

BEGINNER'S LUCK

Liv Bliss (perennially novice translator)

Lakeside, Arizona

A man ceases to be a beginner in any given science and becomes a master in that science when he has learned that he is going to be a beginner all his life.

Robin George Collingwood (1889 – 1943)

I am what is sometimes pitiably described as a generalist translator, meaning one who lacks the specialized education and the personal qualities to have settled into any tightly defined niche of the increasingly compartmentalized T&I world. I quite simply get a huge kick out of the seemingly endless challenges of my chosen subject areas, all of which lie in the general vicinity of the humanities: fiction, history, literary criticism, “soft” sciences such as the culinary arts, advertising and marketing, personal documents... you get the idea. (None of this implies that I would run shrieking from anything “harder,” provided I was comfortable with my general background and research capabilities in the topic. Nor does it imply that those “liberal arts” areas don’t possess a core lexicon and a technical dimension of their own. Still, to paraphrase Clint Eastwood, “a translator’s got to know her limitations.”)

But there is a downside to all this. What it means is that, having developed a corpus of terminology and expressions for a given text, I seldom encounter a need for precisely the same corpus again. The comfort level achieved while working on a given project is a transient pleasure, and I am generally close to square one as soon as I load the very next project onto my long-suffering desktop. That, plus the stylistic variation of the material I handle, makes the use of terminology databases problematic (and yes, I’ve spoken in person to a Trados rep about this and been treated to little more than a sympathetic smile). It also means that the glossaries I have developed over the years would fill the electronic version of a U-Haul truck.

This may be pretty much what you can expect, too, if you decide not to specialize in a “hard” area of science/technology. You’ll always be sprinting breathlessly just to stay in the same place. And, tech specialists, please don’t think that I’m imagining you with feet up and cocktail in hand, while your terminology environment tool does all the work, year after year: I know better. But those who aren’t, or don’t intend to become, generalists may want to turn the page, and if you don’t, you can’t say I didn’t warn you.

All of this is by way of preamble to the following brief rundown of what are to me indispensable navigation aids in an Olympic-sized pool of knowledge.

A recent exchange on the Russian Translator’s Club (want in? Contact Nora Favorov at norafavorov@bellsouth.net and request an invitation) reminded me that I am not alone, and that other experienced colleagues still depend heavily on their hardcopy references. In fact, that exchange, launched by Nora herself on the subject of interjections, pointed me toward several sources I had been unaware of and am now assiduously chasing.

Of course, I would be nowhere without the Web. It is my guide, my buddy, and very often my rescuer, and it can make me look a whole lot smarter than I am. And, in the USA at least, it is a tremendous bargain, always a great advantage in these economically troubled times. As a matter of fact, I’m planning to write a little something at some point in the future about my adventures in Web searching. But there are times when, even with today’s screaming-fast connection speeds, it simply makes more sense to stretch out a hand and leaf through a trusty hardcopy reference.

A few of the books I mention below must be fixtures on the “references that you can’t do without” lists in my language pair (Russian to English) and others, but some

Continued on page 2



Inside:

Fire idioms.....	4
Administrator’s column.....	7
G and H in Ukrainian.....	8
Interpreting Obama.....	9
Teaching interpreting.....	10
Poetry of Peter Semolič.....	13
Lite: Fish of a different culture.....	14
Third languages in BCS translation.....	16
Ergonomic tips for translators.....	19
Web dictionaries for Russian linguists.....	21
Another literary curiosity.....	23
SLD call for nominations.....	25

SLAVIC LANGUAGES DIVISION

OFFICERS

Administrator: Becky Blackley
Tel: 304-637-7505
beckyblackley@starband.net

Assistant Administrator: P. Elana Pick
Tel: 917-400-6918
rulinguist@optimum.net

SlavFile is published four times yearly.

Articles of interest to Slavic translators and interpreters are invited.

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

Write to ATA, 225 Reinekers Lane
Alexandria, VA 22314

Submissions become the property of SlavFile and are subject to editing.

Opinions expressed are those of the authors and do not necessarily represent the views of the Editor or of the Division.

Editor: Lydia Razran Stone
Tel.: 703-768-5441
lydiastone@verizon.net

Associate Editor: Nora Favorov
Tel.: 919-960-6871
norafavorov@bellsouth.net

Associate Editor: Galina Raff (Russian, Layout)
Tel.: 704-849-8200
galina.raff@gmail.com

EDITORIAL BOARD

Liv Bliss
bliss@wmonline.com

Roy Cochrun (Dictionaries)
roy@royfc.com

Stephen Dickey and Janja Pavić-Dickey
(Bosnian, Croatian, Serbian)
smd@ku.edu; jpdickey@ku.edu

Jennifer L. Guernsey
jenguernsey@gmail.com

Vladimir Kovner
vkovner250696MI@comcast.com

Christina Sever
csever@proaxis.com

Lynn Visson
lvisson@aol.com

Roman B. Worobec (Ukrainian)
rbw@inbox.com

BEGINNER'S LUCK *Continued from page 1*

you may never have heard of. I'd be the last to recommend that you rush out and buy them all, even if they're still available. These are just my own favorites. But if something does look interesting, your first step should probably be to read reviews on it (amazon.com can be handy for that, if only because most volumes carried there come with comments from more than one reader). Then I would go to fetchbook.info, to see how cheaply I can acquire it. (I don't mind a few spine creases or even highlighting, for a good price.) And if Fetchbook fails, Google probably won't.

First, if your language pair includes English, you will need a good—or, preferably, great—English-English dictionary. Far be it from me to tell you which one, though I have read convincing arguments to the effect that, as professionals, we should hesitate to allow a “Student” or “College” edition of any such dictionary onto our desks.

Next, some of the broad-spectrum references that I packed into my tiny car, at the expense of extra clothes and toiletries, when we were fleeing from a wildfire some years ago:

- Kenneth Katzner's English-Russian /Russian English Dictionary—my copy of Katzner has literally fallen apart, and I have bought another one, pending the day when its predecessor becomes absolutely unusable. For Russian-Russian, I'd go first to Yandex, my current favorite among Russian search engines (input the term in question, accompanied by “словарь” [dictionary] or even “определение” [definition]) and for my occasional encounters with hard-technical terminology in the R-E direction, I'd start with Multitran (online version: multitran.ru), backed up by Callaham or Alford & Alford. But the Web has nothing in general R-E/E-R that compares with Katzner.
- Roget's *Thesaurus*—the HarperCollins 6th edition (2001) was such a huge disappointment (the Index has been gutted) that I keep an older version so ancient that the pages containing its publishing information fell out years ago. But, for all the 2001 edition's warts, I have yet to find a Web thesaurus that does as much for me, or as quickly.
- Steven Marder's *A Supplementary Russian-English Dictionary [ASRED]*—while it's pretty much impossible to keep abreast of all the Russian language's neologisms (if knowledgeable native speakers can't help, see what Multitran has to say, or yandex.ru or rambler.ru may assist by showing the problem term in context), Marder's entries do have the advantage of having been reliably researched. ASRED is now available in a new-and-improved 2007 second edition (thanks to Kim Braithwaite for this update).
- Sophia Lubensky's *Russian-English Dictionary of Idioms*—this is a classic case of “this phrase is probably out there on the Runet, but how long will it take me to find it?” Lubensky covers idioms that no one in their right mind would expect to find in any dictionary, from the simplest to the most esoteric (not every one known to man, but she's only human, all other evidence notwithstanding).

Now just a few less standard dictionaries in the Russian field:

- Jim Shipp's *Russian English Dictionary of Surnames*—I thought I had found it on Fetchbook and Amazon, but both hits were only a tease: they gave me all the publishing information and then announced that they didn't have any copies, so there. But (unless Jim is thinking of reissuing this incomparable resource: hint, hint) it's still

Continued on page 3

worth checking on its availability now and again. Why is this book so invaluable? Because Russian texts (and academic texts are as guilty as any) are still inclined to render non-Russian names in Cyrillic, and sometimes the names are so oddly transliterated as to be virtually untraceable. Occasionally a Runet entry will mercifully give you the name in its native script, but you certainly can't count on that. Now, even if the Shipp dictionary doesn't have the very name you're looking for, it is likely to offer you transliteration patterns of similar names that might just provide the clue you need.

- Leed / Paperno's *500 Russian Words with All Their Inflected Forms* and Daum & Schenk's *Dictionary of Russian Verbs*—these might both seem to be peculiar recommendations, but sometimes I'm just not 100% sure of how a word is declined or conjugated, or what a verb's aspectual pair should look like, and I need that information to render the author's intent with any degree of confidence. Yes, 30 years in the biz and I still have these problems.
- Dushenko's *Словарь современных цитат* (Dictionary of Contemporary Quotations)—this one is a little gem. Since the Iron Curtain fell, Russian academics (journalists and commentators too) have become distressingly trendy, peppering their treatises with references to foreign movies, songs, blockbuster novels, and television shows. Which is a terrific pain, because my most reliable Russian consultant left the old country a long time ago and is apt to be as nonplussed by all this as I am. That's where Dushenko comes in, but his dictionary goes way beyond Chuck Berry and *Pulp Fiction*, to cover Russian, Soviet, and international literary, cinematographic, political, historical, etc. chestnuts—the definition of what constitutes a “quotation” is gratifyingly broad. Again, all this may well be on the Runet somewhere, but who has the time? (Word to the wise: do beware of bloopers like “Battle of the Britain.”)

Finally, some rather eccentric English-English sources that you may not have thought of:

- *Brewer's Dictionary of Phrase & Fable*—this was recommended to me by my mentor in Moscow an astonishing 30 years ago and had recently been languishing, untouched, on my bookshelf. Obsolete, thought I, and way too British. Then a lengthy and fruitless Web search for an obscure classical allusion reminded me that if I need to know, reliably and succinctly, the meaning and provenance of “take a message to Garcia,” who Thespis was, or when exactly the Naughty Nineties were and what was so naughty about them, there's no better place to go than Brewer's.
- *Walker's Rhyming Dictionary of the English Language*—there are many rhyming dictionaries, hardcopy

and online, but this book is so obsessively thorough, I doubt any of its competitors could equal, much less surpass, it in content. That said, the free, interactive www.alcor.com.au/english_rhyming_dictionary.asp is rapidly becoming an online favorite of mine for most everyday purposes: it allows you to specify how many syllables need to rhyme, which narrows down the search wonderfully, and we'll just have to forgive it for not including Russian among the 19 other languages that it covers. Now who—except translators of poetry—needs a rhyming dictionary of any kind? Any translator who is faced with a rhyming pun, idiom, or catch phrase and needs a mental kick-start, that's who.

- Any reasonably comprehensive visual dictionary. I have two: Jean-Claude Corbeil's *Facts on File Visual Dictionary* and DK Publishing's *Ultimate Visual Dictionary*. I did not settle on these two after any exhaustive research—in fact, I've forgotten how I came upon them at all—but they have served me well over the years. A picture is indeed worth a thousand words: seeing what a mystery term *looks* like can dispel a lot of brain fog. I am a great fan of Yandex's image archive (click on Картинки [Thumbnail Images] above the search box to search for any image directly, or do a regular verbal search and see what pops in the turquoise-highlighted section to the right of your screen) and I have just begun exploring Google Images (click on the “g” at the left of the Google search box for the drop-down menu that contains the Images link), but the precision, speed, simplicity, and thoroughness of a fairly comprehensive hardcopy visual reference are hard to beat. That's why I have two of these dictionaries (and would probably have more, were real estate not at such a premium on my library shelves): where one fails me, the other often has just what I want. And what I want could be the inner workings of a Polaroid Land Camera or the detailed layout of a medieval castle. My visual dictionaries point me in the right direction and Google carries me the rest of the way.

I notice that my selection overlaps slightly with a far more comprehensive inventory of both hardcopy and e-sources entitled “What's on Your Shelf?” provided by Roy Cochrun in the Spring 2007 issue of *Slavfile*. I suppose if this teaches us anything, it is that there cannot possibly be a one-size-fits-all list of reference sources, for the novice, intermediate, or seasoned T&I professional. So you're probably wondering “how could she have left *that* out?” I'm wondering the same thing, but it's a time-honored *SlavFile* tradition to publish more than one article in each issue. So tell me about your own faves, at bliss@wmonline.com, and I'll be happy to pass your hints along in a later column.

IDIOM SAVANTS: IDIOMS ON FIRE

Vladimir Kovner and Lydia Stone

(See page 5 for readers' comments on our previous column, on water idioms)

TRANSLATING FIRE WITH FIRE

1. **Гореть огнём (напр., желаний):** быть в состоянии внутреннего горения, страсти; находиться в сильно возбуждённом состоянии. To burn with desire for something. To have a fire in the belly.
2. **Гори всё огнём/синим огнём:** пропади всё пропадом; пусть гибнет, пропадёт кто-либо или что-либо. To the devil/blazes with it.
3. **(Готов) идти в огонь и в воду:** готов на всё, на любую жертву, на любой самоотверженный поступок ради кого-то или ради какой-то цели. To (be ready to) go through fire and water (for).
4. **Играть (шутить) с огнём:** беспечно, неосмотрительно относиться к кому-либо или чему-либо опасному; поступать неосмотрительно. To play with fire.
5. **Из огня да в полымя:** из одной беды/опасности попасть в другую, ещё худшую. From the frying pan into the fire.
6. **Крещение огнём:** боевое крещение; первое участие в бою/в состязании и т.п. Baptism by fire.
7. **Огонь, не человек/девушка – огонь/баба – огонь/парень – огонь и т.п.:** о том, кто полон пылкой энергии, силы; кипуч, страстен. Также: **Конь – огонь.** Ball of fire.
8. **Подливать масла в огонь:** какими-либо действиями/поступками обострять отношения, усиливать отрицательные настроения. Throw oil on the fire. Add fuel to the fire. Fan the flames.
9. **Нет дыма без огня** (поговорка): у всего есть свои причины. Where there's smoke, there's fire. (Note: most frequently used in English to mean there is some truth to every rumor or bit of gossip.)
10. **Предать/предать огню:** сжигать что-либо. Consign to the fire.
11. **Таскать каштаны из огня** для кого-то (из басни Лафонтена "Обезьяна и кот" - дословный перевод с французского фразы *Tirer les marrons du feu*): делать за кого-то трудную работу, спасать чьи-то интересы или позицию. Сравните: Чужими руками жар загребать. Pull someone's chestnuts out of the fire.

