

An Interview with Russell Scott Valentino

The 2010 Susana Greiss Lecturer

Interviewed by Nora Seligman Favorov

Our 13th annual Susana Greiss lecture will be delivered by Russell Valentino, professor and chair of the Department of Cinema and Comparative Literature and a professor of Slavic and Comparative Literature at the University of Iowa. He is the author of *Vicissitudes of Genre in the Russian Novel: Turgenev's "Fathers and Sons," Chernyshevsky's "What is to be Done?," Dostoevsky's "Demons," Gorky's "Mother"* and has published seven book-length literary translations from Italian, Croatian, and Russian, as well as essays on translation in print and electronic media (for a sample we might recommend his post on "**Teaching in Translation**" on the Words without Borders site). He is also editor of **The Iowa Review** and founder and editor-in-chief of Autumn Hill Books, a non-profit independent press that, according to its website, "aims to make translations of primarily contemporary literature from around the world more widely available in English."



You have published literary translations from at least three languages (Russian, Croatian, and Italian) into English. Can you tell us a bit about yourself and how you came to be multilingual? We would also be interested in hearing about any early memories you have about your initial interest in words, languages, and literature.

I'd say my initial interests weren't in words but they were in sounds: rhythm and melody. I didn't start studying any foreign languages formally until college, as I went to a high school that allowed one to substitute music for foreign language, and that was my thing: percussion and voice. I went to college on a music scholarship but was too interested in other things to stick to any one. Plus my father was a musician (he played saxophone in the Glenn Miller Band), and the music track seemed a little too laid out for me. So there had been a lot of music around the house—all four of my sisters played and took private lessons—but there were also, more in the background, I suppose, two language traditions: Azorian Portuguese from my mother's family, and Italian from my father's. I heard the Portuguese a lot more

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The Slavic Languages Division Presents

The 13th Annual Susana Greiss Lecture

11:30 AM Thursday, October 28th
at the ATA Conference in Denver, Colorado

The Persuasive Art of Translation

by Russell Scott Valentino

Russell Valentino will also be conducting
a hands-on workshop
on Wednesday at 2:00
(Pre-Conference Seminar L)
designed to complement his Greiss lecture

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RUSSELL SCOTT VALENTINO *Continued from page 1*

because my mother and her siblings spoke it with their parents, while my father's family had experienced what so many other immigrants of that generation had, the "we're-in-America-now-so-we're-speaking-English-no-matter-how-imperfectly-we're-speaking-it" syndrome. I tried to counter this when I figured it out by speaking Italian with my grandfather and then later studied it and visited relatives in Italy. I wasn't able to do this with my mother's parents since they died when I was much younger. I can remember wanting to translate from the age of about seventeen.

Among the many subjects I tried out in college was Latin, to which I then added French, and then Russian. I graduated with a double major in Russian and English with minors in French and Philosophy and was able to squeeze in a year in Aix-en-Provence. During grad school at UCLA I focused on Russian, but added BCS (then Serbo-Croatian) and reading German. I also had the good fortune of studying with Michael Henry Heim, who guided my first steps as a literary translator and encouraged me to stretch, a very healthy counter measure to the usually constricting atmosphere of super specialization that grad school often encourages.

It is a marvelous coincidence that you studied with a former Greiss lecturer, Michael Henry Heim, who spoke to us in Atlanta in 2002. We first became aware of you and your work through an article that appeared in *The Chronicle of Higher Education* about the trouble academics have gaining recognition for their literary translation. The article states that when you came up for tenure at the University of Iowa with a portfolio that emphasized literary translation, you served as a sort of "guinea pig," a test case to see whether or not academia was ready to give literary translation due respect. Did this process generate a debate within your department, and what arguments were advanced on behalf of treating literary translation as a legitimate form of scholarship?

Well, maybe it's not a coincidence. He was a very good teacher, after all. But about the *Chronicle* piece, it was actually when I came up for full professor that I was a guinea pig, and it was a conscious choice I made, since I had a monograph nearly completed that I could have used as the basis of promotion without anyone raising an eyebrow. Instead, I deliberately held it back, presented the translation portfolio as primary, and argued that if we have an MFA in literary translation at the University of Iowa (which we have since the 1970s), then a literary translation portfolio should not only be accepted for the promotion of faculty who teach there, it should be encouraged. This was not an easy argument for some of my colleagues to accept. I belong to two departments: Cinema and Comparative Literature, which has a strong comparative arts culture and both academic and professional arts (MFA) degree options; and Asian and Slavic Languages and Literatures, which is solidly academic in its culture. The debate fell pretty clearly along disciplinary lines, with, on one side, a largely MFA writing and comparative arts group, and, on the other, colleagues primarily in the foreign language research tradition, which draws especially from the history of analytic commentary. The first group found my work perfectly acceptable for promotion. The second lamented the relative absence of critical interventions in the

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RUSSELL SCOTT VALENTINO

Continued from page 2

translations; in other words, they judged the work from their own disciplinary tradition and decided that it was inadequate scholarship. Unfortunately, there were no artists on the dean's advisory committee, so their vote was a unanimous no, and they reiterated the concern about there not being enough critical intervention and analysis in the translations. Given the chance to respond, I pointed out that my foreign language colleagues were treating the translations as ancillary to a scholarly corpus rather than seeing them as products of an arts environment (we have an MFA, not an MA, in literary translation). If we held our Writers' Workshop poets to a similar standard, we would have to rate them down for not providing critical interventions in their own poetic works. This was probably more of an arts argument than I wanted to make, since translation clearly has a scholarly side as well, but they rather forced my hand by not acknowledging the artistic side of it at all. In the end, the dean overturned their decision, but probably not because she accepted the art line;

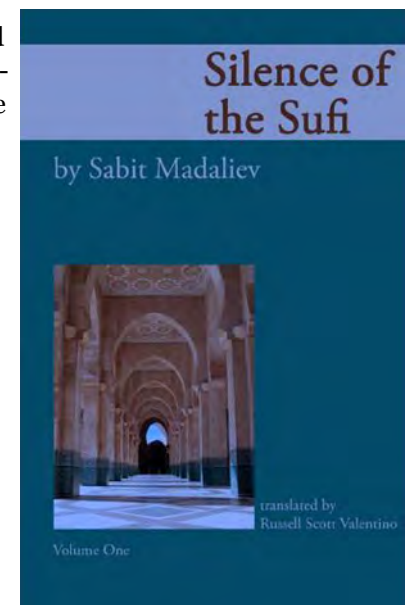
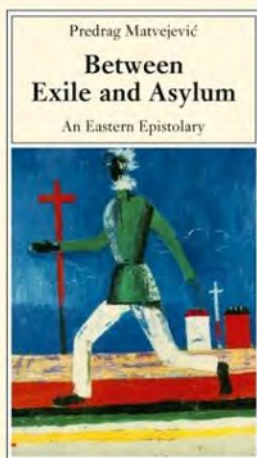
it was the translation of *Persuasion and Rhetoric*, a scholarly work with critical commentary (an introduction, notes, etc.) that made the most difference to her. She had precedent for promoting someone on the basis of this kind of work, so I was promoted. I'm sorry to say that I'm still not sure that someone with a purely literary translation portfolio would be promoted at the University of Iowa, despite its rich writing and translating tradition.

The topic you have chosen for both the Greiss lecture and your preconference seminar has to do with the “rhetorical aspects of translation.” As you just mentioned, you have translated a book on the subject of rhetoric—*Persuasion and Rhetoric*, by Carlo Michelstaedter (co-translated from the Italian with Cinzia Sartini Blum). Is this aspect of writing and translation something that you have been thinking about for a long time or did you first start to think deeply about this through your translation of Michelstaedter?



