single-handed creation of Andrey Uzbekov, a software developer from Rostov-on-Don. He had been doing some translation work on the side and, being a software person, wanted to automate whatever was suitable for automation in his moonlighting career. A key consideration was that he wanted to build the program with as little

new code as possible and draw on existing free open-source modules and solutions.

This resulted in a rather interesting overall design that makes the tool much more translator-friendly.

At this time the MT2007 package (free download from <http://mt2007.nm.ru>) includes:

MT2007: stand-alone translation memory tool

TextAlign: aligner

Dictionary converter: XDXF to MT2007 internal dictionary format (XDXF2MT2007).

CorrectWordTags: cleanup tool for OCR'd documents or any other document with excessive formatting tags.

Supported source file formats:

MS Office 2007 and older version formats (Word, PowerPoint, Excel)

OpenOffice Formats

TMX

Supported languages: English, Russian, Danish, Dutch, Finnish, French, German, Italian, Norwegian, Portuguese, Spanish, Swedish.

*Note: "supported" here means that language-specific rules and algorithms are used to improve segmentation*

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Текст оригинала	Перевод
великий, могучий, правдивый и свободный русский язык	mighty, true, free Russian speech
великого, могучего, правдивого и свободного русского языка	mighty, true, free Russian speech
великому, могучему, правдивому и свободному русскому языку	mighty, true, free Russian speech
великим, могучим, правдивым и свободным русским языком	mighty, true, free Russian speech
о великом, могучем, правдивом и свободном русском языке	o mighty, true, free Russian speech

## From Russia with CAT *Continued from page 21*

and speed up database searches, and that relevant spell-checking dictionaries are available within the program.

Internal bilingual dictionaries are included, at this time for Russian and English only, a total of 21 dictionaries.

Google Translate and Prompt machine translation may be accessed from within the program.

Along with standard CAT features, MT2007 offers a few less common functions, and these seem to have been developed with the rest of us solo freelancers in mind.

For example, in the Spring 2008 issue of the *SlavFile*, Tom Fennell wrote:

“This function can save a serious amount of time and boredom with repetitive long phrases that are not full sentences (and that the translation memory program doesn’t catch).”

MT2007 “can save a serious amount of time and boredom with repetitive long phrases”: it supports “user-defined segments” that can be entered on the fly. If you see something that is not a full sentence, and may or may not be suitable for your terminology database, but, as you suspect, will be encountered numerous times before you are finished with the document, you can highlight the suspect and press Ctrl+N. A small pop-up window will appear that has room for entering a translation and, perhaps more importantly, tells you how many times the highlighted segment appears in your text. If you decide that it is worth “remembering,” you enter a translation. Next time you run into a sentence that contains the same segment, your translation is either inserted automatically or it appears on the list of suggested replacements.

Moreover, in addition to literal segments, the user can define segments that are based on “regular expressions.” “Regular expressions” offer a great degree of control and flexibility for handling similar, but not quite identical, segments without resorting to fuzzy matching. More information about regular expressions and a tutorial may be found at: <http://www.regular-expressions.org>.

On the most primitive level, “regular expressions” are good for full automation of such tedious tasks as changing number and date formats. Yet, they can do much more.

For example, you can set up an expression that would ignore case endings in великий, могучий, правдивый и свободный русский язык and find: великого, могучего, правдивого и свободного русского языка, as well as великому, могучему, правдивому и свободному русскому языку, etc.

For some texts that are structurally repetitive and formulaic, but that are not always that repetitive; if you look at sentence-level statistics, you may discover that by carefully defining user segments in 30% of the document, you end up with a good 50 to 60% of the entire document pre-translated in a rather reliable manner. Reliable here means that there is no “fuzzy matching” involved; only what you define by setting strict transformation rules is “translated.”

Some of the less obvious features that may be of interest include:

**For the faint of heart:** In addition to saving your translation in the original file format and exporting it to TMX as frequently as you choose to, MT2007 offers an emergency exit and saves backup copies of your work to a text file, so that in the very worst case scenario at least your text is preserved.