FIERY ONLY IN RUSSIAN

1. **Бежать/убегать, как от огня:** а) бежать очень быстро в сильном страхе, б) избегать кого-либо из всех сил. Run away/flee as if being pursued/chased by the devil/a bear.
2. **Бояться кого-то или чего-то, как огня:** очень сильно бояться. To fear something like the devil. To be scared stiff of something.

3. **Днём с огнём (не сыщешь/не найдёшь):** очень трудно достать, найти что-либо. Something or someone is one in a million; you can't find something for love or money.

4. **Зайти/заглянуть на огонёк:** зайти в гости без приглашения. To drop in on someone (uninvited) noticing the lights are on, or seeing some other indicator that someone is home.



5. **Между (меж) двух огней:** в трудном положении, когда опасность или неприятность угрожает с двух сторон; (поговорка) между молотом и наковальней. Between the devil and the deep blue sea. Between a rock and a hard place.

6. **В огне не горит, в воде не тонет** (поговорка): кто-то или что-то выживает в любых тяжёлых обстоятельствах. To be indestructible, unsinkable.

7. **Огнём и мечом:** беспощадно, с особой жестокостью. With fire and sword, brutally, ruthlessly.
8. **Пройти огонь, воду (и медные трубы)** (поговорка): о человеке, побывавшем в сложных жизненных ситуациях; которому выпало на долю много трудностей, тяжёлых испытаний. Такому человеку ничего не страшно. To have gone through hell.
9. **С огоньком:** о том, кто с увлечением относится к делу/к работе. With gusto.

FIERY ONLY IN ENGLISH

1. **Build (light) a fire under someone:** do something to impel another person to action. Сделать что-либо, напр., организовать/резко усилить давление на кого-либо, чтобы побудить его к действию. В зависимости от контекста: дать жару; дать по мозгам; встряхнуть хорошенько; накрутить хвост.
2. **Fight fire with fire:** respond to attack or negative treatment in kind. Клин клином вышибать; ответить ударом на удар; платить той же монетой.
3. **Get on (along) like a house on fire:** to succeed rapidly and easily; to immediately establish and actively maintain/improve good (friendly) relations. Быстро распространяться/продвигаться вперёд; делать огромные успехи. Прекрасно ладить друг с другом; жить душа в душу.
4. **Have too many irons in the fire:** have too many things going on at once leading to ineffective performance on some or all of them. Браться за много разных дел одновременно; разбрасываться; иметь/пустить в ход много разных способов/средств для достижения цели.

Continued on page 6



Comments on Idiom Savants “Idioms that hold water”

We received a number of very interesting comments in response to publication of Water Idioms in the winter SlavFile. We would like to thank all those who wrote. Such comments are precisely what we had hoped would happen when we started this column. We invite readers to send comments, volunteer for a guest column, and/or suggest topics for future columns.

Vadim Khazin found a grammatical mistake in my (Vladimir's) translation of the phrase “Come hell or high water.” It is supposed to be “Во что бы то *НИ* стало”. The sad story is that I made this error twice in a row and discovered it after SlavFile was posted.

Sonya Melnikova-Raich offered explanations about the origins of some of the idioms:

Вместе с водой выплеснуть и ребенка = To throw out the baby with the bath water: It appears that both Russian and English version actually come from a common source: **Das Kind mit dem Bade ausschütten...** “officially” attributed to Martin Luther who was the first translator of the Bible into German and who allegedly used this expression in his polemics.

Пройти огонь, воду (и медные трубы) = To go through fire and water: This old international locution is rooted in ancient mythology which interpreted fire and water as “cleansing” and “testing” elements. The English language version is missing “медные трубы” because the phrase was added after being used in Russian military circles during the Patriotic War of 1812 and came to mean “to be tested by glory.”

Чистой/чистейшей воды / of the first water: Both the Russian and the English expressions originated from the gem trade. The clarity of diamonds is assessed by their translucence; the more water-like, the higher the quality.

Sonya also offered a seemingly virtually identical Russian equivalent to **blood is thicker than water, кровь людская – не водица**. Of course I (Volodia) knew this phrase when I worked on this idiom, but right off the bat I rejected it. First, this equivalent was absent in both the Kunin and Galperin English-Russian dictionary entries for blood is thicker...). Instead they both cited **кровь – не вода** and **свой своему поневоле брат**.

I tried to find the meaning of **кровь людская – не водица** in Russian dictionaries and on the Internet. However, neither Dal' nor Ozhegov mentions this idiom. Possibly it is a more recent saying. I searched the Internet and found that most of the entries that use this phrase have the same sense – basically, that a human being cannot live without blood – they talk about loss of blood, wars, donors, hematology and so on.

Nevertheless, based on her conversational family experience, and some Internet and Multitran entries, Sonya convinced me that at least for some people one of the meanings of the phrase **кровь людская – не водица** is **родная кровь** and as such it can be used as a legitimate translation of **blood is thicker than water**.

Sonya sent us yet another equivalent with which Lydia and I disagree. She proposed as equivalent to **blow someone out of the water, вывести на чистую воду**. The English expression means to completely destroy or defeat (almost always not physically) someone or something, such as a rival, idea, plan, argument ... **e.g., They came to court with fresh evidence that blew the prosecution's case out of the water. The Russian expression is much narrower. Вывести на чистую воду** means разоблачить кого-либо/чью-то ложь; раскрыть чьи-то тёмные замыслы, планы; сорвать маску, that is, smoke out; bring to light; call a bluff. It seems to us that there must be more false idiom friends around. Readers, we would be delighted if you send some in to add to our list.

Elena Sheverdinova added several idioms to our collection:

С лица воды (воду) не пить. Perhaps the closest in English is **handsome is as handsome does**. (In some contexts, this may have an equivalent, such as **in the dark they are all the same**.)

Не плюй в колодец, пригодится воды напиться. Don't spit in the well (water), you might have to drink from it is certainly used, although possibly only by those with Eastern European ancestors. This proverb is not nearly as common in English as it is in Russian, however.

Капля воды камень точит. Constant dripping wears away the stone.

Не зная броду, не суйся в воду. Look before you leap.

Elena also added a good conversational equivalent to **на обиженных воду возят**—**don't take it personally**. Pursuing this idea, Lydia suggests also **don't get mad, get even**.

Continued on page 6

5. **Hold/keep someone's feet to the fire:** pressure someone into something. Дословно: держать чьи-то ноги близко к огню (костра). Давить/поддерживать непрерывное давление на кого-либо, чтобы он начал/предпринял/поддерживал какие-то действия, например, чтобы политики выполняли свои предвыборные обещания. Давить/капать на мозги; давить на психику.
6. **Keep the home fires burning:** take care of things at home while other members of the household are away doing something important (used originally when men went to war to describe the role of the females left at home). Поддерживать домашний очаг; поддерживать дом, семью; вести хозяйство (выражение, особенно популярное во время войны, когда мужчины уходят на фронт, и вся нагрузка дома ложится на плечи женщин).
7. **Put out fires:** deal with immediate urgent problems with the implication that this leaves no or little time for implementing long-term plans. Дословно: Потушить пожары. Решить все "горящие," т.е. неотложные проблемы; сделать все "горящие" работы, подразумевая, что почти не остаётся времени на решение долгосрочных задач.
8. **Set the world on fire:** win fame (especially for a truly worthy accomplishment). Стать знаменитым; завоевать славу; достать луну с неба; сделать что-нибудь из ряда вон выходящее.
9. **Spread like wildfire:** spread or circulate very rapidly (said of, for example, a rumor). Распространяться со скоростью лесного пожара/с чрезвычайной быстротой/молниеносно.
10. **Trial by fire:** test of someone's capacity to perform under pressure. Боевое крещение; проверка характера/способности кого-либо делать работу под сильным напряжением/при трудных условиях.
11. **Where's the fire?** why are you in such a hurry? Refers to supposed question asked speeding drivers by traffic police. Дословно: Где горит? Почему ты так спешишь? Ты что летишь, как на пожар?

Alla Toff offered us a very interesting idea supported by some information from the Internet:

As far as I know, "вилы" in the "вилами по воде писано" idiom is not a pitchfork but a mythical creature called Vila (Veela).

Вилами по воде писано

Маловероятное, сомнительное, вряд ли возможное событие.

В славянской мифологии вилами назывались существа, живущие в водоёмах. Русские люди гадали по воде, предсказывая будущее. Но предсказания редко сбывались. Отсюда название.

However, the 150-year-old Dal' dictionary as well as dictionaries by Ushakov and Ozhegov, and the 60-year-old old Russian-English dictionary by Akhmanova, all interpret "вилы" in this proverb as an agricultural tool. This new interpretation has popped up just recently.

The Internet contains all kinds of speculation all of which seems, well, speculative.

TRANSLATION OF STANISLAW LEM

From Lydia: Recently, for a book club I belong to, I read Lem's Cyberiad, translated by Michael Kandel. I am not a great science fiction fan and, although I recognized its brilliance, I began to get bored with the content of the book. What did not bore me was the seeming brilliance of the translation of a work that surely presents incredible translation challenges. Though my Polish is rudimentary, to say the least, I compared several passages with the original text and was confirmed in this opinion. Here is a sample of the translation. The corresponding Polish appears on page 26. If anyone can tell me how to get in touch with Mr. Kandel, I would appreciate it, since I would like to propose inviting him to speak to the SLD.

One day Trurl the constructor put together a machine that could create anything starting with n. When it was ready, he tried it out, ordering it to make needles, then nankeens and negligees, which it did, then nail the lot to narghiles filled with nepenthe and numerous other narcotics. The machine carried out his instructions to the letter.

Still not completely sure of its ability, he had it produce, one after the other, nimbuses, noodles, nuclei, neutrons, naphtha, noses, nymphs, naiads, and natrium. This last it could not do, and Trurl, considerably irritated, demanded an explanation.

"Never heard of it," said the machine.

"What? But it's only sodium. You know, the metal, the element ..."

"Sodium starts with an s, and I only work in n."

"But in Latin, it's natrium."

"Look, old boy," said the machine, "if I could do everything starting with n in every possible language, I'd be a Machine That Could Do Everything in the Whole Alphabet, since any item you care to mention undoubtedly starts with n in one foreign language or another. It's not that easy. I can't go beyond what you programmed. So no sodium."



ADMINISTRIVIA

Becky Blackley, SLD Administrator

Hi, everyone! I hope you are all enjoying the beginning of spring. After a long, cold winter, it is wonderful to see the daffodils blooming—a sure sign that warmer weather is on its way.

With the new season, the Slavic Languages Division turns its attention to the upcoming division elections and the big 50th annual ATA conference in New York City in October. You will find more about the elections elsewhere in this issue, and we will be covering the conference in later issues.

Obviously, most *SlavFile* readers are already aware of the benefits of belonging to an ATA division such as the SLD. However, some of you might not be taking advantage of also belonging to an ATA chapter. Perhaps some ATA members don't join chapters because, unlike the divisions, the chapters charge annual membership dues. However, at least judging from my own experience, the modest dues are well worth it. Another reason that ATA members might not join chapters is that there isn't one in their local area. Don't let that discourage you. Just join the nearest or the most convenient chapter. When I became a member of ATA, I opted to also join the Northeast Ohio Translators Association (NOTA), which while not the closest chapter is the easiest to get to from where I live. When I first joined NOTA, I had no idea how much I would benefit from that membership.

One major benefit of being a NOTA member has been the excellent seminars that they have offered. The first one I attended was their two-day Trados Seminar in which I gained hands-on experience in using all the components of Trados (Workbench, TagEditor, WinAlign, and MultiTerm). I knew nothing about Trados prior to this seminar, but after only two days, I returned home and was able to start using Trados with confidence. This was one of the most valuable seminars that I have ever attended. Instead of trying to figure everything out on my own, I had experienced trans-

lators show me the way. I also attended a NOTA seminar on PDF and Optical Character Recognition, which covered several popular OCR programs for translators. Again, the benefit to my everyday work was tremendous. Having seen each program in action, I was then able to decide which one would be the best for me and to start using it immediately. The result: time and money saved!

Another benefit of belonging to a chapter is the membership grapevine that alerts you to various events that are of interest to translators and interpreters. For example, in January, one of NOTA's members sent an announcement of an upcoming event at the Hudson (Ohio) Library and Historical Society to NOTA's president, who forwarded it on to all NOTA members. Thanks to that e-mail, I learned of George Malko's lecture on "The Art of Translation." Since I don't live anywhere near Hudson, I would never have known about this lecture if it had not been for NOTA. The NOTA grapevine also has informed me about various products that are useful to translators. Some of these are mentioned in "Take Good Care of Yourself" in this issue.