Yes, a long time. If you were to ask some of my students, they might say it's all I've been thinking about ever since they've known me. It's been a good ten years at least that it's been occupying me, along with other scholarly projects and translations, of course. The Michelstaedter book contributed to it, but the origin was probably my affiliation with the Project on Rhetoric of Inquiry, an interdisciplinary group founded by the economist Donald (now Deirdre) McCloskey and other colleagues at the University of Iowa in the 1980s. Working with them helped deepen my understanding of the role of rhetoric in the construction and presentation of disciplinary knowledge. I would call it deep rhetoric in contrast to the surface kind that people usually think of when you use the word. When I turned the spotlight they had been using onto translation, many things started to make sense. For instance,

in rhetoric-of-inquiry terms, the groundbreaking work of Lawrence Venuti began with an extended ethos argument, basically an analysis of the rhetorical construction of the translator as rhetor, which is what he did in *The Invisibility of the Translator*. But many practicing translators have found that kind of work tangential to their concerns, and I can see what they mean: translation studies in the U.S. has tended to adopt the language of literary theory, very sophisticated, highly developed, but also pretty squarely in the scholarly rather than professional realm. Rhetoric of inquiry has provided me with a middle ground between theory and practice. I'll have plenty more to say about this at ATA.



Among Russell Valentino's literary translations from Slavic languages are *The Other Venice: Secrets of the City* and *Between Exile and Asylum: An Eastern Epistolary* by Predrag Matvejević (from Croatian) and *Silence of the Sufi* by Sabit Madaliev (from Russian).



ADMINISTRIVIA

Becky Blackley, SLD Administrator

Hi, everyone. I hope you have had a wonderful summer and are looking forward to autumn. For those of us in the Slavic Languages Division, autumn means getting ready for the annual ATA Conference. This year's meeting in Denver promises to be full of valuable presentations, seminars, and social events. The Exhibit Hall is always a great source of information on new products and lets us meet face to face with new (and old) clients. The Job Marketplace provides an area to distribute resumé s to potential clients, and the many networking sessions give us a chance to learn from our colleagues. I hope to see many of you there.

There is a preliminary schedule of the SLD conference presentations and seminar on pages 11 and 12 in this issue. Since the schedule is preliminary, the dates and times may be changed, so be sure to check the final schedule when you arrive at the conference. In addition to our division's presentations, there will be many other presentations in various subject areas (law, medicine, science), as well as general business-oriented sessions for both independent contractors and language service providers On page 16



we have noted some sessions and activities in other divisions likely to be of special interest to SLD members.

In the last newsletter, I gave you a taste of the delights that await us at this year's annual SLD banquet at the Red Square Euro Bistro (www.redsquarebistro.com). The final menu is described below. It differs only slightly from the sample menu we printed previously.

(And don't forget the Red Square's Vodka bar with over 100 types of vodka!)

The banquet will be held on Thursday, October 28, from 7:00 p.m. until 10:30 p.m. The restaurant is located within easy walking distance from the conference hotel (directions <http://www.redsquarebistro.com/directions.html>). Your reservation payment includes food, taxes and service, but not beverages. Space is limited, and reservations are already being received. Remember that last year's banquet

in New York sold out, so if you are planning on attending the banquet, be sure that your check for \$45 per person (payable to P. Elana Pick) is received **no later than October 14th**.

Please include the following information with your reservation: your name, name of spouse/guest coming with you, and your email address. You need not specify your menu choices, but if you follow a (non-fish) vegetarian or vegan diet, we would like to know to ensure you have an appropriate meal. You will receive an email confirmation that will serve as your ticket. Please note that since the restaurant requires a guaranteed headcount prior to the banquet, we won't be able to refund your payment if you cancel after October 20th unless there is an SLD member/spouse willing to go in your place. Please mail your check to

P. Elana Pick
125 Oceana Drive East, Apt. 3D
Brooklyn NY 11235

See you in Denver!
Becky

First course:

Mixed Greens Salad

(shallots, blue cheese, brioche, croutons, spiced apple vinaigrette)

"Schi" Classic Russian Soup

(cabbage, carrots, potatoes, red peppers, beef bouillon, sour cream)

Entrées:

Cedar Wrapped Salmon

(grilled asparagus, roasted garlic gnocchi, tomato butter)

Pan Seared Duck Breast

(bacon-potato gratin, broccolini, black currant jus)

Red Square Stroganoff

(grilled N.Y. strip, caramelized onions, mashed potatoes, sour cream-mushroom sauce)

Desserts:

Chocolate Almond Torte

**Fruit Compote, Mango Puree,
Espresso Powder**

Trio of Fresh Fruit Sorbets



Contemporary European Cuisine & Vodka Bar

Alexander Rogozhkin's

The Cuckoo (2002)

Reviewed by Becky Blackley

I first saw the multi-award-winning film *The Cuckoo* when I was working on my Master of Arts degree at Middlebury College. Each summer, the college holds an International Film Festival, and in 2003, the Russian Language School's contribution was *The Cuckoo*, written and directed by Alexander Rogozhkin. For me, it was love at first sight. Since then, I have seen this comedy-romance-drama many times, and each time I discover something new.

The Cuckoo is especially relevant for those of us who deal with bridging the communication gap between languages, for it portrays three people from different cultures who are struggling to understand not only each others' languages, but also each other. The dialog, in Russian, Finnish, and Sami (Lapp), clearly requires subtitles, and separate versions of the film are available with subtitles in either English or Russian.

The story is set in Lapland in September 1944 during the last days of the Continuation War between Finland and the Soviet Union toward the end of the Second World War. Finland had appealed to Nazi Germany for military aid, and German troops were positioned throughout Lapland. A young Finnish private (portrayed by Ville Haapasalo) is forced by his comrades to don a German SS uniform and is chained on top of a high rock as punishment for some unspecified offense. He is left there with no choice but to become a sniper (a "cuckoo" in Russian slang). Meanwhile, a middle-aged Soviet captain (Viktor Bychkov) is being driven away to a court-martial for writing supposedly anti-Soviet poetry. When his jeep is mistakenly attacked by Soviet planes, the captain's escorts are killed, and he is wounded. He is rescued by a young Sami woman (Anni-Kristina Juuso), who drags the unconscious captain back to her coastal reindeer farm. The attack on the jeep and the appearance of the Sami woman are witnessed by the Finn from atop the rock. Once he frees himself, he trudges through the woods, chain still shackled to his ankle, until he finds the farmstead.

Three people, three languages, three cultures. None of them can understand the other languages, but that doesn't stop them from talking to each other. And each one supposes that somehow they can make the others understand. The Finn does manage to convey that he wants tools to remove the chain. When the woman goes inside her hut, he notices a Soviet army cap in the wash trough. He enters the hut and sees the Russian lying on the bed. While trying to figure out the situation (Is this man her husband?), the Finn amiably babbles away. Still weak from his wounds and believing that the Finn is a German soldier, the Russian just wants him to shut up and go away. But the Finn continues trying to be friendly:



Finn: I'm Veiko. And you? Ivan?

Russian [annoyed]: Пошёл ты! [**Poshyól ty:** *scram, get outta here, go away...* and some less polite variations. Subtitle: **Get lost!**]

Veiko [turns to the woman]: [points to himself] Veiko, [points to the Russian] Psholty [Subtitle: **Gerlost**], and you?

Sami: Anni. I told you my real name. You can put the eye on me now [with a flirtatious wink].

Veiko: Anni, Psholty, Veiko. It's a pleasure to meet you. It's a shame we haven't got anything to celebrate with.

Thus is born the running gag of the film: both Veiko and Anni think the Russian has responded with his name and thereafter address him as Psholty, a slightly mangled variation of "Poshyol ty." (If you're watching the film with someone who is dependent on the subtitles, be sure that they realize that *Gerlost* is a corruption of *Get lost*.)

Once Psholty has recovered from his wounds, the three try to find a way to coexist. Veiko decides to build a sauna for Anni. Psholty decides to cook mushrooms for her, oblivious to her dire warnings to not eat them. And Anni, whose husband was taken away to war four years earlier, starts to flirt with Veiko, subtly at first and then more brazenly. Here he understands her meaning quite well.