**For the lazy:** User-defined segments may be imported from an existing MT2007 project or from a text file. This means that you can have any existing glossary in a tabular format imported into the MT2007 in just a few minutes.

**For the detail-oriented:** You can color-code or “highlight” problem segments and write comments or notes to yourself as you go, pretty much as you would do in a regular word processor.

### Bottom line

This is a very promising tool for some, but it is not for everybody. If you need a mainstream CAT for collaborative work on huge projects with many repetitive sentences that are near 100% matches, you may want to consider other options first.

On the other hand, if you suspect that “fuzzy matching breeds fuzzy thinking,” and you work solo, specialize, deal with documents that are repetitive to the human eye and have a reasonably clear conceptual structure, but are not necessarily recognized as highly repetitive by sentence level analyzers, you may want to give MT2007 a try.

Konstantin may be reached at [klakshin@earthlink.net](mailto:klakshin@earthlink.net).

## Announcing the 11th Annual Susana Greiss Lecture

**2:00 PM Friday,  
November 7th  
Orlando, Florida**

Our 2008 Susana Greiss Lecturer, Anthony Briggs, comes to us from England with rave reviews as a speaker and literary translator. Briggs will reflect on his experience translating *War and Peace*, walk his audience through some of the translation challenges he faced, and share the strategies he devised to address them.

# SLOVENIAN POETRY IN TRANSLATION III

Martha Kosir

## Barbara Korun

Barbara Korun was born in Ljubljana, Slovenia in 1963. She graduated with a degree in Slovenian and comparative literature and taught literature for many years at various secondary schools but now works for the Slovenian National Drama Theatre of Ljubljana. After the publication of her first book of poetry *Ostrina miline (The Edge of Grace)* in 1999, for which she also won an award for the best first book, she began to perform as a reciter and a moderator of literary readings. She has been an active member of the Slovenian Writer's Association and the Slovenian PEN Center and a member of the editorial boards of the literary journals *Nova Revija* and *Apokalipsa*. In 2003 she published a collection of prose poems *Zapiski iz podmizja (Notes from under the Table)* and the following year a poetry collection

*Razpoke (Fissures)*. She was selected as a representative of Slovenia in a translation project of the European Capital of Culture *Cork 2005*. At that time, a collection of her poems translated by the Irish poet Theo Dorgan was published. Titled *Songs of Earth and Light*, it was met with a very positive response in the US and Ireland. Last year she released a CD with the musician Zlatko Kaučič titled *Vibrato tišine (Vibrato of Silence)* featuring interpretations of the poetry of the Slovenian poet Srečko Kosovel. This year a collection of her poetry titled *Krilati šum (Winged Whisper)* was published in Croatian translation.

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### ***Kraljica Elizabeta I. svojemu ljubimcu Anglija, začetek 17. stoletja***

Staram se. Mraz prihaja vame, od vsepovsod.  
Z okna pogled na morje, sivo brezkončnost.  
Zobje mi rumenijo. In nohti. Znotraj pa me  
še zmeraj žge. Skozi ohlapne mišice, trhle  
kosti. Žar. Ga čutijo tudi drugi? Te pijavke,  
pokvarjenci, podgane hinavske, moji dvorjani?

Tvoj nežni, nedolžni obraz je prebledel, ko so  
te prvič pripeljali k meni, ponoči. Nisi mogel  
dvigniti pogleda, nisi mogel dvigniti ničesar.  
Jaz sem te rešila pred sabo in samo jaz vem,  
kdaj sem izgubila svojo krono, ime, srce.  
Vsako čustvo je šibkost. Ničesar nisem izdala.

Nisem veliko pošiljala pote. Zmeraj prva  
odšla. A tlelo je, žgalo, gorelo. Muka  
poželenja, muka odsotnosti. Ti si bil steber,  
na katerega sem naslonila svoje kraljestvo.  
Moje kraljestvo zajema polovico znanega  
sveta. Bog je bil z mano, v vojnah.