While I have been referring specifically to NOTA, I hope you can see the advantages of joining an ATA chapter even if there isn't one in your local area. It is a great way to get in-depth training between ATA conferences, meet new people, and enhance your translating/interpreting business in countless ways. I highly recommend it.

And, finally, I want to let you know that the January/February 2009 issue of *MultiLingual* magazine has an interesting article entitled "Evaluating a Russian Translation of Ivanhoe" by Iskandar Sattibaev. *MultiLingual* is offered in both a print version and a less-expensive digital version. More information about *MultiLingual* can be found at www.multilingual.com/.

So, enjoy this issue, enjoy the spring, and I'll see you in the summer!

Becky

Becky Blackley, SLD's Administrator can be reached at beckyblackley@starband.net.

ATTENTION SPEAKERS OF SLOTR!

(Slavic Languages Other Than Russian)

Do you have medical/pharmaceutical translation expertise? If so, we – Jen Guernsey and John Riedl – could use your help. We are planning to do a presentation at the upcoming ATA conference on the translation of documents for the pharmaceutical industry such as patient information leaflets and package inserts. As part of the presentation, we would like to provide a glossary of related terms in as many Slavic languages as possible. If you are willing to assist us, we promise to proudly publicize your name as our contributor, and to publish the glossary on the SLD website as well as providing it to our colleagues at the conference. You can participate in the glossary effort even if you do not plan to attend the conference. For more information, or to volunteer, please contact Jen Guernsey at jenguernsey@gmail.com.



What's with the 'G'?

Roman B. Worobec

As the Evil Empire and its satellites were collapsing, the borders opened up and large numbers of professionals in those countries were offered the opportunity to visit the West, to be impressed by democracy, to soak up Western values, and to see how things are done this side of the crumbling Iron Curtain. This influx was sponsored by various government agencies and educational and other organizations with the purpose of bridging the gap that so long divided the world during the Cold War era.

No question about it, it was an eye-opening experience for the visitors from the Soviet Bloc countries and the Soviet Union, and especially for the latter who had been much more isolated from the West. For some on the Western side it was a surprise that the USSR really was a multinational state with a variety of languages.

Having been involved with some of the visitors—mostly from Ukraine—in the Washington, DC area, I was struck repeatedly by one element of these visits that I found intriguing. It related not to the visits' official purpose but to Soviet language practices and first came to my attention when I was approached by a division chief at one of the federal agencies with the query, "What's with the 'G'?" On another occasion a grantee from Ukraine was asked, "Just what exactly is your name?"

Such questions were occasioned by mistakes and inconsistencies in transliteration of certain Ukrainian names containing the letters *g* and *h*. Why these particular letters in this particular language?

In some Slavic languages the Proto-Slavic hard *g* mutated into the sound *h*. This change occurred on the territory stretching from Czechia, through Slovakia and Ukraine to a sliver of South Russia and encompassing Belarus. Because of ancient connections, it is also evident in Upper Sorbian, some western dialects of Slovenian, as well as several littoral dialects of Croatian and Serbian. In effect, these Slavic languages and dialects contain the sounds (phonemes) *g*, *h*, and *kh*. The sound *kh* is represented in Slovak and Czech by *ch*, and in the Cyrillic alphabet by *x*. (While modern Polish also has all three sounds, the source of this *h* was not the transformation in words of Proto-Slavic origin.)

And this is why the Czech capital Prague is *Praha* in Czech, Belarusian, Ukrainian and Slovak, but *Praga* or *Prag* in the other Slavic languages.

There was no such mutation, however, in standard Russian (which lacks the *h*), and this is the source of the problem. In most Slavic languages that use the Cyrillic alphabet, *g* is represented by the grapheme *з*. In Ukrainian, *g* and *h* are represented by *г* and *х*, respectively. As part of Soviet "language planning," the letter *г* was eliminated from the Ukrainian alphabet in 1930, and words previously containing that letter had to be spelled with *з*. One simply had to know when *з* was pronounced as *g* and when as *h*. In 1946 the prohibition on *г* was reinforced

by Stalin himself. Thus, people with rather uncommon Ukrainian surnames such as Galagan or Gonta suddenly became Halahan or Honta and would constantly be compelled to alert new acquaintances to the proper pronunciation of their name.

To make things more complicated, the *g* in foreign names was generally transliterated with a Ukrainian *h* sound (spelled *з*). However, the *h* in a foreign name was transliterated either by the letters *з* or *х* to accord with the Russian transliteration.

Another confounding factor here was the Soviet policy of transliterating Ukrainian names into the Latin alphabet as though they were Russian. This meant that the Ukrainian *h* had to be rendered as *g* in the Latin alphabet and, in the case of a woman's surname, *-aya* may have had to be added as an ending. Thus, a woman's surname *Могильницька* [Mohylnytska] would become Mogilnitskaya. In a few cases the *h* would instead be dropped if it was felt that converting it to a *g* would produce something just too odd, e.g., *Ганна* [pronounced Hanna] would be changed to Anna and not Ganna.

And this was the source of the confusion U.S. hosts experienced about the exact name of their Ukrainian guests. A visitor from Ukraine could have one transliterated name on his documents or name tag, yet write something else on a place card at a conference table, or during introductions pronounce his own name differently from the version on the attendance list. Bureaucracy being what it is, old norms of official transliteration are often followed whether they make sense or not.

All of this has obvious implications for anyone working with languages, whether teaching or translating. For example, foreign-language phrase books for the Ukrainian market would render *Guten Morgen* as *Гутен Морген* [Huten Morhen] instead of *Гутен Морген*, *Good bye* as *Гуд бай* [Hud bay] instead of *Гюд бай*, and *Greetings!* became *Hritinhs!*

Personal names, of course, require extra sensitivity. Vice President Al Gore and his entourage were stunned on an official visit to Ukraine when he was referred to as *Al Hor* because Gore was rendered as *Гор* rather than *Гоp*. And Germans have a hard time coming to grips with the transformation of Goethe into Hete (*Гете*) in Ukrainian, although the more recent Gete (*Гете*) is acceptable. In the old Soviet days the recommendation was that Goethe become Hyote (*Гьоте*) in Ukrainian.

For anyone studying Ukrainian there was the extra burden of remembering when to pronounce *з* as a *g* or an *h*. The more reliable books would use the *з[r]* combination—with special permission—to indicate the *g* pronunciation of some words in the explanatory section, but *з* in the body of a text for the same word. At least one booklet for self-study published in the early seventies italicized the Cyrillic grapheme for *h* whenever it represented the *g* sound.

The transliteration practices for Ukrainian are gradually being normalized and, hopefully, much of this confusion will become a thing of the past.

Roman Worobec, SlavFile's editor for Ukrainian, may be reached at rbw@inbox.com.



HOW RUSSIANS INTERPRET OBAMA

Michele A. Berdy

Инаугурационная речь: Inaugural speech

After Abraham Lincoln spoke at Gettysburg – now considered to be one of the finest orations in American history – the critics gave him a mixed review. One critic called his words “silly, flat and dishwatery utterances,” while another called the address “a perfect gem, deep in feeling, compact in thought and expression.” So far, President Obama’s speech has gotten the same response, with one writer referring to his “soaring rhetoric” and another citing his “flat rhetoric.” I guess we’ll have to wait until all the scores are in.

Meanwhile, translators couldn’t wait for someone to provide commentary and sort out the allusions, which ranged from the Bible to Thomas Paine to a Depression-era song (“pick yourself up, dust yourself off, and start all over again”). Judging by the outraged comments in the Russian blogosphere, the initial simultaneously interpreted versions of Obama’s speech on Russian TV and radio left much to be desired. I didn’t hear them, but knowing how hard that work is, снимаю шляпу (I take off my hat) to the interpreters who gave it a go.

But when I read the printed versions of the speech, I put my hat back on.

One problem for translators was the list of American values Obama called upon Americans to return to: “hard work and honesty, courage and fair play, tolerance and curiosity, loyalty and patriotism.” There were variously rendered as: трудолюбие и честность, отвага и справедливость, терпимость и интерес к миру, преданность и патриотизм (diligence and honesty, courage and justice, tolerance and interest in the world, devotion and patriotism); работа и честность, смелость, ответственность, лояльность и патриотизм (work and honesty, courage, responsibility, loyalty and patriotism); тяжелая работа и честность, смелость и честная игра, терпимость и любопытство, лояльность и патриотизм (hard work and honesty, courage and honest/fair play, tolerance and curiosity, loyalty and patriotism). With a bit of mixing and matching, there’s a good translation in there.

In another passage, one translator had some problems with English verb forms and may not have known American society very well. Obama said: “...a man whose father less than 60 years ago might not have been served at a local restaurant...” came out in Russian: человек, отец которого приехал в эту страну и которому еще 60 лет назад не разрешили бы работать в ресторане... (...a man whose father came to this country and who even 60 years ago would not have been allowed to work in a restaurant). Americans know that he could have gotten a job there; he just couldn’t have sat at the counter.

And then there were a few passages that got cut or rewritten. “To those who cling to power through corruption and deceit and the silencing of dissent, know that you are on the wrong side of history; but that we will extend a hand if you are willing to unclench your fist.” Here translators seemed to confuse “cling” with “climb” and choked over “dissent”. One translation left out the “silencing of dissent” altogether: Те правители, которые идут к власти при помощи коррупции и обмана, должны знать, что они находятся на неверной стороне исторического развития. Но мы готовы протянуть вам руку, если вы готовы разжать свой кулак. (Those leaders, who come to power through corruption and deceit, should know that they are on the wrong side of historical development. But we are ready to extend a hand if you are ready to unclench your fist.) Another translation seemed to mix up dissent with decency: Те, кто поднимаются к власти при помощи коррупции и обмана, затыкая рты приличию... (Those who climb to power through corruption and deceit, muzzling decency...).

Or maybe that was a Freudian slip?

In any case, I hope that Russians will wait for a better translation before they judge the new American president.

Michele A. Berdy is a Moscow-based translator and interpreter.

Editors’ note: We are delighted to announce that Michele Berdy, 2006 Greiss Lecturer, who writes a delightful humor and language column for the Moscow Times has agreed to allow us to reprint her columns on a regular basis. The following is a slightly longer version of a column published in that paper on January 23 2009 and is printed here with kind permission.

OFFERS OF WORK
FROM EMPLOYERS AND CLIENTS
ARE PUBLISHED FREE



Psyching the Teacher or The Psyche of Students of Simultaneous Interpretation

Lynn Visson

While teachers of simultaneous interpretation are aware of many pedagogic methods and devices used to train students, and can be quite ingenious in devising exercises to help their students master the intricacies of this demanding and difficult profession, there is one area that seems to have been passed over by teachers and students alike. This is the sensitive issue of dealing with the student psyche, of providing both encouragement and constructive criticism, of coping with the roller-coaster moods and feelings, the highs and lows experienced by most students of simultaneous interpretation.

We are all aware that teaching simultaneous interpretation is quite different from teaching elementary biology or trigonometry or second-year French, or an introduction to woodworking. All these fields possess a specific body of knowledge, a minimum corpus of information and materials to be mastered if the student is to acquire basic competence in the given field. There is a specific order for most of this material. Second-year French presumes knowledge of the material covered in the first year course, and trigonometry assumes that the students have taken the required math courses. The teacher has a choice of available, recognized textbooks and laboratory materials, and can easily assign homework and give tests to which there are “right” or “wrong” answers. He can assign “remedial” homework, direct the student to a library or a tutor, and if necessary give a “make-up” test. Grades are a direct result of the student’s mastery of this body of material.

In comparison to the above subjects, simultaneous interpretation is a wild and woolly field. The subject is slippery, the curriculum is flexible, criteria for grading are far from uniform, and textbooks may be few and far between and far from comprehensive. The standards for admitting students to a specialized institute – or even a course – differ greatly. What does the student “know” at the end of his courses in simultaneous interpretation that he did not know when he started his studies? How is this knowledge quantified and assessed? What is its relevance to his future career? These are all questions to which the teacher of simultaneous interpretation must give serious thought.

The fluidity of the subject matter also affects student-teacher relationships. First of all, who are these teachers? By definition, teachers of simultaneous interpretation are themselves interpreters. I have never met an instructor who has not worked as an interpreter; one would not expect a person without a medical degree to be teaching medical school classes. What do interpreters work with? Languages.

Does this mean that the interpreter has a “perfect” knowledge of the language(s) from and into which he works? The beginning student may well make that assumption, and be in for some surprises. For example, at the United Nations, where interpretation from and into English, French, Spanish and Russian is provided solely by native speakers of these languages, new colleagues are sometimes startled to discover that some of the most brilliant interpreters *from* various languages are barely intelligible when speaking in these tongues. It was a shock for students in the UN training program to discover that many of their teachers were far from fluent in the languages *from* which they interpreted. Some brilliant British senior interpreters from Russian might have had trouble ordering lunch in Moscow, and highly qualified interpreters from French might have had trouble discussing the French elections in the language of Voltaire. Thus, the students were told, they had to have confidence in the interpreting and pedagogic abilities of the interpreter-teacher, not in his language “knowledge.” For a student with a virtually native command of a working language, this requires an initial act of faith. How can he believe that this person who “knows” a language “imperfectly” will be able to teach him how to interpret from it? Lesson Number One: we are talking here about passive comprehension, not about the active use of a language. It is in regard to the active, target language that the interpreter-teacher must have native or near-native fluency. The student will have to accept this as a given.