Anni [to Veiko soon after his arrival]: It's my fourth year without a man. Last night I hugged the Russian. He slept, but I was aching below the tummy.... Four years without a man, and then two at once. Have the spirits read my thoughts? ...I wouldn't mind if you threw me down on a deerskin, lad. I've already forgotten what it's like.

Veiko: Don't kid around. I haven't seen a woman in two months. Now even a hunchback looks like a princess to me.

Veiko, while never letting go of his rifle, tries to make friends with Psholty, but is frustrated that he can't make

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Psholty understand that for him the war is over and he doesn't regard Psholty as his enemy. Veiko was a university student when the war started, and he cleverly grabs at whatever literary references he can think of to help him get across the message that he is a pacifist. Psholty, however, still believes he's a fascist, a word that Veiko clearly understands.

Veiko: Think I'll kill you? My war is over, my friend.

Understand?

Understand? My war is *over*.

[*pauses to think*]: Leo Tolstoy. *War and Peace*.

Psholty [*challengingly*]: Shoot, scum.

Veiko [*louder*]: Leo Tolstoy. *War and Peace*.

Understand?

Psholty: I understand you're a fascist. You burnt Yasnaya Polyana.

Veiko: I'm not a fascist. I'm a Finn.

Psholty: Fascist!

Veiko [*exasperated*]: You idiot! Fyodor Dostoyevsky.

You idiot!

I was at university, then the war. I didn't want to fight.

Psholty [*to himself*]: I can't understand a word.

Veiko: I'm tired of fighting! Ernest Hemmingway. A

Farewell to Arms!

[*giving up, apologetically*] I don't know Russian. I should have studied it. Sorry, Psholty.

Even after Psholty finally understands that Veiko isn't German, he still insists on calling him "Fritz SS." He just can't allow himself to let go of his hostility, suspicion, and distrust.

As the scenes move seamlessly from the serious to the philosophical, to the poignant, to the comic, each character takes part in these pseudo-conversations, which are really parallel monologues. As if thinking out loud, they relate experiences from their lives. Perhaps the privacy created by the language barrier has made it easier to express feelings they otherwise might hide. And the others listen intently, then reach their own (invariably incorrect) conclusions and respond with total *non sequiturs*. In one of my favorite scenes Psholty finds the packet of "evidence" to be used against him in the court-martial. It contains his diary and other personal items, as well as the details of the false charges made against him, and he wants to express his outrage and dismay to Anni.

Psholty: Scum! The political officer informed on me!

Snot-nosed kid! Hadn't served a week at the front, and he informs! I was like a father to the boy.... He says my poems are rubbish! Sergei Yesenin himself told me to write. My dad was a taxi driver [and was] driving Yesenin... I was sitting in the front seat, reading out my poems. He said, "You need to write." He even signed his photograph. [*Shows the photograph to Anni.*]

Anni: Your wife? She's beautiful. The soldier men took my husband away four years ago.

Psholty: See, it's Yesenin himself! I wrote poems about

the beauty of nature to stay sane at the front. God knows what he saw in them.

Anni: Don't worry, you're still alive, and your wife is very beautiful. Just don't eat mushrooms or you'll go loony. [*Nods toward the mushrooms.*]

Psholty: Ah... The mushrooms will be ready soon. We can eat. But we need some salt.

Anni: Yes. Mushrooms are bad. They can be poisonous.

The three actors are superb, most notably the captivating Anni-Kristina Juuso. Though this is her film debut, she can say more with her eyes and a slight turn of her head than many, more seasoned, actors can convey through dialog. In the scene where she surprises the two men in the sauna (and then proceeds to take some not-so-subtle peeks at their naked bodies), she is sublime. Juuso even manages to steal the scene that follows, despite the fact that she is entirely off camera the whole time.

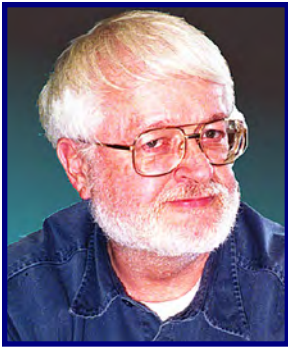
The emotional turning point of the film comes when a biplane crashes in the nearby woods. Veiko and Psholty rush to the site and are not prepared for what they find. Psholty's misinterpretation of Veiko's reaction leads to a near-fatal confrontation. Ironically, it is this event that finally shatters Psholty's emotional barrier and allows him to accept Veiko as a fellow human being and friend.

The Cuckoo is not a war film. It's an anti-war film, but the message isn't heavy-handed. The focus is always on the interaction between three human beings thrown together by the quirks of war. In the middle of the madness, two men, each struggling to make sense of what had happened to him, find peace in Anni's bucolic sanctuary. Here they take respite from the war while she heals their wounds, both physical and emotional. The film is a parable with the message that war is a misunderstanding between people, which occurs not because they are speaking different languages, but because they don't understand each other. Understanding goes far deeper than words.

Visually, the film is superb. It was shot on the Kola Peninsula in September 2001. The skillful cinematography by Andrei Zhegalov seems to savor the vast landscape, which, through costuming, make-up, and cinematic effect, has been bathed in cool, washed out pastel hues. Only one scene is shot outside of these subdued, almost monochromatic, tones: the mystical scene in which Anni conjures up ancient Sami rituals to guide Veiko's spirit back from the path to the land of the dead. For this scene, her hut is illuminated in vivid tones of red and gold, while he walks down the path in a barren land washed in intense indigo. The music by composer Dmitri Pavlov further enhances the atmosphere as he weaves the timbres of native Sami instruments into baroque chordal themes.

The film has a perfect ending, carrying the themes of love, humanity, and understanding to their logical conclusion and leaving the viewer with a few final laughs. It is in the last couple of scenes that we learn the true meaning of the film's title and Psholty's real name, which is...

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Dirty Russian: Everyday Slang from “What’s Up?” to “F*%# Off!”

Reviewed by Roy Cochrun

Compiled by: Erin Coyne and Igor Fisun

Publisher: Ulysses Press, Berkeley, CA

Publication date: 2009

Price: \$10.00; **ISBN:** 978-1-56975-706-2

Available from: Amazon.com; Barnes and Noble; Borders; more

Number of pages: 197

Number of entries: Not given

A few years before I retired from my old job, networked computers were being deployed to every desk and with them access to all sorts of things to make one’s job easier and faster. In particular, dozens of non-proprietary dictionaries or word lists compiled by native speakers were being scanned and placed on-line, removing the need to share the one or two copies in an office among 15 or so linguists. One of those dictionaries contained profanity only and evoked complaints from the more sensitive among the work force, who didn’t seem to understand that profanity was and is a part of language, and without knowledge of the meaning of *those* words, the whole meaning of an important translation literally could “be lost in the translation.”

Since those days, Russian linguists have seen a few dictionaries or “word books” published to help them with slang and profanity, most notably *Русский сленг (Russian Slang)*, compiled by Vladimir Shlyakhov and Eve Adler, Barron’s Educational Series, Inc., Hauppauge, NY, the second edition copyrighted 1999, 296 pages. Two others were *Dictionary of Russian Obscenities*, compiled by D.A. Drummond and G. Perkins, Scythian Books, Oakland, 1987, a scant 92 pages, and *Dermo! The Real Russian Tolstoy Never Used*, Edward Topol, Penguin Books, New York, 1997, 140 pages, and not really a dictionary at all, being more of a textbook.

Now comes *Dirty Russian, Everyday Slang from “What’s Up?” to “F*%# Off!”* compiled by Erin Coyne and Igor Fisun. *Dirty Russian* is a textbook too, making it very difficult to look up terms. It would have been nice if both *Dermo!* and *Dirty Russian* could have an appendix listing all terms in alphabetic order and referring to the page(s) on which the term appears. In this modern era where computers can sort just about everything alphabetically backwards and forwards, it is inexcusable not to have an alphabetized list, especially for anything published as recently as 2009!