V neskončnih nespečnih nočeh še vedno  
slišim krike zmagoslavja in krike kletev.  
Ni hujšega pekla od mojih nespečnih noči,  
zmrzlih dni. Ni bilo meja mojemu pohlepu.  
Ni usmiljenja za moje trpljenje. Če pekel  
obstaja, se bom cvrla v njem.

Letos je jesen posebej zgodnja. Zmrznjene  
čebele padajo ljudem v roke. Ni veliko  
ostalo od mojega življenja. Čutim, da že  
prehajam v legendo, v dolgo verigo besed.  
Tudi ti me pozabljaš, ljubi, videla sem, kako  
se skrivaj oziraš za njo, mlado, s črnimi lasmi.

Jutri boš izvedel, da sem te dala obglaviti.

### ***Queen Elizabeth I to her Lover England, the beginning of the 17th century***

I am getting old. The cold enters my body, from everywhere.  
A view of the sea through the window, a gray infinity.  
My teeth are turning yellow. And my nails. But still there is  
a burning deep inside me. Through slack muscles, rotten  
bones. Ardor. Do the others feel like this? Those leeches,  
crooks, hypocritical rats, my courtiers?

Your gentle, innocent face turned pale that night when they  
first brought you to me. You could not raise  
your eyes, nor anything else.  
I did not let you fail in your own eyes, and I alone know  
when I lost my crown, my name, my heart.  
Every emotion is a weakness. I have never let anything show.

I did not call for you often. I was always the first  
to leave. But I was smoldering, glowing, burning. The torment  
of lust, the agony of absence. You were the pillar  
against which I would lean my kingdom.  
My kingdom that encompasses half of the known  
world. God has been with me, in wars.

During endless sleepless nights I still  
hear the cries of victory and the screams of curses.  
There is no hell worse than my sleepless nights,  
freezing days. My greed had no limits.  
There is no mercy for my suffering. If hell  
exists, I shall roast in it.

This year fall has arrived especially early. Frozen  
bees are falling into people's hands. There is not  
much left of my life. I feel that I am already  
turning into a legend, into a long chain of words.  
Also you have been forgetting me, darling, I have seen how  
your eyes follow her secretly--young, with black hair.

Tomorrow you will learn that I have ordered your beheading.

Martha Kosir works as a professor of Spanish at Gannon University, kosir001@gannon.edu.

# **Come Join Us for the Slavic Languages Division Annual Banquet!**

- Date:** Thursday, November 6, 2008
- Time:** 7:30 PM (Group will assemble in Hilton lobby at 7:10)
- Location:** Bongos Cuban Café  
at the WALT DISNEY WORLD Resort  
1498 E. Buena Vista Drive  
Lake Buena Vista, FL 32830 (walking distance from Hilton)
- Price:** EARLYBIRD DISCOUNT: \$49.00 by mail before October 29, 2008. CONFERENCE PRICE: \$55 (check or cash.)  
(Includes four course meal below, nonalcoholic beverages, tax, and tip. Alcoholic beverages may be purchased separately.)
- Menu:** Appetizer: Combination Platter of five dishes served family style  
Salad  
Entrée: Choice of:  
Pollo Asado (Roast Chicken)  
Camarones Al Ajillo (Shrimp with Garlic Sauce)  
Bistec de Palomilla (Grilled Steak Cuban Style)  
Vegetarian Plate  
Dessert: Choice of Flan or Bread Pudding

To reserve your spot, send the form below along with a check payable to Jen Guernsey, 6722 Holford Lane, Springfield, VA 22152 by October 24. Your payment will be acknowledged by email.

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Name(s) \_\_\_\_\_

Number attending \_\_\_\_\_ x \$49.00 = Total enclosed \_\_\_\_\_

E-mail address (for confirmation of receipt)  
\_\_\_\_\_

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NEVER MISS ANOTHER SLAVFILE OR SLD ANNOUNCEMENT  
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