The next shock for the student may come from the gap between his “active” knowledge of the language and his ability to interpret from – or into – that language. Having an excellent grasp of grammar and a large vocabulary are not, as all are well aware, a guarantee that a student will become an outstanding interpreter. The student must be taught to mentally divorce his “knowledge” of the language from his knowledge of the techniques – or rather, the art – of simultaneous interpretation. The A student (or, if we are talking about Russia, the gold medal, all “5s” student) who won every possible prize in his foreign language courses must buckle down to the realities of “Simultaneous Interpretation 1.”

What does this imply for the teacher? As in no other subject, in dealing with individuals studying simultaneous interpretation the teacher should be always acutely aware that he is dealing not only with a “student,” but also with a human being, perhaps a linguistically gifted and talented one, but a person with his own vulnerabilities, weak points,

Continued on page 11

and fragility. Moreover, “cosmopolitans” with a native or near-native knowledge of several languages may have been bounced around the world a couple of times, or be the children or spouses of people who have had to leave their native countries. The student’s attitude to the language and culture of a country can play a major role in his attitude to interpretation to and from that language, and the instructor must keep this in mind.

Teaching interpretation is perhaps most analogous to teaching voice and singing. While dealing with exquisitely complicated techniques, a piano or violin teacher is, for all that, dealing with the relationship between a human and an object, a musical instrument. Teaching voice, or interpretation, means critiquing the vocal/oral result produced by the body and psyche of the individual student. In the sense that the basic scores and libretto texts are immutable, even teaching opera performance is slightly easier than teaching interpretation. A student of voice cannot decide to sing “Онегин, я люблю Ольгу” (I love Olga) instead of “Я люблю Татьяну” (I love Tatiana) or opt to add three flats to the key in which an aria is sung, while the interpretation student can – and is often encouraged to – find lexical and stylistic variants for his finished product.

Yet in both cases, the individual himself is being critiqued (or, we hope, at least on occasion, complimented). This requires of the teacher a sensitivity that is not demanded by second-year French or trigonometry. For those courses an answer is most often right or wrong, and it is the knowledge of the subject matter which is being evaluated, not the individual himself. In critiquing simultaneous interpretation, the teacher is essentially judging the student’s thought process and his “persona” as he wrestles with the rendering of a text, and is assessing his linguistic comprehension, ability to express himself, and voice quality as he delivers the product. It is not the subject matter, but the student himself who is “on trial” here.

The teacher of simultaneous interpretation thus bears an enormous responsibility. He must see to it that from Day 1 the students do not develop bad speech habits. He must stop them from using filler words and particles and interjections, such as “uh” or “and uh,” habits that they may have when speaking their native language, and that may be deeply rooted. The teacher must work on intonation, projection and delivery, getting students to sit up straight in the booth and work on their breathing and projection; for some, who may have thought of interpretation as a kind of advanced language class, this also comes as something of a surprise. Obviously, the teacher will work on developing short-term memory, condensing when necessary, doing verbal editing, keeping up with horrendously fast speeches flipping the syntax of sentences around, finding the proper register and stylistic level, using a rich and broad vocabulary and working on time-saving techniques, all the while constructing logical, finished, and grammatical sentences. If the student is interpreting into a non-native language, he

must also concentrate on producing correct grammatical constructions. A tall order!

The student of simultaneous interpretation is thus working under a terrific set of pressures. While learning the “rules of the game,” he must juggle all the above factors: lexical, grammatical, stylistic. Given the huge number of variables that must simultaneously be borne in mind in order to produce a proper interpretation, there is nearly always room for criticism; a “perfect” interpretation – particularly in a classroom setting – is indeed a rarity. Nor can we – or must we – forget all the factors that influence correct interpretation, particularly in relatively young students: the number of hours of sleep after an evening of doing homework (or carousing with friends); diet and drinks (including caffeinated and alcoholic beverages); time spent on travel and in traffic jams going to and from school; nervous tension caused by performance and keeping up with homework, and personal factors such as family worries or an unrequited love affair. Like it or not, the colds and sore throats that students easily pass back and forth, as well as the growing pains and raging hormones that come with adolescence, all have an impact on student performance and on the perception of that performance.

Since it is the person himself who is being critiqued, the instructor needs to develop an acute sensitivity to the student’s strong and weak points and give serious thought to how to deal with them. Like Tolstoy’s unhappy families, no two students of interpretation are totally alike. Every student needs a mix of positive reinforcement and constructive criticism. In a “woolly” field such as simultaneous interpretation, the same student who performs brilliantly on Monday after a good night’s sleep may do an atrocious job of interpreting on Tuesday, after worrying about the cost of his tuition and a fight with his girlfriend. While the teacher can by no means “excuse” the performance of a student because of various personal factors, awareness of such factors can be useful in helping the student cope.

Unfortunately, there are (and this is a worldwide phenomenon) a few teachers who seem to have embarked on an endless and one-way ego trip, using the classroom as their stage. Ripping into a student’s performance and demolishing his fragile self-confidence may provide the instructor with a few malicious minutes of self-satisfaction, but this is a devastating experience that can inflict lasting damage on the student. Teachers should constantly be alert to their own internal feelings and reactions, focusing on providing objective and supportive comments and observations.

From the very beginning of the course, the teacher should analyze and clarify to each student the nature of his or her strong and weak points. This is best accomplished by having students *constantly and continuously* record themselves. A student who copes fairly easily with speed but produces simplistic sentences should be encouraged to

Continued on page 12

Psyching the Teacher *Continued from page 11*

spend time reading and enriching his vocabulary, while one who constantly inserts fillers should be encouraged to keep recording himself until he produces a tape devoid of extraneous words. Anecdotes about mistakes the teacher himself has made while interpreting are also useful in demonstrating that no one is perfect!

Over the years, in all the classes I have taught, at the United Nations, Columbia University, the Marshall Center in Germany, and various institutions in Moscow, I have always found that even a small compliment goes a long way. In almost every interpretation, it is possible to find at least one good point or redeeming feature. Even extensive criticism will go over more easily if there is an indication that at least *something* is positive. If the delivery was terrible, perhaps the choice of words was good; perhaps there were grammar errors, but the student kept up well with speed. The student should be made aware of his weak points and of what he can do to correct them: extensive reading to expand vocabulary, practicing interpreting news off the TV to learn to cope with speed, recording oneself and listening to good public speakers to improve delivery. Regardless of the extent of the criticism given after the initial compliment(s), the class session should end on a positive note. Tomorrow is another day, another opportunity for good interpretation. Students also often tend to go through extremes in their feelings about their own work. Crests of great self-confidence may alternate with tidal waves of deep depression and a negative attitude of “I’ll never be able to do this.” Trying to keep the students on an even keel – and emphasizing that, given the vast amount of material and techniques that need to be mastered, these kinds of swings are perfectly normal – is helpful.

A word of warning. Despite an intense desire to become simultaneous interpreters, and despite hours and hours of hard work and study, some students simply do not have the talent or the skills to become successful professionals. This is similar to the dilemma faced by the teacher of a would-be singer who cannot stay on pitch and is constantly singing flat. The kindest thing the instructor can do – obviously, in consultation with the student’s other teachers – is to tactfully but firmly let the student know the bitter truth at an early stage. There is no point in student and teacher wasting time and effort (and in the case of the student, probably money) on this endeavor. A hopeless interpreter may turn out to be an excellent translator, or perhaps a language teacher, and there are other options available to those interested in foreign languages.

One more point on the care of the student psyche. It should not be forgotten that a student of simultaneous interpretation is likely spending hours daily cooped up in a classroom, booth, or language laboratory, and then going home to sit locked inside the four walls of his room with a tape recorder and with his notes. This can be extremely damaging to student health, and it is vital to emphasize the damage that overwork and overstudying can do to both the

psyche and the body. For any and all students, some kind of physical activity is essential. This can range from playing tennis for the athletically inclined, or doing exercises at home or in a gym, or simply going for a brisk walk to do what the French call “se changer les idées” – literally, to “give oneself a change of ideas.” The positive gain and feedback from these activities is far greater than any advantage derived from an extra half-hour of playing with the tape recorder or studying glossaries. The student also needs to leave time to “keep up” with his languages, and that means reading books and articles, keeping up with current events, using Internet sources, and, it would be hoped, listening to and watching radio and TV programs in the given languages – let alone time with friends or time just “goofing off.” There are only 24 hours in a day, something students often forget or try to overlook.

Most importantly, the student should not dread going to class, feeling that he is about to be torn apart and have his self-confidence reduced to shreds. Rather, he should know that he can always rely on the instructor to provide objective feedback, encouragement, and criticism. A greater sensitivity on the part of instructors of interpretation – wherever they may be teaching – to these needs of the students, to their strong and weak points, and to the ups and downs of the learning process will serve to benefit teachers and students alike.

Lynn Visson may be contacted at visson@aol.com.

Editors note: This article was originally published in Мосты (2(18)/2008) and is reprinted with kind permission. To subscribe to Мосты (Bridges), a journal for translators published in Moscow contact James Beale of Russian Online, Inc at (301) 933-0607, books@russia-on-line.

Or see the order form in the Winter 2008-9 SlavFile available on the SLD website. Мосты will consider submissions from our readers in either Russian or English, for further details contact Lydia.

Question: How many translators does it take to change a light bulb?

Answer: That depends on the context.

Courtesy of Celia Bohannon.

Know any good (or awful) translator jokes? Send them to us. lydiastone@verizon.net, or norafavorov@bellsouth.net.

SLOVENIAN POETRY IN TRANSLATION V

Martha Kosir

Peter Semolič

Peter Semolič was born in Ljubljana, Slovenia, in 1967. He graduated with a degree in General Linguistics and Sociology of Culture from the University of Ljubljana. Highly prolific, he writes poetry and prose, publishes as a freelance journalist, and translates into Slovenian from English, Serbian, Croatian, and French. His collection of poetry *Tamariša* (*Tamarisk*) was published in 1991, followed by *Bizantinske rože* (*Flowers of Byzantium*) in 1994 and *Hiša iz besed* (*House Made of Words*) in 1996. In 2000 he published a collection of poetry titled *Krogi na vodi* (*Circles Upon the Water*), followed by *Vprašanja o poti* (*Questions about the Path*) in 2001, *Meja* (*Border*) in 2002, *Barjanski ognji* (*Bog Fires*) in 2004, *Prostor zate* (*Space for You*) in

2006, and *Vožnja okrog sonca* (*Journey around the Sun*) in 2008. His poems have been published in numerous anthologies in Slovenia and abroad and have been translated into almost all European languages. In 2003 he published a children's book titled *Tipkarski škrat Pacek* (*Printing Puck Pacek*). In the last several years Radio Slovenija presented a number of his radio plays. Semolič has been the recipient of a number of highly prestigious literary awards, including the *Jenko Award* in 1997, the *Crystal of Vilenica Award* in 1998 and the *Prešeren Fund Award* in 2001. Peter Semolič lives and works in Ljubljana.

Vse kar odpada

previdno z mano krhek sem in malce
ubogi topli so me huje kot so
pretepali Valleja tudi s špago
a tudi s telefonskim kablom srajca

v trakovih hlače razcapane čevlji
načeti kot od pasjih zob previdno
s posluhom kot prislunneš glasbi v srcu
hrumečih ulic komajda verjameš

in vendar tam je pod glasovi avtov
previdno z mano nežno kot s to glasbo
ne vem še kaj a nekaj pada z mene
kot pade prah z metuljih kril – za zmerom

Everything that falls off

careful with me I am fragile and a little
destitute they beat me worse than
they did Vallejo* and like him with a rope
but also with a telephone cord a shirt

torn into straps trousers ragged shoes
as if gnawed on by dog's teeth careful
with sentiment as you listen to the music in the heart
of roaring streets you can hardly believe it

and yet there it is under the sound of cars
careful with me gentle like with this music
I do not know but something is falling off me
dropping like dust from butterfly wings – forever.

* Peruvian poet Cesar Vallejo

To kar rabi

bližina ubija ljubezen mu reče
sedita kot v sanjah visoko nad mestom
le kdo se je spomnil primerjati mesto
z mravljiščem si reče zmešnjava poti

zmešnjava namenov preveč sva se zlila
mu reče in v tem je zgrešenost te zveze
ah zveza si reče od kod ta neumna
beseda za skupno utripanje src na

zahodu prameni rdeče svetlobe
le kaj naj razberem iz tega si misli
in on? jo nazadnje le vpraša to rabim
mu reče in v mestu prižgejo svetilke

What she needs

closeness kills love she says to him
they are sitting like in dreams high above the city
just who thought of comparing the city
to an ant-hill she says to herself a confusion of paths

a confusion of intentions we poured into each other too much
she says to him and this is the flaw of this relationship
ah relationship he says to himself where does this foolish
word for a common beating of two hearts come from in

the west beams of red light
just what can I make of this she thinks to herself
and he? he finally asks her I need this
she says to him and the city turns on its lights

Martha can be reached at kosir001@gannon.edu.

SLAVFILE LITE: NOT BY WORD COUNT ALONE

Lydia Razran Stone



A Fish of a Different Culture.