Dirty Russian, as so many books today, is published in soft cover. The fonts are of a proper size, so there should be few problems reading the text. The authors actually are a married couple and they dedicate the book to their

young daughter whom they expect someday to be embarrassed by the work. They pull no punches with the vocabulary, hence the probable future embarrassment. Terms there include everything from the most innocuous, such as the “как дела» of the title, to the Russian phrase for the rest of the title (which, when discussed inside, is not disguised with special characters, but spelled out correctly both in Russian and its English equivalent). The book is divided into nine chapters, from «Howdy Russian» through «Body Russian» to «Hungry Russian.» If there’s a slang term, especially a dirty one, it is found inside. If the book were a dictionary, it would be considered English-to-Russian.

Besides the lack of an alphabetized list of the Russian terms as an appendix or index, there also is this: «... because you’ve been studying the language for a while now... [y]ou’re not gonna find... any grammar lessons.» But it turns out they can’t help themselves. The authors proceed to discuss *мы* and *вы*, to tell us how many cases there are and what that means, to talk about gender and pronunciation and even to show us what each Cyrillic letter looks like and how to pronounce it! Terms and phrases are introduced first in English. Then, adding insult to injury for those who have “been studying the language for a while,” the Russian translation for each one is spelled out phonetically in Latin letters before the Russian translation is provided.

In trying to ascertain if there is anything new in this work, several terms that, one hopes, may be used in mixed society, were checked at random first in *Dirty Russian*. (In the list below, translations are given exactly as they appear in the book.) Terms were checked in *Russian Slang* as well as Kenneth Katzner’s well known *English-Russian/Russian-English Dictionary*. *Dermo!* was not checked, nor was *Dictionary of Russian Obscenities*, as, well, I’m trying to keep it clean. As can be seen from the short list that follows, there are indeed terms not found in the more common reference sources.



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Накатить (wet our whistles)	Does not appear in either
Зема (a fellow soldier from your hometown)	Appears in <i>Russian Slang</i>
Дух (a recruit in his first year of service)	Appears in <i>Russian Slang</i> as “a young soldier.”
Анаша (pot — <i>the type one smokes</i> [author])	Does not appear in either
Презерватив (condom)	Appears in Katzner
Голубой (gay)	Appears in <i>Russian Slang</i>

In addition to terms that are difficult to find in other sources, this book contains a section on Russian Internet language called *Netspeak*, also difficult to find translated into English. There are 41 terms listed, among which are:

- Превед (Hi!)
- Флуд or флудилка (misc. or miscellaneous)
- Гоша (Google)
- Яша (Yandex)
- Аббасака! (ROFL!)
- Пацолом (LMAO)

The best thing about this book is its insights into Russian culture. Throughout are explanations about why Russians say or do certain things relative to terms introduced in the text. To this writer, who has visited the CIS several times, but only briefly each trip (and not since 1998!), and then in the company of escorts, this information about *real Russians* is invaluable. The more a non-native speaker knows about the culture of those who use the language being translated, the better chance the translator has of capturing the true meaning of a word or phrase, especially if one is translating fiction. For its low price, *Dirty Russian* makes a worthwhile addition to the shelf, if only for the cultural insights.

SLAVFILMS *Continued from page 6*

Note: Be sure to watch the extra feature, “The Making of The Cuckoo.” The comments from the director, producer, cinematographer, composer, and each of the three actors are enlightening. And you’ll love hearing (and seeing) Juuso belting out a lively Sami song.

PG-13

**Parents Strongly Cautioned.
Sexual content and violence.**

Be sure to select either the version with subtitles in English or the version with subtitles in Russian.

RENTAL: Available from Blockbuster and Russian DVD.

<http://www.blockbuster.com/gifts/catalog/movieDetails/211942>

<http://www.russiandvd.com/store/helprental.asp?>

PURCHASE: Available from Amazon.com (Marketplace) and Russian DVD.

New from \$24 to \$96.99: http://www.amazon.com/gp/offer-listing/B0000DGKI7/sr=/qid=/ref=olp_tab_new?ie=UTF8&coliid=&me=&qid=&sr=&seller=&colid=&condition=new

Used from \$3.34 to \$99.95: http://www.amazon.com/gp/offer-listing/B0000DGKI7/sr=/qid=/ref=olp_tab_used?ie=UTF8&coliid=&me=&qid=&sr=&seller=&colid=&condition=used

DVD-PAL version with Russian subtitles (won’t play on standard American DVD player) \$19.99: <http://www.russiandvd.com/store/product.asp?sku=30488&genreid=&genresubid=>

DVD-NTSC with English subtitles (out of stock at the time of writing): <http://www.russiandvd.com/store/product.asp?sku=33385&genreid=&genresubid=>

**REVIEWERS OF UPCOMING
CONFERENCE PRESENTATIONS
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**BE A BOOK REVIEWER
FOR SLAVFILE**

We hope you find the book reviews in this issue interesting. You too can review books for us, gaining information, fame and continuing education points. Any book not previously reviewed in our pages pertaining to translation, Slavic languages, literature or culture is appropriate. Please contact Lydia or Nora (see masthead for addresses) for further information. See page 7 for a list of reviewable books available at Russia Online, Inc. at a substantial discount for SlavFile readers.

MORE THAN WORDS

By Michael Ishenko



Let me begin with an example to make my point clear:

Subject: *The Master and Margarita* by Mikhail Bulgakov, a Russian classic translated into English. Place: Moscow, USSR. Time: 1930s. One of the book's

central characters, the Master, writes a novel about Jesus Christ and Pontius Pilate. Fierce attacks by the official press follow. At the end of Chapter 13, the Master burns his novel; his beloved, Margarita, steps out for just a few hours; late at night, in mid-October, the Master is left alone in his tiny basement apartment. "Fifteen minutes after she left me, *there was a knock at my window*," the Master recollects [emphasis added]. He continues: "Well, on that night in mid-January [*i.e.*, three months later], in the same coat, *but with the buttons torn off*, I shivered with cold in my yard" [emphasis added].¹ Now let's see what further information can be drawn from these simple facts by the Russian reader.

First, the 1930s. The infamous period in Soviet history when Stalin's political purges were about to hit their high point. To write an ill-timed novel like that in a country where religion was outlawed, and hundreds, if not thousands, of Russian Orthodox priests had been either put to death or sent to gulags, meant almost certain arrest. So, to the Russian reader, the knock on the door or window in the middle of the night could only mean one thing: the arrival of the Soviet political police, the OGPU/NKVD (better known in the West as the KGB, an abbreviation coined only after Stalin's death in 1953). Bulgakov didn't bother to expand upon that—to him and to millions of Soviets it was quite obvious. (It was quite obvious to my generation, too, and perhaps to my son's generation. Times change, however: in the 2005 Russian TV series, *The Master and Margarita*, this scene is continued beyond the mere knock on the window; moreover, the secret agents that turn up to arrest the Master and search his apartment are wearing uniforms—something they never did in real life.)

In the second sentence quoted above, the reference to the torn-off buttons is also pretty lucid (at least to its Russian readers): it was (and perhaps still is) common practice in Russian SIZOs (pretrial detention centers) to remove belts, shoelaces, and buttons from detainees' clothes. In other words, this reference implies that the Master has just spent three months in detention.

Two simple sentences—just a few words—and considerable implicit information for the reader to decode. A task that appears so easy and natural to the Russian reader may prove problematic to someone unfamiliar with these

specific aspects of Russian history. What we ex-Soviets heard from our parents and grandparents about the fatal "knock on the door" in the middle of the night may appear inscrutable even to professional literary translators. Characteristically, Mirra Ginsburg translated the first of the two sentences cited above («Через четверть часа после того, как она покинула меня, ко мне в окна постучали») as "Fifteen minutes after she left, *someone knocked at my window*" [emphasis added]. *Someone*? The Master knew only too well just who that "someone" was.

This is how my idea for a new *SlavFile* column materialized: I thought that, at the end of the day, translation is not limited to words, or phrases, or sentences. Ultimately, the essence of translation is bridging a gap that inevitably exists between any two cultures. This extralinguistic realm seems to be what poses the greatest difficulty, especially in literary and journalistic translation.

Consequently, I suggest a sort of translation practicum: We *SlavFile* readers will look (online or elsewhere) for small samples, like the one I present below, and offer our respective analyses and translations. Others will comment on both the analyses and translations and perhaps offer their own versions, too. With luck, a professional "chain discussion" will follow, focusing on a very important area of cultural expertise that many nonnative translators so often lack. All *SlavFile*-covered languages and all translation directions will be welcome, of course.

The 63-word Russian sample I offer to the readers for review is an excerpt from an actual Russian-into-English translation job I did several years ago. It is taken from a pretty sizable article published online by *Moskovsky Komsomolets* (www.mk.ru) on July 5, 2005 about the arrest of a con artist who had swindled World War II veterans out of their military decorations and even run an underground museum to add credibility to his scams. The story is in the public domain and can easily be located online. Here is the original Russian excerpt:

В ТЮРЬМЕ НЕ БЕЗ УДОДА

Аферист воровал у ветеранов ордена
для подпольного музея

Черный антикварный рынок понес тяжелую утрату. Из рядов аферистов временно выбыл и дожидается суда в 5-м следственном изоляторе, что на Выборгской улице, известный в определенных кругах мошенник-фалерист Александр Карманов по кличке Удод-старший. Этот жулик навсегда войдет в историю отечественной криминалистики как самый удачливый и изобретательный охотник за чужими боевыми наградами. [...]

The article is titled В ТЮРЬМЕ НЕ БЕЗ УДОДА (literally, "a prison is not without a hoopoe bird," an obvious

Continued on page 10

¹ The second sentence is cited from Mirra Ginsburg's translation (*The Master and Margarita* by Mikhail Bulgakov, translated by Mirra Ginsburg, Grove Press, New York, 1995).

play on the Russian saying, *В семье не без урода* (literally, “no family is without a freak,” which has about the same meaning as the English “there is a black sheep in every flock”). In the Russian title, *семья* is replaced with *тюрьма* (because the swindler ended up in prison) and *урод* is replaced with *удод* (because *Udod* [*i.e.*, a hoopoe bird] is the criminal’s alias). Of course, both pairs (*семья–тюрьма* and *урод–удод*) match in terms of rhyme and rhythm, and that’s what forms the basis for the spoof. Not a very elegant spoof, perhaps, but interesting for our purposes nonetheless. (Parenthetically, not many present-day Russian journalists can be referred to as masters of style, I’m afraid. Nor do they exhibit a good sense of taste, tact, or proportion. Let’s think of it as just one of the many teething problems experienced by the new journalism born of toothless Soviet-era journalism.)

I translated the above title as “Another Bird Jailed”—hinting, of course, at the English word *jailbird*, consistent with the avian alias the central character had. The Russian subtitle, *Аферист воровал у ветеранов ордена для подпольного музея*, is translated as, *Con Artist Swindled WWII Veterans Out of Their Military Decorations to Stock an Underground Museum*. The translation appears somewhat “expanded” vis-à-vis the original Russian, but I believed such expansion necessary to fill in the kind of cultural gap that I mentioned above (*ветеран*, in contemporary Russian use, is a *World War II* vet perhaps in 90% of all cases; for the same reason *ордена* become “military decorations”).

Nonnative speakers of Russian translating into English may not know that the phrase *понес тяжёлую утрату* (*sustained a heavy loss*) is a classic beginning for a standard Russian obituary eulogizing a celebrity. This reflects the mocking style the authors chose to start their article about the arrest of a legendary thief. The phrases *из рядов* (*out of the ranks*) and *войдет в историю отечественной криминалистике* (literally, *will be entered in the historical records of national criminalistics*) also fall under the same category. In my English translation, I chose an identical English phrase for the former (*sustained a heavy loss*), but slightly “Americanized” the latter to make it strike a chord with the American reader: Instead of historical records, the crook’s name will be added to *the Criminal Hall of Ill Fame*.

In my original translation, I used the term *faleristics* because this particular translation job was ordered by a genuine *falerist*, so the use of this term was quite justified under the circumstances. Even though the term doesn’t seem to be listed in established dictionaries or encyclopedias, googling it will produce more than 25,000 hits for *faleristics* and about 13,700 for *phaleristics*, plus a Wikipedia article on the subject. However, after receiving some comments on this paragraph from colleagues, I replaced *faleristics* with a descriptive participial phrase, *specializing in military medals and decorations*, to make the story more comprehensible to the general public and made some other minor changes. Here is the resulting translation:

ANOTHER BIRD JAILED

Con Artist Swindled WWII Veterans Out of Their Military Decorations to Stock an Underground Museum

The world of black-market antiques has sustained a heavy loss: Aleksandr Karmanov, a.k.a. “Hoopoe Bird Sr.,” an infamous con artist specializing in military medals and decorations, has temporarily left the ranks of swindlers and is awaiting trial at Detention Center No. 5 on Vyborgskaya Street. He has won himself a place in the Russian Criminal Hall of Ill Fame as our most successful and resourceful collector of combat decorations earned by others. [...]

In the late 1970s, I remember someone asking me, half-jokingly, if I could suggest any criteria for describing a foreigner as completely fluent in Russian on a native-speaker level, and I replied, not so jokingly, that anyone could be considered to have achieved full “control” of the Russian language if he or she could both understand and appreciate page 16 (the humor column) of *Literaturnaya Gazeta* and Vladimir Vysotsky’s lyrics. Here in the United States, an American colleague of mine has been supplying me, for many years now, with helpful background information, including country songs, baseball events, familiar quotations from TV shows, and so on and so forth, as part of my personal “Americanization campaign.” We all need this cultural knowledge if we want to become real language professionals.

And finally, a quick “linguisticultural” quiz for those non-Russian linguists who translate from Russian into English. You may have heard or read the Russian saying, *Боливар не выдержит двоих*, which has been used quite widely in colloquial Russian as well as in Russian newspapers and magazines for at least several decades. (That is why I address this question to our non-Russian colleagues.) I last came across this phrase in an interview with the Russian writer Daniil Granin. Here is an excerpt for immediate context:

Своим литературным дебютом [Д. Гранин] считает публикацию рассказа в журнале «Звезда» в 1949 году: тогда же ему (носившему фамилию Герман) пришлось взять псевдоним Гранин — по настоятельному совету однофамильца и на тот момент известного писателя Юрия Павловича Германа, утверждавшего, что единственный ленинградский журнал, как **Боливар, двоих не выдержит**. [Emphasis added.]

(«Бульвар Гордона», № 25 (269), 22 июня 2010 г.)

My questions are: *What does the phrase in boldface mean and do you have any idea about its origin?* [Astute *SlavFile* readers should have a leg up on this one: see the Fall 2007 issue, page 15—Eds.]

I would greatly appreciate *SlavFile* readers’ thoughts about the proposed subject-matter, my “falerist” translation and, of course, the quiz, and I look forward to your feedback and suggestions.

Michael Ishenko translates from English into Russian, from Russian into English, and from Ukrainian into English. He lives in the San Francisco Bay Area and can be reached at ishenko@aol.com.

Conference Program for the Slavic Languages Division (Preliminary):

This is the preliminary schedule of Slavic Languages Division sessions and events. The schedule is subject to change. Please check the final program when you arrive at the conference.

Wednesday, October 27 (Pre-conference seminar)	
Pre-conference Seminar L	2:00 – 5:00
Translation as Writing and Rhetoric: A Workshop (All levels. Presented in English.)	Russell Valentino (Division Distinguished Speaker)
This seminar will provide a hands-on workshop for participants to explore the rhetorical, broadly persuasive aspects of translation, especially literary translation. After a presentation of the basic theme (which will form the basis of the annual Greiss lecture), participants will engage in a variety of writing analyses and exercises, including a series of intra-lingual translations designed to increase fluency and creativity.	