What is it about Russians and fish? I may be imagining things, but I can cite a number of experiences that suggest that the Russian culture attaches more emotional significance to different kinds of fish than does American culture.

The first incident I can remember occurred decades and decades ago when I was a graduate student in psychology. My office mate had been a Russian major in college and wanted to keep up her language skills. She and I decided that we would read some work of Russian literature together for a short period during our lunch breaks. We chose *Revizor* (Gogol's *Inspector General*). We got to the highly amusing part in Act Five Scene I where the Mayor and his wife are discussing their imagined future life in St. Petersburg. The Mayor mentions a couple of species of fish found in the capital that, he conjectures, make your mouth water just to think of. I found myself explaining to my perplexed friend that the Russians had a tradition, at least in literature, of talking about species of food fishes considered delectable in the way a certain type of American man, at least in literature, discusses some of the more obvious physical features of women. The only thing I can think of that comes close in American culture is the half joking and half longing way some people (usually women) talk about chocolate. Interestingly, I did not remember anyone telling me about this cultural phenomenon, nor was it something I had picked up from the men in my family—I must have inferred it subliminally from my years spent immersed in pre-Soviet Russian literature.

The next incident I remember had a very different context. I was translating and editing the Russian contributions to a joint NASA-Russian Academy of Sciences work on space biology. One of the authors I found easiest to deal with was a man who had written on cosmonaut nutrition—but there was one problem. He kept writing me letters of increasingly effusive praise, with the last paragraph always imploring me to please, please restore the species name of the dried fish that cosmonauts ate as a snack rather than referring to it simply as dried fish. This seemed to have real emotional importance to him. I kept explaining that American readers rarely eat dried fish, that fish of this species were unknown in the U.S., that most Americans not involved with fish professionally or as hobbyists do not distinguish more than 4 or 5 species of fish with any clarity, and that the name of this particular fish had unfortunate connotations. Nevertheless, his pleas continued. Finally, I wrote and explained succinctly that his *vobla* in English has no other name but *Caspian roach* and that in the U.S. the word roach refers to a different species altogether. He finally gave in, though I suspect it was still a wrench for him.

Now we come to the recent incident that has brought Russian attitudes toward fish again to mind, causing me to drag out the memories described above. As part of my regular gig translating Russian poetry for *Chtenia*, a journal of translations from Russian put out by the publisher of *Russian Life*, I was sent the poem you see below.

What I was concerned about when I submitted this translation to the Russian editor were the liberties I took with the menu details. After all, translation of *Белая смородина* (white currants) cannot, even if poetic license is stretched to the breaking point, be considered accurately translated as tartar sauce and garlic. I was also somewhat concerned about the word *gravy*. Forgetting my previous observations, I had no trepidation about the species name, especially with regard to fish behavior. Clearly, attribution of this particular character's passionate behavior to a fish, any fish, was something of an exaggeration, if not a downright fantasy. Furthermore, there was no doubt that the Russian word *karas'*, the species of the poem's hero, could be translated to be biologically accurate in only one way—as *crucian carp*. How was I to know that the English word carp refers to two completely separate species and that what the Russians call karp is a totally different fish. For one thing, the *karp-carp* reaches a size of 80 pounds, while the *karas-carp* rarely makes it to three. But as they say, size hardly matters in matters of love, and the saga of the *karas* is unambiguously a love story.

Николай Олейников

Карась (1927)

Н. С. Болдыревой

Жареная рыбка,
Дорогой карась,
Где ж ваша улыбка,
Что была вчера?

Жареная рыба,
Бедный мой карась,
Вы ведь жить могли бы,
Если бы не страсть.

Что же вас сгубило,
Бросило сюда,
Где не так уж мило,
Где — сковорода?

Помню вас ребенком:
Хохотали вы,
Хохотали звонко
Под волной Невы.

Карасихи-дамочки
Обожали вас —
Чешую, да ямочки,
Да ваш рыбий глаз.

"The Carp" by Nikolay Oleynikov

Translated by Lydia Stone

To: N.S. Boldyreva

Carp aswim in gravy,
Poor old friend, I pray,
Where's the smile you gave me
Only yesterday?

Carp, fried and delicious,
Fish Lothario,
No more are you with us,
Passion laid you low.

Who'd have guessed you'd do this—
Cut short your life span?
What has brought you to this
Sizzling frying pan?

In your youth and after,
I remember you
With your merry laughter
'Neath Neva's waters blue.

Manly scales a-gleaming
Set girls hearts astir—
Each one started dreaming
You'd cast fish eyes on her.

Continued on page 15

Бюстики у рыбок -
Просто красота!
Трудно без улыбок
В те смотреть места.

Но однажды утром
Встретилась вам
В блеске перламутра
Дивная мадам.

Дама та сманила
Вас к себе в домок,
Но у той у дамы
Слабый был умок.

С кем имеет дело,
Ах, не поняла, -
Соблазнивши, смело
С дому прогнала.

И решил несчастный
Тотчас умереть.
Ринулся он, страстный.
Ринулся он в сеть.

Злые люди взяли
Рыбку из сетей,
На плиту послали
Просто, без затей.

Ножиком вспороли,
Вывали кишки,
Посолили солью,
Всыпали муки...

А ведь жизнь прекрасною
Рисовалась вам.
Вы считались страстными
Попромежду дам...

Белая смородина,
Черная беда!
Не гулять карасику
С милой никогда.

Не ходить карасику
Теплою водой,
Не смотреть на часики,
Торопясь к другой.

Плавниками-перышками
Он не шевельнет.
Свою любовь «корюшкою»
Он не назовет.

Так шуми же, мутная
Невская вода.
Не поплывть карасику
Больше никуда.

Girl carp are curvaceous,
'Specially above.
Just one glimpse, oh gracious,
Turned your thoughts to love.

Then one fateful morning
Came your last downfall.
You met without warning
The fairest carp of all.

Teasingly she beckoned.
There in her love nest.
Foolishly, she reckoned
You a common guest.

Who'd guess she would ditch you,
Like some lowly trout?
After she'd bewitched you,
She just kicked you out.

The carp in shame undying
(Spurned by a coquette),
Seeking death, went flying
Into the nearest net.

Heartless people took him
To the fishing pier;
Sold him off to cook him.
No one shed a tear.

Cruelly Carp was gutted—
Robbed of his insides.
With lemon he was flooded,
Then in batter fried.

The girl carp all adored you,
Your life was rich, my friend.
You had all before you.
Why this senseless end?

Tartar sauce and garlic
Grace our hero's bier.
Carp will no more frolic
With his fishy dear.

Through the Neva's waters
He'll no longer swim
While one of Neptune's daughters,
Lovesick, waits for him.

No more he'll go darting,
Flashing fins and tail,
Nor in tender parting,
Call his love "wee whale."

Great and mighty, Neva,
Let your waves roll in.
Carp will never, ever
Swim in you again.

Here is the correspondence with the Russian editor of this publication that ensued.

FROM THE EDITOR:

There is one thing that puzzles me a lot: in Russian карась and карп are two completely different kinds of fish. Karp is much bigger. As for Karas - it has associations (based on Saltykov-Schedrin's fable Karas-Idealist) with a small person, who makes a lot of noise but everything he does is in vain.

I found in the dictionary that карась is called Crucian carp. I have never heard that word before and cannot feel how it sounds in English, but carp has a number of connotations for the Russian ear and I think Russian-speaking readers will be as surprised as I was. I will ask some fishermen if they know any karas "relatives."

FROM LYDIA:

I went to Wikipedia and found out that the type of carp called karas and found wild in Russia is related to the Asian species that was bred to become the ornamental goldfish. However, if we used this name, we would get strange connotations in English, in that goldfish are usually kept in aquaria or ornamental pools as pets and are not eaten—I do not think they live in Russia either. [Note that I did not go into the consideration of Crucian. I did not want to use this word because, although it is virtually unknown in English, it sounds as if it refers to a monk or other religious devotee, and I certainly did not think this misapprehension should be associated with the womanizing fish in the poem. I was keeping this argument of avoiding lascivious-fish-as-monk connotations as an ace in the hole, but since the editor never pressed the issue, I too let it drop.]

I looked up a random selection of one-syllable fish names that I recognized. Surely we want the word used to be recognized immediately by English speakers as the name of a fish. The only one I found that was about the right size, is a food fish, and lives in both Russian and U.S. rivers is perch (okun'). I would have no problem changing to this, but then I do not have associations other than culinary with fish species.

FROM THE EDITOR: To my mind okun is closer to karas. I will consult experts.

FROM LYDIA: Sorry to keep bothering you, but does it help you to accept carp as karas to know that the verb to carp is translated as pridirat'sya. [Note: this verb is not etymologically related to the fish name, but I chose not to mention the fact.]

Continued on page 18



The “Third Language” in Translations from Bosnian, Croatian and Serbian

Stephen M. Dickey

Translators usually keep themselves quite busy getting texts from a source language into a target language. In this article I would like to mix it up a bit more and consider “third language” material, i.e., the presence in a work being translated of important words and phrases from a language that is neither the primary source language nor the target language, but nevertheless a stylistic component of the original. I restrict my remarks to the translation of artistic literature.

One frequently encounters loaned material in the major languages of Western Europe, e.g., Spanish, French and German, such as German *Tasse* (from French) or *Know-how* (from English). Such material typically presents few dilemmas for the translator, especially where twentieth-century prose is concerned, because the Western European languages have more or less continually and unceremoniously absorbed foreign linguistic material as needed, and such material is only infrequently of socio-linguistic significance. I should point out that the previous statement is in fact a gross simplification, but we may accept it as a working assumption for the purpose of a comparison with the languages of Southeastern Europe, where the situation has generally been much different. The peoples of Southeastern Europe have in one way or another always existed on the periphery of empires and power centers: Roman, Byzantine, Ottoman, Venetian, Austro-Hungarian, etc. A by-product of this existence has been a relatively high degree of loan words (and calques) in the languages of the Balkans. Limiting my consideration to Bosnian, Croatian and Serbian (BCS), I focus here on Turkish and German language material, which at various times and in various dialects and jargons has been pervasive, during periods of Ottoman rule in Serbia and Bosnia and Austro-Hungarian rule in Croatia and Bosnia (with considerable effects in Serbia as well). Native speakers of Bosnian, Croatian and Serbian have long been accustomed to the occurrence of Turkish and German loan words, due to the cultural pressure resulting in the loans in the first place and the concomitant widespread bilingualism. Though individual loan words may be unknown to individual speakers, they nevertheless do not experience them as something completely alien, i.e., they almost subconsciously “culturally situate” such material.

Without going into detail, I suggest that Turkish and German language material has been socio-linguistically important in Bosnian, Croatian and Serbian artistic literature because for native speakers it has been *powerfully evocative of the position(s) of the lands of the erstwhile Yugoslav state in world civilization*, relative to Western Europe (embodied mainly in German/Austrian culture)

and the Near East (embodied mainly in Ottoman Turkish culture). It should therefore come as no surprise that Bosnian, Croatian and Serbian writers have frequently included large amounts of Turkish and German language material in their works, availing themselves of the considerable communicative potential that such expressions have on several levels. To name just two examples: the prose of Ivo Andrić contains so many Turkish words that editions of his works regularly contain glossaries at the end; similarly, Miroslav Krleža’s prose often contains a great many (corrupted) German words, necessitating the same kind of glossaries.

Such third-language material presents a problem for translators from BCS. Should it be kept as a distinct element, and if so, to what extent? One could probably make a convincing argument for several positions. Mine is that an adequate translation of a literary text should attempt to imitate what I would call the “linguistic dynamic” of the text as experienced by the native readership, as long as doing so does not produce an overly negative effect on readability. Foregoing a detailed discussion because of limitations on space, I suggest that the relevance of third language material for the “linguistic dynamic” of a text can be assessed based on whether an (admittedly idealized) urban native speaker of Bosnian, Croatian and/or Serbian would understand it in its literal sense or not. (The inclusion of glossaries is a fairly strong indicator in this regard.)

I should point out that nearly all the translations of twentieth century prose that I have worked on have presented “third language” issues. In what follows, I discuss two very different approaches that I, working with Bogdan Rakić as a co-translator, took in response to the particular situations of two novels, Meša Selimović’s *Death and the Dervish* and Borislav Pekić’s *How to Quiet a Vampire*; this is followed by a brief discussion of the same issues in Miroslav Krleža’s *On the Edge of Reason*.

Selimović’s *Death and the Dervish* is set in eighteenth-century Ottoman Bosnia and contains a great many Turkish loan words (original editions also contain a glossary at the end). These words range from everyday terms such as *džam* ‘glass’ to Bosnian versions of all kinds of Ottoman Turkish administrative and religious terminology, e.g., *kadija* ‘judge’ and *icindija* ‘afternoon prayer.’ Few of these words are understandable to non-Bosnians (though Serbian does have a fair amount of Turkish vocabulary), and many specifically Ottoman terms are outdated and incomprehensible to all but a few educated speakers of Bosnian, Croatian or Serbian. Thus, such words clearly contribute to the “linguistic dynamic” of the text, lending it its Ottoman Turkish/Bosnian historical “feel.” Aware of this stylistic aspect of the novel, we considered various solutions. We

Continued on page 17

quickly decided that there was no point in including all Turkish words, e.g., *džam* ‘glass’ or *hurma* ‘date,’ as special items, since alternate terms for such ordinary items would add nothing to the English translation. On the other hand, getting rid of all Turkish words, including all Ottoman administrative and religious terms, would have resulted in many clunky, descriptive translations of historical and religious terms such as *muselim* ‘district administrator’ and *abdest* ‘Muslim ritual washing.’ We arrived at a very good compromise by using the *Oxford English Dictionary* as a standard, which in fact cites more anglicized versions of Ottoman terms than one might expect, and keeping Turkish terms included in the OED and translating those that are not. Thus, we kept *musellim* ‘district administrator,’ *dizdar* ‘fortress commander,’ *abdest* ‘Muslim ritual washing,’ etc., while translating *defter* ‘register’ *sevap* ‘good deed,’ *vaiz* ‘preacher.’ This approach allowed us to adhere to an established English standard while retaining the rudiments of the “linguistic dynamic” of the text, despite the fact that we reduced the overall number of Turkish words in the translation (we reduced 272 such terms in the original to 53).