Thursday, October 28	
SL-1	11:30 – 12:30
The Persuasive Art of Translation (13 th Annual Susana Greiss Lecture) (All levels)	Russell Valentino (Division Distinguished Speaker)
Whether computers can or can't think remains a debated question. It is clear, however, that they do not engage in persuasive acts; they do not engage in rhetoric. This becomes especially evident when one considers the rhetorical aspects of translation—by people. For the annual Greiss lecture, I propose to explore the implications of translation as a form of persuasion, as speech intended to move an audience, from the level of character to that of lexeme, employing examples from diverse kinds of translation, including the technical, the spoken, and the literary, in an attempt to shed light on translation as a persuasive art.	
SL-2	2:30 – 3:30
Taking the Russian → English Certification Exam (All levels)	Nora S. Favorov and James E. Walker
While this presentation is primarily designed for people interested in taking the Russian into English certification exam, it may also be informative for those who are thinking about taking the exam in other language combinations. The presenters (who are also certification graders) will review the core documents used in grading ATA certification exams and will use specific Russian-to-English examples to illustrate how exams are graded. A number of examples will focus on the issue of idiomatic versus literal translation.	
SL-3	4:00 – 5:00
Slavic Languages Division Annual Meeting (All levels)	Becky Blackley and P. Elana Pick
The annual meeting will include reports on the newsletter and web site, suggestions for presentation topics for next year's conference, and other division business. There will be an open discussion at the end of the meeting during which members may bring up issues they would like to have addressed.	
7:00–10:30 Slavic Languages Division Annual Banquet (Advance Reservations Required)	
(See reservation information in the Administrivia column.)	

Friday, October 29	
SL-4	2:30 – 3:30
Contemporary Russian: Enhanced Vocabulary, Endangered Syntax (All levels)	Elizabeth Macheret
The social upheaval and the new openness of Russia to the world continue to cause considerable changes in the Russian language. This presentation will review the major trends in the development of the Russian language, including the influence of American culture and technology. Regretfully, disregard of the rules and standards of Russian grammar and syntax is widespread in Russian mass media, politics, and commerce. These occurrences will be considered in detail, and recommendations for translators offered. During the presentation, analysis and examples from various texts will serve as a starting point for a discussion on effective translation strategies.	

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BEGINNER'S LUCK

Liv Bliss (perennially novice translator)



*Every breath you take,
Every move you make,
Every bond you break,
Every step you take,
I'll be watching you.*

From the album *Synchronicity*, lyrics by Sting

The persistently creepy song “Every Breath You Take” was released in 1983, when the concept of privacy still meant something (except for those being stalked by their exes). Today it’s a fact of life that “Internet privacy” is an oxymoron. Our lives are hung out there for all to see, but that doesn’t mean there aren’t a few things you can do to protect yourself.

Full disclosure, now: I try very hard to manage my own online presence, probably helped by the fact that the only networking site to which I subscribe (and that I would recommend to anyone) is LinkedIn. I’m not a Facebooking MySpacing Twitterer—not yet, at least. But if I were, I would be sure to understand the site’s privacy policy and to have the privacy settings exactly the way I wanted them. And to check periodically, in case they had defaulted back to the “public option,” which has happened with Facebook in the past.

You can start with a no-brainer, by seeing what comes up when you Google yourself. If you see things you don’t like (outdated resumes posted where you never posted them, blatantly false information), it’s worth going to the offending site and trying to contact a real human being, to get the information removed. I recently had a surprisingly smooth ride with LWorld Media, which had picked up a horrendously ancient “Web site” of mine and had repurposed it as a business listing. (Gulp.) After a rapid e-mail exchange, though, the listing was gone and hasn’t yet resurfaced.

That’s a whole other subject: it’s not impossible that a deleted listing could pop up again, like that nasty stain on the carpet. So if a hit that you have had removed was particularly upsetting to you, you may want to check occasionally, in case it has resurrected itself in its original location or somewhere else.

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Conference Program for the Slavic Languages Division *Continued from page 11*

Saturday, October 30

SL-5	10:00 – 11:00
Launch Campaign! Developing and Using Rocket and Space Terminology (All levels)	Alex Lane
This presentation focuses on technical terminology used in the course of a multinational "campaign" to launch a communications satellite into orbit from Baikonur, Kazakhstan. Besides the terms themselves, techniques are discussed for developing subject-area terminology from various sources, and terms also used commonly in the broader rocket and space community are compared.	
SL-6	11:30 – 12:30
Introduction to Baby Talk (All levels. Presented in English with Russian examples.)	Anastasia L. Korolova and Lydia Razran Stone
A woman tells her houseguests they will have to "stand in the corner" if they don't stop bickering. A man catches his coworker pocketing office supplies and responds with the playground threat, "I'm telling." Why use "baby talk" to address adults? We will discuss various purposes and effects of using children's phrases in adult communications. In order to help translators and interpreters recognize and render their literal and communicative meanings, cross-cultural issues will be emphasized and Russian<>English glossaries will be provided. Although we will use Russian examples, we will try to make this presentation completely understandable to speakers of all languages.	
SL-7	2:30 – 3:30
A Hot-blooded Young Miss from Kamchatka: Issues in Translating Limericks (All levels. Presented in English and Russian.)	Vladimir J. Kovner and Lydia Razran Stone
The limerick has had a long history of use in English for humorous nonsense poems (often salacious) and social commentary. Recently limericks have become a preferred form for expressing epigrammatic satirical wit in Russian. We have been translating limericks between Russian and English and have confronted translation dilemmas that have relevance beyond this particular form. In our presentation we will briefly discuss the nature, history, and uses of the limerick and why it is so suited to the purposes it has served. We then will turn to translation issues and some of their solutions, illustrating our points with bilingual examples.	

BEGINNER'S LUCK

Continued from page 12

Owning a real, functioning Web site or blog naturally adds another dimension to this issue. But unless somebody actually copies large chunks of content from your site (which isn't even legal), the problem of obsolete information derived from it should not apply. After all, when interested parties click on the links to your site that have probably proliferated like mushrooms across the Web, they should come into the most recent version, updated and thoroughly vetted by you. Which is a level of control that's great to have.

In our business, of course, an online presence of some kind is inevitable, and it would be comforting to know that it is as you want it. So, while the coffee's perking, go to Vizibility's www.onlineIDcalculator.com and follow the ridiculously easy instructions to be given a ridiculously simplistic assessment of your online persona. (And to get an "I'm digitally distinct" badge for your Web site or blog, if that floats your boat.)

You can also set up Google Alerts (www.google.com/alerts) to let you know when new content containing your name goes online. (That's probably not what this service was invented for, but still...) If you do that, though, it's best to be blessed with a name that cannot be easily misinterpreted. Google, bless its heart, doesn't know the difference between Liv Bliss and Bliss, Live. I must have a word with Larry and Sergey about that one of these days.

Then there are the truly invasive sites. The one that most recently got my undies in a bunch is www.spokeo.com, which prides itself on being "Not your grandma's phone book." (I'll say.) Go there and see what the world thinks it knows about you. Imagine my delight on perusing a roster of "my" leisure activities so long, it's amazing I get any work done at all. And being put under the wrong sign of the zodiac. And realizing that my financial health is less than halfway between terrific and terrible, and that my neighborhood is "Below Average" (says *who?*). The other sites I checked, such as www.socialdiligence.com and www.zaba.com, seem to offer far less comprehensive information than Spokeo does without charge. (Although on Zaba, the starting price for more detailed reports is only 99¢, which surely encourages people to buy. But one assumes that bargain-basement purchasers get what they pay for.)