Borislav Pekić’s *How to Quiet a Vampire* presents a very different case. The bulk of the narrative is set in Nazi-occupied Dalmatia, and typical of Pekić’s meticulously researched work, it contains many German words, such as *Generalleutnant* ‘lieutenant general,’ *Reichsminister* ‘minister of the Reich,’ etc. The most important of these are obsolete, distinctively German terms for ranks of SS soldiers, e.g., *Obersturmführer* ‘first lieutenant’ *Standartenführer* ‘colonel.’ Pekić sometimes used these terms, but also frequently replaced them with the Serbian term for the rank. At first blush there was no reason to do anything but translate the Serbian terms into English, e.g., *pukovnik* (= *Standartenführer*) > ‘colonel.’ But there was in fact a problem. In the narrative, when superiors are addressed, Pekić used phrases with the salutation *gospodine* ‘sir’ in combination with the rank, e.g., “*Vrlo neobičan slučaj, gospodine poručniče,*” which translates literally as ‘A very unusual case, sir first lieutenant.’ In such cases, Pekić was following Serbian usage for addressing superiors, which seamlessly translates what the German usage would be: ...*Herr Obersturmführer*. The problem was that such salutations are not used in the Anglophone military tradition, in which any superior is ordinarily addressed as ‘sir’ without indicating his rank, so that the Anglophone military equivalent of the line above would be ‘A very unusual case, sir.’

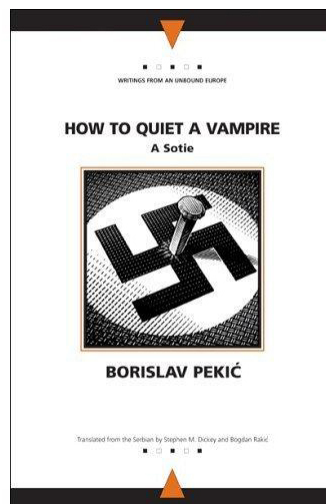
In our view, there were two choices. We could simply reduce all occurrences of addressing superiors from *gos-*

podine [‘sir’] + *rank* to the Anglophone ‘sir.’ However, this solution had the negative effect of making the dialogue sound as if it were between American GIs and not the soldiers of one of the most infamously disciplined and hierarchically-spirited military organizations in history, the SS. We opted instead to consistently use the German SS ranks in the translation wherever they occurred in the original in either German or Serbian and to render Serbian *gospodine* ‘sir’ with German *Herr*. This amounted to an increase of the amount of German material in the translation, such as in the line given above, which ended up as “A very unusual case, Herr Obersturmführer.” However, it had the advantage of preserving the structure of military address in the original, which in our view contributed indirectly to the major theme of the novel, the destructiveness of totalitarian ideologies. Though we did add one or two specific ranks in German (e.g., *Hauptscharführer* ‘sergeant-major’), we did not insert any kind of German material into the translation that Pekić himself did not have in the original in various places (that is, we made a quantitative, but not qualitative adjustment in the German material). Further, as only half a dozen or so words were at issue, readability was not affected. It should also be pointed out that these SS ranks occur in various movies about World War Two in Slavic countries, so that the linguistic dynamic in our translation is not very different from that of such movies, which are intended for a popular viewership. Finally, anyone familiar with Pekić’s *oeuvre* is aware that he did not shy away from using all kinds of obscure words from a number of languages in his work. Thus, we considered our choice to be very much in the spirit of Pekić as a writer.

I should point out that we included a glossary of all unfamiliar Turkish terms in the translation of *Death and the Dervish*, and did likewise for unfamiliar German terms in the translation of *How to Quiet a Vampire*. Such glossaries are likely to be cumbersome in one way or another for all but the most studious reader; but regardless of the quality of these novels as art, they are unlikely to ever be huge sellers. In any event, they are necessary for translations that preserve the linguistic dynamic of the works. And as mentioned before, they reflect the precedent set in original works of Bosnian prose, which regularly contain glossaries.

A third case are the Germanisms in Chapter 9 (entitled “The Lamentations of Valent Žganec aka *Sock'em*”) of Miroslav Krleža’s *On the Edge of Reason*. This chapter, which was omitted from De Paolo’s translation, consists largely of a monologue by a Croatian peasant spoken entirely in Kajkavian dialect and is peppered with Austrian German military terms the character would have learned in his service in the Austro-Hungarian army in World War One, along with a few Hungarian words. Because of its Kajkavian dialect, the monologue is basically unreadable for the majority of speakers of BCS, though the chapter is crucial

Continued on page 18



for the novel as a whole. I have translated this chapter for use in my course on “South Slavic Literature and Civilization” at the University of Kansas, and not for publication. This is the one case of the three considered here in which I have included the third language material more or less exactly as it occurs in the original, i.e., around forty Germanisms and a few Hungarian words. The original spells the German words with BCS letters in their corrupted Croatian versions, e.g., *mašingver* (< *Maschinengewehr*) ‘machine gun,’ *gefrajter* (< *Gefreiter*) ‘private.’ It made no sense to keep the BCS spellings, but the items were included without German orthographical conventions, such as the capitalization of nouns, and with English plural markers, which approximates the way they were used in the original, e.g., *maschinengewehrs* ‘machine guns.’ Each item is footnoted with the English translation. This approach reproduces the linguistic dynamic of the original, and is very instructive for students who are focusing on the history and culture of the region. (I should add that the reading we do in my course of *On the Edge of Reason* including the chapters missing from the published translation is also a real eye-opener for students about issues of translations and to what extent they reproduce the original.)

Death and the Dervish, *How to Quiet a Vampire* and *On the Edge of Reason* are but three cases of “the third language”. But as I mentioned above, I have faced such issues in almost every BCS prose translation I have worked on. Recently, while translating Miljenko Jergović’s *Ruta Tannenbaum*, which is set in pre-WWII Zagreb, I encountered the phrase *u restauraciji K caru austrijskome*, in which the name of the restaurant is transparent as a literal translation of the German restaurant name *Zum Kaiser von Österreich*. Though I decided to omit the typically German preposition in the translation ‘in the *Kaiser von Österreich* restaurant,’ in my view keeping the German name reflects the cultural spirit of the original better than ‘in the *Emperor of Austria* restaurant,’ perhaps because *Kaiser* is a known term in English and because we are dealing with a proper name to begin with. Jergović’s phrase is an interesting contrast to the cases discussed above, in that the third language expression surfaces only indirectly in the phrasing of the source language (i.e., it has calqued to produce an occasionalism).

To conclude, I think that “third language” phenomena are a real part of translating Bosnian, Croatian and Serbian prose works. Their preponderance reflects the historical development of the Balkans. Views on individual solutions will surely differ, and different translators will obviously have different preferences and needs. Based on my experience, however, it seems that when translating Bosnian, Croatian and Serbian literary prose the development of principled approaches to “the third language,” even if by necessity on a case-by-case basis, is an issue that one cannot avoid.

Stephen M. Dickey, with his wife Janja Pavetić-Dickey, are the Bosnian, Croatian and Serbian editors of SlavFile. Stephen’s translations with Bogdan Rakić, Pekić, Borislav. How to Quiet a Vampire, 2005 and Selimović, Meša. Death and the Dervish, 1996 are available from Northwestern University Press. Stephen may be reached at smd@ku.edu.

FROM THE EDITOR: Yes, maybe yes, - as carp in Russian sound like somebody very important, fat, big etc. Then, shall we leave carp?

FROM LYDIA: I do not have strong feelings about which fish name to use—in general I suppose I would prefer biological accuracy. We need to keep in mind that not many native speakers of Russian are likely to read *Chteniya*. I will do whatever you are most comfortable with. I would think that using carp with a footnote or parenthetical remark explaining that there are two types of carp and what the Russian “personality” stereotype is would be the best solution, but I do not insist or even argue strongly.

FROM THE EDITOR (FINAL RESOLUTION): You have already persuaded me showing associations linked with carp name, so that is not a problem. Another fisherman told me that the fish which is the closest to *karas* is goldfish, but I am not sure that this information can be useful. So let us stick to carp.

I have included this correspondence here for two reasons. First, it is a good demonstration of the arcane topics one must research and consider when translating poetry and of the sometimes dubious strategies one must resort to in order to ensure one’s brainchild is not altered beyond recognition. Second, I think this interchange helps to prove my point that Russians have a special emotional attitude toward fish species, at least in contrast to those of us raised in the U.S. Perhaps I have convinced some of you. As always, your comments are invited.

To change the subject utterly: The following is transcribed verbatim from the community newspaper of University Park, Maryland, where a friend of mine lives.

“December 5. Theft from Auto – Between Midnight and 8 AM, suspect/s entered a 2000 Mazda and stole a book ‘War and Peace,’ containing a CD. There was no sign of forced entry. No suspects were located. An investigation is ongoing.”

University Park, which is home to many people associated with the nearby University of Maryland, is clearly a very highbrow place. I guess the economic downturn has driven even Tolstoy lovers to petty crime.

Take Good Care of Yourself

Becky Blackley

As professionals, we recognize that we need to spend money on various things to help us be better translators and interpreters: computers, translation environment tools, business applications, etc. The money spent is a necessary investment in our business. Unfortunately, we all too often neglect to invest in our most important business asset: ourselves. Sitting at a computer for long stretches at a time can be detrimental to both your mental and physical well-being. I'm not promoting any of the specific items discussed below. They are just examples with which I am familiar. A quick search on the Internet will find similar items for you to consider.

Here are some suggestions for investing in your health:

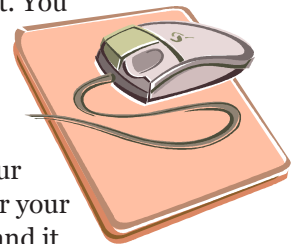
Get a good chair. Thanks to an e-mail from NOTA president Jill Sommer, I learned about the Herman Miller Aeron chair (www.HermanMiller.com). After thoroughly researching it, I decided to take a deep breath and spend the money. It has been the best investment I have ever made. I never knew how comfortable a properly-fitting chair could be and what a difference it makes in how you feel at the end of the day. Of course, you should always try out a chair out before purchasing. It has to fit your body, so here is one time that ordering online from eBay probably isn't a good idea. Find a store near you and spend some time trying different brands and styles. Virtually all desk chairs can be adjusted to the best height for you and, while you might not need every available feature, at the very least the chair must have good back support with adjustable firmness. Having arm rests that can be adjusted to the correct height and angle for your keyboard and mouse is also advisable. [If you decide on the Herman Miller chair, I can point you to a store that will give you a 30% discount when you order from them, and they can have the chair drop-shipped to your office. And if you live outside of West Virginia, you won't have to pay sales tax.]

Consider a repetitive stress injury (RSI) prevention program. Again thanks to Jill Sommer and NOTA, I discovered WorkPace (www.workpace.com/), an inexpensive RSI program that helps you pace yourself throughout your workday. It reminds you when you need to take a short relaxation break (a micropause) while sitting at your desk and when you need a longer break away from the computer. It can even guide you through short exercises and stretches at your desk that are designed to reduce fatigue. You'll be amazed at how much better your eyes feel if you just close them for a few seconds at regular intervals. And dropping your arms down at your side while lowering your chin down toward your chest relieves neck, shoulder, and arm strain. After you complete a questionnaire about how you use your computer and any pre-existing complaints that you

might have (backaches, eyestrain, etc.), WorkPace creates a customized profile tailored to your needs. You can modify the profile as you wish. There's a free 30-day trial available if you want to try it.

Buy an ergonomic keyboard and a roller ball mouse. An ergonomic keyboard feels strange at first, but having your hands a little farther apart puts your arms in a more relaxed position. The design also puts your hands and wrists in the proper position to avoid injuries such as carpal tunnel syndrome. Once you get used to it, you won't want to go back to an ordinary flat keyboard.

Also try out a roller ball mouse (also known as a trackball mouse), which eliminates repetitive hand and wrist movements. If you're used to pushing, lifting, pushing, lifting, pushing... an ordinary mouse across a mouse pad, the roller ball mouse will take some getting used to. There are many styles to choose from. I don't like the ones on which you move the ball with just your thumb. It's hard to be precise, and my thumb starts to hurt after a while. But on the one I have been using for over five years now (one of the cheapest Logitech models at under \$20), you use your middle three fingers to move the trackball. The mouse is perfectly shaped to let your hand drape over it naturally, and your three fingers rest lightly atop the ball giving you quick, easy, and accurate movement. You click the large left button gently with your thumb and the right button with your little finger (assuming you're right-handed, of course). The mouse can be positioned on your desktop in exactly the right place for your hand to reach it without straining, and it stays there. My roller ball mouse is a plain-Jane model with two buttons, but other models have more buttons, scroll wheels, etc.



And here are some things that you can do that won't cost you a penny:

Take a break! If you don't want to invest in an RSI prevention program to remind you to take a break, try this instead:

After breakfast or before you start work, drink a large glass of water, and then place the empty glass next to the bathroom sink. If you had coffee, tea, or juice with breakfast, and perhaps cereal with milk, I can guarantee that it won't be too long before you will be forced to leave your desk. Before you return to work, fill up the glass that you left on the sink and drink another big glass of water. Repeat this each time you get up, and you can be sure that you won't sit at your desk all day without a break. This not only makes you take repeated short breaks from your deskwork, but it will also keep you well hydrated. A double win for your body.

Continued on page 20

Learn keyboard shortcuts.

The less you use the mouse, the better. Not only are keyboard shortcuts better for your body, but they're much faster, so you'll get more work done in less time and be able to quit work earlier. You probably already know the common shortcuts such as CTRL+C for Copy and CTRL+V for Paste. There are many others, however. You can usually find a list of all the shortcut keys for each application by going to Help and searching for "Shortcut Keys," "Keyboard Shortcuts," or "Key Assignments." Print out the list of shortcuts and tape it where you can see it. You'll learn the ones you use the most often fairly quickly. Try to learn a new shortcut each day. Then use the mouse only when you don't know the shortcut.

Turn down the brightness on your monitor screen to avoid eyestrain.

You don't need to light up the entire room with your monitor, and a very bright screen is hard on your eyes. (You wouldn't stare at a light bulb all day, would you?) I think they had the right idea back in the "good old days," when monitor screens were black and the letters were orange, green, or a soft white. It was much easier on the eyes, and I found it much less tiring to stare at the screen for long periods of time. Most monitors allow you to adjust the brightness, so it's easy to dim the entire screen a bit. Or you can opt to change just the bright white background of your onscreen "paper" to a softer pastel color. It's easy to do. Here's how:

- A. To change the colors in Windows XP, go to Start>Control Panel>Display and click on the Appearance tab. (In Vista, go to Start>Control Panel>Personalization>Window Color and Appearance). Your current settings will show in Windows and Buttons (in XP) and in Color Scheme (in both XP and Vista).
- B. While you're here, you might want to have a look at some other pre-set color schemes. In XP, you have 3 color schemes for Windows XP Style, and if you select

Windows Classic Style in the first box, you will find 22 different color schemes to choose from. Two of these schemes, Marine and Plum, already have pastel backgrounds. (Vista has only 7 color schemes, none of which have pastel backgrounds.) If you want to use either Marine or Plum, select it, click Apply and OK, and you're done. If you don't want to use one of those schemes, continue to the next step.

- C. (From here on, XP and Vista are the same.) Select the color scheme you want, and click on the Advanced button.
- D. In the Item drop-down list, choose Window. Click on the Color 1 down arrow and choose Other. Click in one of the black boxes under Custom Colors, then click on a Basic Color that is the approximate color that you want for your "paper." Use the slider at the far right to lighten the color to a pastel shade. If you want a dusty, muted color, move the target mark on the spectrum down into the gray area at the bottom. When you have a color you like in the Color box, click Add to Custom Colors. If you want to try creating other colors, just click in a new black Custom Colors box and repeat the process. As long as you add each one to the Custom Colors, you will be able to go back to it. Once you have decided on the color you want, click on its Custom Colors box, and click OK.
- E. Click OK again to close the Advanced Appearance screen. Click Apply to change the color scheme.
- F. If you like this color scheme, you can save it on the Themes tab (in Windows XP) by clicking Save As, giving it a name such as "Pastel Blue Paper," and saving it in My Documents. (In Vista, click OK to close Appearance Settings, then click on the Theme link to save the theme.)
- G. Click OK to exit the Display Properties, and let your eyes enjoy the subdued shades of your new pastel paper.

Try some of these ideas, and give yourself a break. You deserve it!

SHARE YOUR UNIQUE KNOWLEDGE

We all have our own individual perspectives on the world of translation and interpreting. Don't keep valuable knowledge to yourself—share it with your colleagues. We welcome:

- Reports on your discoveries of useful websites, glossaries, or other resources.
- Glossaries you put together in the course of your work.
- Profiles of translators and interpreters—whether they are new to the field or old timers.
- Your observations on the ever-evolving languages with which we work every day.
- Articles about educational opportunities for translators and interpreters.
- Scholarly (or humorous) articles on translation-related subjects.
- Responses to articles you read in these pages.

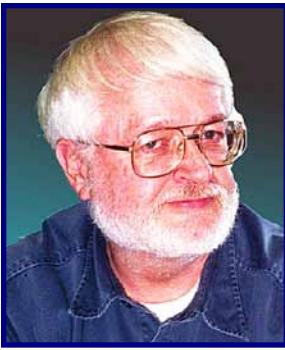
We are delighted to receive unsolicited contributions.

We preferentially publish material by those who have never (or rarely) appeared in our pages.

Articles, of fewer than 3,000 words, on any topic related to Slavic languages or English or the life of a translator are appropriate.

Next submission deadline: early to mid-June.

Send submissions or inquiries to lydiastone@verizon.net, or norafavorov@bellsouth.net



Multitran, ProZ, or What? or Finding That Elusive Translation When No Dictionary Seems to Carry It

Roy Cochran

Several years ago I received a call from someone who wanted to know if I could translate some documents about Scientology, founded by science fiction writer L. Ron Hubbard. Having recently retired from my government job and wishing to get a jump-start on my freelance translation service, I said I'd be happy to. After hanging up, it struck me: I didn't know a thing about Scientology. I didn't even know it had been founded by Hubbard. I searched the Web. On two English sites devoted to Scientology, I found glossaries of terms defining what they meant to the practitioners. Then I found a Russian site with a similar glossary. As a result, I built my own Russian-to-English glossary. It contained about 100 terms.

Since my excursion into Scientology, numerous glossaries and dictionaries have appeared on the Web for Russian linguists in particular. The most well-known of these, no doubt, is Multitran (www.multitran.ru), a dictionary that grows from day-to-day and is widely used. Another valuable source has been the widely recognized ProZ website (www.proz.com) where one may ask for help from other translators. An even better feature of the site, to my mind at least, is that it can be searched for terms that already have been discussed and translated (www.proz.com/?sp=ksearch). In addition, for those who own ABBYY Lingvo, that company offers free glossaries for downloading, as well as some on-line search capabilities. See www.lingvoda.ru/dictionaries/index.asp for an index of plug-in dictionaries for different version of Lingvo.

Many readers probably are familiar with some of the other major multi-dictionary sources. Polyglossum (www.ets.ru/udict-e.htm and www.ets.ru/udict-r.htm), for example, provides free access to some of the dictionaries they have available on line. They periodically withdraw some from free circulation and replace them with others. The Your Dictionary contains over two dozen links to specialized glossaries, ranging from an English-to-Russian aviation glossary (www.aviation.ru/FAQ/IK/faq_3.html) to a glossary of "electoral terminology" (www.democracy.ru/library/bibliodict/glossary/index.html). But even it doesn't have everything.

For example, there is a handy English-to-Russian list of Биологические термины (<http://propp.chat.ru/bio.htm>) that contains terms not found, according to the site's owner, in Англо-русский биологический словарь. 6-е издание/О. И. Чибисова и др. - М.: РУССО, 1997. In par-

ticular, this handy glossary translates the English names of a number of plants and animals (including birds, fish, and insects), as well as a couple of fungi.

Found at <http://zooclub.ru/dogs/88.shtml> is an English-to-Russian "dog dictionary," which translates not only such words as "breed" or "litter," but also commands given to dogs during training or shows.

Cornell's Collocational Russian-English Dictionary of the Human Body (<http://russian.dml.cornell.edu/body/index.htm>) not only translates a term, but includes Semantics, Morphology, Syntax and Lexical Relationships, as well as providing sample translations of phrases that can be particularly irksome, such as пожимать/пожать плечами — to shrug one's shoulders or пухлые щёки — plump cheeks (not "fat," as translated by Lingvo). In the entry for язык, one finds that переднеязычный согласный is "front consonant," заднеязычный согласный is "back consonant," and среднеязычный согласный is "medial consonant."

At www.metallobaza.com/abc/a.htm is a nice glossary of metallurgical terms. Not only does it usually (but not always) translate the Russian term into English, it sometimes provides derivation and defines the term (in Russian) as well. The user must click the term for the full description. For example, the entry for АВТОКЛАВ states only от греч. autos — сам и лат. clavis — ключ, but after clicking on the term, a much longer discussion appears. (Although, in this case, this cognate for "autoclave" is not translated into English.)

There are numerous Russian-only glossaries on-line. For example, www.rus.org/afgan/alfabet.htm is "Afghan Lexicon, Military Jargon of Veterans of the 1979-1989 Afghan War." At www.korabel.ru/dictionary/catalog/2.html is a maritime insurance glossary (with some terms translated to English). There is a little explanatory glossary for coin collectors at <http://coins.ru/numizm/glossary/> and even a dictionary for crossword enthusiasts at www.krossw.narod.ru/. This site allows one to search for words both when some of the letters have been filled in or only the clue is known.

I also would like to remind readers of the site with glossaries posted by some UN interpreters that was located on the Web by one of our members several years ago at <http://un-interpreters.org/glossaries.html>. There are numerous lists here, ranging from Disarmament and

Continued on page 22

SOFTWARE TOOLS *Continued from page 21*

International Security, through Social, Humanitarian and Cultural, to things such as lists of terms for vehicle brakes or maritime liens.

The examples provided above are only a few of the glossaries and dictionaries one may find on-line, usually on the "Russian side" of the Web. There are many more. One only need search for them, remembering that making long lists of links, although useful in the short term, is fruitless for the long, for many of the examples I had wanted to provide for this article have moved or disappeared altogether.

Finally, when that one word appears in your translation and cannot be found in any dictionary or glossary, try a search in Yandex (www.yandex.ru), for which one must be

patient. (Google should not be used as it does not inflect the word. For example, if the genitive form is searched, that is all Google will look for.) After entering the term in Yandex, look at each and every description, for eventually either the word will be translated to English, a Russian synonym will be provided, or the word will be defined.

About that Scientology job: The client never contacted me again. As for the glossary, I still have much of it, stored away on disk, waiting for the day I have time to double-check the terms and perhaps post it to the Web myself.

Roy Cochrun, SlavFile's editor for dictionaries, may be contacted at roy@royfc.com.

СТРАХОВАНИЕ - СЛОВАРИ - Windows Internet Explorer

http://www.korabel.ru/dictionary/catalog/2/%CD.html severe cough

File Edit View Favorites Tools Help Convert Select Links

Я абонент не ... MedlinePlus ... СТРАХОВ... x

INC SPB требуются СРОЧНО!!! Экипажи на LO-RO!!! Вылет 08.04! Продажа речного буксира-толкача БТР на специальных усл

Новости - Каталог предприятий - Отдел Кадров - Крюнинг - Морское страхование - Доска объявлений - Оборудование и матери

Корабел.ру Поиск Регистрация

информационно - поисковая - система -

Корабел.ру » Словари » Страхование

МЕНЮ

- Словарь морских терминов
- Страхование

АКСЕССУАРЫ РАДИОСТАНЦИИ АНТЕННЫ НИЗКИЕ ЦЕНЫ

Условия размещения рекламы

Яндекс Директ

Проектирование флота

Бункеровщики, технический и пассажирский флот

Адрес и телефон

www.stapel.ru

Судовые дизельные двигатели

От официального дилера Барнаултрансмаш: 3Д6С2, 3Д12, 7Д6-150, 7Д12, ДРА

www.diesel22.ru

Электролиты

Производство и продажа дистиллированной воды и электролита.

www.dreko.ru

Метизы, крепеж по низким

РУС: А Б В Г Д Е Ж З И Й К Л М Н О П Р С Т У Ф Х Ц Ч Ш Щ Э Ю

ENG: A B C D E F G H I J K L M N O P Q R S T U V W X Y

На Не Ни Но Нз

Всего записей в разделе [26]

« 1 2 »

НА РИСКЕ

НАГРУЗКА

НАДБАВКА РИСКОВАЯ

НАИБОЛЬШЕЕ БЛАГОПРИЯТСТВОВАНИЕ

НАКЛАДНАЯ

НАРУШЕНИЕ УСЛОВИЙ КОНТРАКТА

НАРУШЕНИЕ УСЛОВИЙ СТРАХОВАНИЯ

НАСТУПЛЕНИЕ РИСКА

НАТУРАЛЬНОЕ СТРАХОВАНИЕ

НАХОДИТСЯ В БЕЗОПАСНОСТИ

НАЦИОНАЛЬНАЯ ПРИНАДЛЕЖНОСТЬ СУДНА

НЕБРЕЖНОСТЬ СУДОВЛАДЕЛЬЦА

НЕВОЗМОЖНОСТЬ ИСПОЛНЕНИЯ

НЕДОСТАВКА ГРУЗА

НЕДОСТРАХОВАНИЕ

НЕОКОНЧЕННЫЙ УБЫТОК (PENDING LOSS)



LOST IN TRANSLATION, Part II (Another Literary Curiosity)

by Vladimir Kovner

In the spring of 2008 I wrote an article entitled “Lost in Translation” for SlavFile. In this article I told the story of the strange fate of Robert Louis Stevenson’s poem *The Rain*.