Back to Spokeo. If you've gone there and don't like what you see, there is a short and relatively easy process to get yourself removed. I went to Contact Us and made an inquiry, which immediately produced a page headed by "It looks like you're asking about removing your information from Spokeo." (The user-friendly approach is to Spokeo's credit.) But you don't need to go through all that. Here's how you remove your name and phone listings pronto:

1. Go to the page of the listing you want removed.
2. Copy the URL from your browser's address box. (It will contain your name and other identifying information.)
3. Click on Privacy at the bottom right of your screen or go to www.spokeo.com/privacy.
4. Paste in the URL from Step 2.
5. You will also be asked for your email address (for Spokeo's own security) and will have to copy a wobbly-letter captcha text (and be persistent: sometimes it's hard to distinguish a limping sans-serif "J" from a drunken "V"). When you've successfully done this, you'll be told, in red type, to check your email inbox.
6. Check the inbox of the email address you gave, for a confirmation email. My confirmation was dumped straight into Junk, so look around if you don't see anything in a few minutes.
7. Click on the link in the email.
8. That's it. The directory listing should be removed immediately. Mine was.

After all this, though, the extent and detail of your Internet e-trail would probably still astound you. Some years ago, an old school friend, a librarian, managed to track me down across several decades, two changes of surname, and three continents. People who can do that are, I've found, often cagey about revealing their methods. But I *will* drag it out of her one day.

Finally, as to things that we willingly reveal about ourselves; you already know not to post *anything* online that you wouldn't want your most straight-laced client to read. Yes, the commonplace form of this truism ends with "wouldn't want your mother to read," and that's great advice too. The world of translators and interpreters, though, is anything but commonplace.

If you have something to add to this subject—and it would be great if you did—Liv may be contacted at bliss.mst@gmail.com.

CONFERENCE PRESENTATION REVIEW

Highlights from *Noob No More: Making the Most of Internet Resources in Translation*

A presentation by Megan Lehmann and Eugenia Tumanova

Speed and accuracy, accuracy and speed. In today's fast-moving translation industry, the romanticized image of a translator browsing dictionaries and pondering the *mot juste* has been supplanted by that of a harried one, juggling tight deadlines and client demands for high quality output. With the boundless wealth of the World Wide Web at their fingertips, translators are under more pressure than ever to find and translate unfamiliar terms and abbreviations without going back to their client with questions.

To help earnest translators rein in the time spent trawling the web for evasive terms, we suggested some tools and strategies in our presentation at last year's conference:

- Separate time spent "searching" from time spent "researching";
- Develop a personal search strategy that builds on your findings;
- Identify reliable websites and use multiple sources to confirm your findings;
- Adjust your search terms instead of looking beyond the second page of search results;
- Know when to stop!

All search engines offer a variety of sophisticated ways to target your queries. Read through the following tips from Google and Яндекс and take your search to the next level:

- Google: [Basic Search Help](#) and [More Search Help](#)
- Яндекс: [Базовые возможности](#) and [Памятка по использованию языка запросов](#)

Those who already have a methodical approach to online searching and have every sophisticated search trick up their sleeve might still benefit from some shortcuts:

- In Firefox, set up [Smart Keywords](#) for your favorite online dictionaries to enable searching directly from the browser Location bar, without first loading the dictionary website and typing your query into the search box there;

- When working on a large project in a narrow field, consider using Google's [Custom Search Engine](#). This tool allows you to run queries on a selection of websites of your choice. Go one step further and add it to a customized homepage in your default browser or build a macro to launch it directly from your text processor.
- Adopt your browser's bookmark tagging system for a more intuitive and flexible way to manage your links or set up an account with [Delicious](#) or [Zotero](#) to make them accessible from any computer or mobile device.

We invite you to browse our [original presentation](#) and write us with your insights or questions.

Megan Lehmann currently freelances as a Russian-into-English translator. Prior to moving to Newark, New Jersey in 2007, she lived and worked as an in-house translator in Moscow for approximately 7 years. Eugenia A. Tumanova is a RU/FR → EN translator based in New York City. She currently works in translation quality assurance. She holds a Master's in Translation and Interpretation from the Monterey Institute of International Studies. She can be contacted at eugenia@tumanova.org.

The screenshot shows the Yandex search engine interface. At the top, there is a search bar with the text "Яндекс" and "ПОИСК → ПОМОЩЬ". Below the search bar, there are several links for help and search options. A yellow box highlights the "Памятка по использованию языка запросов" (Search Query Language Usage Guide) link. Below this, there is a table with two columns: "Пример" (Example) and "Значение" (Meaning). The table contains several rows of search queries and their corresponding meanings.

Пример	Значение
"К нам на утренний рассол"	Слова идут подряд в точной форме
"Прибыл * посол"	Пропущено слово в цитате
полгорбушки & мосол	Слова в пределах одного предложения
снаряжайся && добудь	Слова в пределах одного документа
глухаря куропатку кого-нибудь	Поиск любого из слов
не сможешь << винить	Неранжирующее "и": выражение после оператора не влияет на позицию документа в выдаче
я должен /2 казнить	Расстояние в пределах двух слов в любую сторону (то есть между заданными словами может встречаться одно слово)
государственное дело &&/3 улавливаешь нить	Расстояние в 3 предложения в любую сторону
нешто я ~~ пойму	Исключение слова пойму из поиска
при моем /+2 уму	Расстояние в пределах двух слов в прямом порядке
чай ~ лаптем	Поиск предложения, где слово чай встречается без слова лаптем

PUBLISH OR PERISH! (IN ENGLISH, THAT IS)

R. B. Worobec



In 1898, when asked what he thought was the most significant political development in the 19th century, Germany's Iron Chancellor, Otto von Bismarck, replied without hesitation:

"The fact that North America speaks English." It was a remarkably far-sighted statement from the man who transformed Prussia into Germany and altered the face of Europe.

In his time German universities, science, technology, scholarship, and industry were pre-eminent and of worldwide importance, and German was arguably the language of science. In 1883, for example, the president of the British Association for the Advancement of Science could confidently assert that "Whether you ask the zoologist, the botanist, the physiologist or the anthropologist, you will get the same answer: it is to German sources that he looks for new information."

After World War II the United States alone--of the major powers--emerged with its economy, and its physical and intellectual infrastructure intact. Not only that, but the United States was the first country to employ mass communication on a global scale and promote its language as no other country could.

Anyone engaged in science during the past three decades, even tangentially, could not help but be aware that English had become the latest winner in the "language of science" sweepstakes--previous winners being, in chronological order, Greek, Arabic, Latin, French, and German. My own particular involvement was with the medical sciences and chemistry, and monitoring the literature was revealing even to the most casual observer.

Today, the most widely read and cited biomedical journals are in English, and authors whose native language is not English have to struggle with the "English language burden," or face the more ominous "you have no future without English." Although English is not the native language of the majority of scientists in the world, publishing in English enhances their reputation both nationally and internationally and has many other tangible benefits. The importance of English cannot be contested.

Over the years, scientists and editors in non-English speaking countries responded to the "Publish or Perish" mantra by making their journals bilingual, converting entirely to English, or putting out an English-language edition. Medical editors and publishers openly admit that their use of English is motivated by a desire to improve their standing in various biomedical databases that favor English. The Soviet Union responded by enhancing the quality of English-language abstracts in their science journals.

In Sweden, for example, the last journal to publish original biomedical research in Swedish had gone over to English in 1998, and in 2008 the German Medical Association

decided to add an English edition of their official journal. The openly stated expectation was that the English edition would enjoy better indexing in U.S. databases and thus, the content would benefit from greater global exposure--both factors intended to enhance the journal's reputation. A driving concern behind the new edition was that only 2% of the 14,500 or so journals indexed by the National Library of Medicine are German.

Nevertheless, there is still a tremendous amount of biomedical material published in other languages that is not readily available in English. China and Japan are two prime examples of countries with extensive biomedical literature in their native languages, which remains largely untapped by Western scientists.

One of the classic examples of information that was "overlooked" since it was not published in English--and not translated in a timely fashion-- deals with smoking as a causal factor in lung cancer.