The theme and images of this poem were “borrowed” by the famous Russian poet Vadim Levin, and in 1969 a virtually unrecognizable Russian version of it entitled “Маленькая песня о большом дожде” (A Little Song about a Big Rain) was published in the very popular children’s book *Silly Horse*. No mention of a “source poem” was made except for a comment in the introduction that “possibly” some of the poems in the book actually were translations from English. The false impression that “Маленькая песня о большом дожде” was an original work endured for almost four decades, and in 2005 a talented Russian poet, Tanya Wolfson, translated Levin’s poem back into English without knowing it had originated in that language. The poor author of the original poem, Mr. Stevenson, was left out in the cold. One of my friends sent my article to Tanya, and she was naturally amazed at the similarity between her translation and Stevenson’s poem. Up to that point I hadn’t had the slightest idea that I would be writing “Lost in Translation, Part II.” However, having confirmed that Levin’s Russian “original” was in fact a very loose translation from English, she grew suspicious of another poem, “Несостоявшееся знакомство,” in Levin’s book. Tanya Wolfson’s suspicion was correct. There is a classic nursery rhyme, *Jack and Jill*, whose first stanza reads:

Jack and Jill went up the hill
To fetch a pail of water;
Jack fell down and broke his crown,
And Jill came tumbling after.

Here is this stanza translated very nicely and accurately by S. Marshak:

Идут на горку Джек и Джилл,
Несут в руках ведёрки.
Свалился Джек и лоб разбил,
А Джилл слетела с горки.

And now please read a charming poem Levin published in Russian:

Несостоявшееся знакомство

Билли и Долл залезли на стол
Знакомиться с новым котом.
Первым был Билл: он шишку набил,
А Долли свалилась потом.

As Tanya Wolfson wrote, “Similarity beyond coincidental, wouldn’t you say? But still very cute.”

Next, another translator, Tatiana Zunshine, translated that Russian rhyme into English:

Billy and Mabel

Billy and Mabel
Climbed up on the table
To meet their new Persian cat.
The first one was Bill –
He fell off with a squeal.
And Mabel fell off after that.

It’s a charming story, isn’t it? I don’t know how many similar cases remain for us to dig up, but I simply cannot resist mentioning one more. In search of children’s poems to translate into Russian, in one anthology *A Child’s Book of Victorian Verse* I found the following:

Mr. Nobody

Author unknown

I know a funny little man,
As quiet as a mouse,
Who does the mischief that is done
In everybody’s house!
There’s no one ever sees his face,
And yet we all agree,
That every plate we break was cracked
By Mr. Nobody.

‘Tis he who always tears our books,
Who leaves the doors ajar;
He pulls the buttons from our shirts,
And scatters pins afar;
That squeaking door will always squeak,
For prithee, don’t you see,
We leave the oiling to be done
By Mr. Nobody...

The finger-marks upon the door
By none of us are made;
We never leave the blinds unclosed,
To let the curtains fade.
The ink we never spill, the boots
That lying round you see
Are not our boots; they all belong
To Mr. Nobody.

Boris Zakhoder, one of the best children’s poets in Russian, translated the above poem in the free style typical of him. Indeed he once remarked:

Конечно,
Это вольный перевод!
Поэзия
В неволе не живёт...

Of course,
This translation is free.
Without freedom
No poem can be!

Continued on page 24

Zakhoder's wife Galina carried this idea even further in her writing on Russian translations. She argued more than once for the supremacy of the Russian school of translation, claiming that many Russian translations are as good as the originals or better, and at the same time are poems in their own right, because the best Russian translators do not translate so much as retell original stories or poems. (For example, the title page of Zakhoder's bestselling *Winnie the Pooh* book says "Сказку А.А. Милна рассказывает Борис Заходер" [A.A. Milne's tale *retold* by Boris Zakhoder].) Galina Zakhoder therefore believed that at least some Russian translators (definitely including her husband) are not just translators—they become co-authors, and publishers should be obliged to put their names next to the names of the original authors on book covers.

To get back to Mr. Nobody, Zakhoder retained the name, the idea, and the meter of the original, but when his poem was published he forgot to mention the existence of the original. Later, Lydia Stone, knowing nothing of Mr. Nobody, translated this Russian poem back into English.

Никто

Завелся озорник у нас.
Горюет вся семья.
В квартире от его проказ
Буквально нет житья!
Никто с ним, правда, не знаком,
Но знают все зато,
Что виноват всегда во всем
Лишь он один — НИКТО!
Кто, например, залез в буфет,
Конфеты там нашел
И все бумажки от конфет
Кто побросал под стол?
Кто на обоях рисовал?
Кто разорвал пальто?
Кто в папин стол свой нос совал?
НИКТО, НИКТО, НИКТО!
- НИКТО — ужасный сорванец! -
Сказала строго мать. -
Его должны мы наконец
Примерно наказать!
НИКТО сегодня не пойдет
Ни в гости, ни в кино!

Смеетесь вы?
А нам с сестрой
Ни капли не смешно!

In this case, at least, the end result of the whole transformation from English>Russian>English, in my opinion, was very positive, with each successive version becoming more lively and humorous. I think perhaps this story should thus be renamed "Lost and Found in Translation.»

Note from Lydia: I agree with Volodya that, for a contemporary audience at least, Zakhoder's poem is better than the original. There seem to be two reasons for this: one, the updating of the sins for which the eponymous hero is blamed; and two, much more importantly, the involvement of the parents, their reactions, and the mother's clever, if perhaps temporary, solution. If my version is even funnier than Zakhoder's, it is through no talent of mine, but thanks to the English language, which refuses to permit double negatives, preventing me from allowing **Nobody** to be punished by **not** allowing him to have treats.

Nobody

A mischief maker's come to stay
Our folks are in despair
The stunts that he pulls every day
Are more than they can bear.
No one has ever seen his face,
Though we all know his name
For all the mischief in this place
NOBODY is to blame.
Who got the candy from the shelf
We weren't meant to find?
Then ate the whole box by himself
And left a mess behind?
Who drew with crayons on the walls?
Who ripped his coat in two?
Who listened in on papa's calls?
NOBODY, that is who!
Mom said, "No matter how we yell,
NOBODY won't reform
For once, let's try to treat him well;
It can't do any harm.
This weekend: who will watch TV
Or go out to the zoo?
And who'll have cookies with his tea?
NOBODY, that is who!"

You think it's funny, I can see
It's one big joke to you!
It doesn't seem a joke to me
Nor to my sister, Sue.

Call for Officer Nominations

Slavic Languages Division

The Slavic Languages Division Nominating Committee is pleased to announce a call for nominations from the SLD membership for officer elections at ATA's historic 50th Annual Conference for the following positions:

Administrator (2-year term)

Assistant Administrator (2-year term)

Election of these officers is held every two years in accordance with SLD bylaws. The results of the election will be announced at the SLD Annual Meeting, which will be held during ATA's 50th Annual Conference at the Marriott Hotel in New York, October 28-31, 2009.

SLD OFFICER DUTIES

Officers must be members of the Slavic Languages Division as well as voting members of ATA. You will find a summary of duties for both the administrator and assistant administrator positions online at www.americantranslators.org/divisions/Officer_Duties.pdf.

Serving in a division leadership role provides enormous opportunity, both professionally and personally. Division officers frequently find themselves becoming more successful in their own careers as they develop additional skills, make useful business connections, and share ideas with other division members.

HOW TO NOMINATE A CANDIDATE

Your assistance in helping the SLD Nominating Committee identify interested, capable colleagues is crucial to the election process and the division. Qualified candidates must be voting (active or corresponding) members of ATA and members of the Slavic Languages Division. Any division member may make a nomination, and self-nominations are also welcome.

If you plan to put a name forward for a nomination, it would be helpful if you could contact the potential nominee first. Let your colleague know of your intention and of the fact that a nomination does not guarantee a formal invitation to run for office. Remember that SLD officers serve on a volunteer basis; please do not nominate colleagues who express serious concerns about service or who have conflicting priorities.

To nominate a candidate for an SLD office, you may contact any member of the Nominating Committee listed below or download the Nomination Form from www.ata-divisions.org/NomForm_SLD.doc. The nomination form may be mailed or faxed to ATA Headquarters.

SLD NOMINATING COMMITTEE

A Nominating Committee has been appointed to actively seek nominations for candidates. Members of the 2009 SLD Nominating Committee are:

John Riedl (jriedl@wi.rr.com)

Fred Grasso (frdgrasso@satx.rr.com)

Irina Knizhnik (irinak@bikinfo.com)

ELECTION SCHEDULE

Following the publication of the slate of candidates to our membership, there will be a 30-day window of time in which written petitions from additional candidates will be accepted. Each candidate's petition to be added to the ballot must be accompanied by signatures of 15 SLD members in good standing.

In the case of an uncontested election, Division officers shall be declared by acclamation. In the case of a contested election, balloting shall be conducted only by mail ballot, and ballots will be mailed to membership no later than September 18, 2009. Faxed ballots will be accepted. There will be no voting by proxy.

July 22	Slate of candidates published
September 4	Deadline for receipt of petition to add candidates to slate
September 18	Ballots mailed if more than one candidate running for any office
October 21	Deadline for receipt of ballots

We hope you will take this opportunity to consider stepping forward as a volunteer during the coming year – if not as a candidate for office, then perhaps as a mentor to a new member or a contributor to the *SlavFile*. There are many ways to be involved, and volunteering is a wonderful way not only to share your experience but also to expand your network of contacts.

As always, your support of the Slavic Languages Division and ATA is appreciated.

Thank you,

2009 SLD Nominating Committee

John Riedl

Fred Grasso

Irina Knizhnik

Division Officer Duties

Why volunteer for division leadership?

Why not!

Volunteering to serve as a division officer may indeed seem like a leap into the unknown. But the challenge can be well worth it. Participating in ATA as a division leader provides enormous opportunity, both professionally and personally – from developing new skills to making important business connections as you get to know more division members. Bottom line? Volunteering gives you more in return than you could possibly imagine.

ATA Bylaws Requirements

All division officers must be (a) members of their division and (b) voting members of ATA (Active or Corresponding).

Successful candidates will have the following characteristics:

- Commitment, dedication, and a willingness to get the job done.
- Vision, a sense of what should be done, and a sense of direction.
- The ability to involve others and delegate responsibilities.
- The ability to listen, to accept good advice from all sources, and to balance it against one's own judgment and vision for the good of the division.

Division Officer Job Descriptions

Each ATA Division is led by an Administrator and Assistant Administrator. Some Divisions also have a Secretary and/or Treasurer. Election of these officers is held every two years in accordance with ATA and Division Bylaws, and the results of these elections are announced during the ATA Annual Conference.

While job duties may vary slightly from Division to Division, the officers are primarily responsible for building

a team of volunteer members to prepare a quarterly newsletter, recruit presenters for the ATA Annual Conference, submit content for the group's website, and organize the Division's annual networking event.

Administrator

- Performs the duties of the presiding officer of the division, including conducting the Division's Annual Meeting at the Annual ATA Conference.
- Oversees division activities, including publication of the newsletter and planning of conference programs.
- Keeps all division records and is responsible for financial matters, including preparation of division's funding request and authorization of all division expenses.
- Submits an annual report to division members and to the Board of Directors of the Association.
- Oversees biannual division elections, including appointment of Nominating Committee, publication of the call for nominations, and mailing of ballots.
- Is the principal representative of the division in dealings with other organizations.
- Serves as the communications link between the division, the Board, and the Association Headquarters.
- Keeps division members informed of division and Association events, policies, and activities.
- Appoints committee heads, as provided in division bylaws.
- Organizes other special activities, including, but not limited to, Annual Division Conference, special publications, coordination of articles for *The ATA Chronicle*, maintenance of website and e-mail listserv.

Assistant Administrator

- Assists the administrator as required.
- Takes an active interest in activities of the division.
- Replaces the administrator in his or her absence or in the event that the administrator is incapacitated until elections are held, if necessary.

POLISH ORIGINAL OF LEM PASSAGE (ENGLISH TRANSLATION ON PAGE 6)

Konstruktor Trurl sporządził raz maszynę, która umiała robić wszystko na literę n. Kiedy była gotowa, na próbę kazał jej zrobić nici, potem nanizac je na naparstki, które też zrobiła, następnie wrzucić wszystkie do sporządzonej nory, otoczonej natryskami, nastawniami i naparami. Wykonała polecenie co do joty, ale ponieważ nie był jeszcze pewny jej działania, kolejno musiała zrobić nimby, nausznice, neutrony, nurty, nosy, nimfy i natrium. Tego ostatniego nie umiała, i Trurl, bardzo zmartwiony, kazał się jej tłumaczyć.

- Nie wiem, co to jest - wyjaśniła. - Nie słyszałam o czymś takim.

- Jak to? Ależ to sól. Taki metal, pierwiastek...

- Jeżeli nazywa się sól, jest na s, a ja umiem robić tylko na n.

- Ale po łacinie nazywa się natrium.

- Mój kochany - rzekła maszyna - gdybym mogła robić wszystko na n we wszelkich możliwych językach, byłabym Maszyną Która Może Wszystko Na Cały Alfabet, bo dowolna rzecz, w jakimś tam obcym języku na pewno nazywa się na n. Nie ma tak dobrze. Nie mogę robić więcej, niż to wymyśliłaś. Sodu nie będzie.