German scientists had found a causal link in the 1930s and published their research in German. Their findings were largely ignored until the 1960s, after British and U.S. scientists had "rediscovered" the connection in the fifties, even though a seminal German paper from 1943 had been belatedly translated into English in 1951 (E. Schairer and E. Schöniger, "Lung cancer and tobacco consumption." *Int. J. Epidemiol.* 2001 30:24-27).

No one would argue that journalists, clinical health care professionals, and health policy makers find it easier to access and understand articles in their native language. This is particularly relevant for health professionals who have to apply new knowledge to practical patient care and communicate with patients in their shared native language. In many countries this situation had led to a dichotomy: original biomedical research is published in the country's English-language journals, while publications in the native language consist of popularized overviews of research news and related developments.

History shows it is likely that in the future other languages will challenge English pre-eminence. Nevertheless, an academic language rises or falls according to the new information it contains, and, on that score, English is very well positioned for the foreseeable future. However one feels about the situation, it remains a fact that technical translators with a command of English and specific subject matter--even if they work in language pairs that do not involve English--are in an advantageous position over those that don't because of the ready access to new knowledge.

One can still wonder, though, what Bismarck would say if he were alive at the end of the 20th century about the Spanish-language recolonization of the southwestern parts of the United States and the future role of Mandarin Chinese in global affairs.

Roman can be reached at rbw@inbox.com.

SOCIAL, LITERARY AND OTHER SESSIONS OF INTEREST TO SLD MEMBERS

AT THE 2010 ATA CONFERENCE IN DENVER

DIVISION OPEN HOUSE

Wednesday, 7:00-8:00

(right after ATA Welcome Reception)

Newcomers to the conference, Division, or profession, please be sure to attend.

We are an extremely friendly group and many of us will be looking for you, hoping to find out more about your interests in order to introduce you to others who share them.

If this is not sufficient inducement, desserts and coffee will be provided.

LITERARY EVENTS

Although we have had a number of ATA presidents, and many board members who are Slavists and SLD members, this is the first time we can remember the head of another division having that distinction. Emilia Balke, the administrator of the Literary Division, is a simultaneous and consecutive interpreter and translator from Bulgarian, Russian, Macedonian and German into English, and from these into Bulgarian. Judging from the Literary Division messages we have been receiving from her, she is taking an activist and creative approach to this position. Unfortunately, the Literary Division meeting is scheduled at the same time as the Slavic Division meeting so we cannot recommend your attending the former. However, there are quite a few other LD sponsored events that we recommend enthusiastically.

First, Emilia and I (Lydia Stone) invite you to the **Literary Division's After Hours Café and reading (Friday, Oct. 29, 9:00-11:00 PM)**.

All are invited as participating readers or simply listeners. Bring your original or translated poems, songs or short (10 minutes maximum) prose excerpts, in and from any language. All who want to read are encouraged to do so; no preliminary screening required. Coffee and tea provided.

The LD's Distinguished Marilyn Gaddis Rose lecturer, Marian Schwartz, is a prize winning translator of Russian fiction, history, biography, criticism and art and past president of the American Literary Translators Association. Her topic is **"The Literary Translator and the U.S. Publishing Industry."** (Thursday, Oct. 28, 2:30-3:30)

She describes its content as follows.

The literary translator's role has changed dramatically since Alfred and Blanche Knopf's heyday, when literary translations comprised a third of Knopf's titles. Today, according to a National Endowment for the Arts study, only 3% of books published in this country are translations—well under 500. After a brief examination of this decline, the presenter will discuss copyright, contracts, digitalization, and the literary translator's expanded role in pub-

lishing today. Will new technology improve the economics of publishing and bring foreign literature to a new and broader audience?

I (Lydia) will be speaking about my experience translating 62 Krylov fables into English verse, soon to be published as a book by Russian Life Press. The talk's title is **"The Translator, the Bear and the Roadblocks."** I hope to see some of you there, especially as there is no conflicting SLD session. **(Friday, Oct. 29, at 10:00)**

Martha Kosir's whose talented translations of Slovenian poetry were published in SlavFile in 2009, will be giving a presentation entitled **"In Search of the Ultimate Understanding in Poetry Translation,"** which she will illustrate with examples in Slovenian, English, Spanish and German. **(Friday, Oct. 29, at 11:30)**

Tatyana Bystrova-McIntyre, a Russian->English translator and professor of Russian and Russian translation will be giving a talk under the aegis of Training and Pedagogy, entitled **"The Translator's Other Hats: Toward an Expanded Translation Pedagogy."** She will advocate inclusion of frequently unaddressed skills required of translators, e.g. editing machine translations or performing desk-top publishing in translator training programs. **(Saturday, Oct. 30, 4:00-5:00)**

For further information about these sessions and events, see the ATA website www.atanet.org.

American Translators Association 51st Annual Conference



Denver, Colorado
Hyatt Regency Denver
October 27-30, 2010

SLAVFILE LITE: NOT BY WORD COUNT ALONE

Lydia Razran Stone



Hurray for the late Charles Schulz, whose *Peanuts* cartoon has been in reruns in the *Washington Post* since its author's death. I missed the original publication of the comic strip that ran in the *Washington Post* last week, which marked the first time in all my years of keeping track of funny pages' references to Russian literary classics, and most particularly *War and*

Peace, that Tolstoy's magnum opus was given its due. In the first panel of the comic, Lucy is reading a manuscript written by the dog Snoopy, who has been trying his hand at prose. She deems his work "a pretty good story." In the second panel she undercuts this uncharacteristically charitable assessment by saying, "But how does it feel to know that no matter what you write, it will never be as good as *War and Peace*?" It will be noted that in this strip there is no harping on the great weight of the work, either physical and mental, no hinting that hardly anyone ever makes it all the way through and those who claim to have read it are simply pretending to have read it for its snob appeal—simply a reference to its stunning high quality. Once again: Hurray!

Also in the *Post*, there has been some discussion decrying the proposed Russian law that would give the Federal Security Service authority to issue a warning to individuals whose actions, though not illegal, "create the conditions for a crime." Now in no way would I ever try to justify any return to Soviet pre-emptive detention, or anything making it easier to harass those disliked by the Russian government. However, I strongly suspect that in this phrase, "conditions for a crime," we have my old translation *bête noir* *предпосылка*, as in *предпосылка к летному происшествию*. No matter how this term is translated, I am convinced that to Russian native speakers it represents something much more concrete, less ephemeral than any English equivalent. Could this be the result of dialectical thinking? I would think so; most R-E linguistic differences of this sort are. As my father told me decades before the break-up of the USSR, "you cannot translate Russian without a basic understanding of dialectics." After all, 70+ years of dialectical thinking are not likely to disappear from a language in a mere 20 years. Comments, readers?

Sometimes I feel bad that, possibly in consequence of my Luddite tendencies, we do not devote enough space in the *SlavFile* in general and this column in particular to the latest in translation technologies. However, now I am happy to report that I am an early adopter of a technology so cutting edge that many of you will not have heard of it. Last month I performed (evidently to the client's satisfaction) what was described to me as a "motorized" translation.

I have just finished a book called *The Family Tree* by Margo Glantz, a memoir by a woman whose Ukrainian Jewish family immigrated to Mexico around the time my father arrived in the U.S. In it I read the following passage, in which her father reminisced about the time he spent in the Jewish religious school in his village. "We used to sit around a big table and chant the Bible and he [the rabbi] used to sit there and go off to sleep and the boys stuck his beard to the table with glue and he pulled his skin off trying to get up again." I must say I was shocked, not so much at the disrespect, and downright cruelty, shown to a learned and religious man, but by the fact that I have always thought that my father had originated this prank all on his own. I had always assumed it was part of his eventually successful plan to get himself expelled from an analogous school. This intention originated, according to him, when at the end of his first week in school the rabbi held him up to ridicule for asking who had created God. I would even chalk his tale up to his having appropriated it as his own urban, er, *mestechko* legend if his sisters had not told me the same story, complete with enraged rabbi pounding on the family door.

I have been editing and revising some Constance Garnett translations of Chekhov for publication (translating Chekhov definitely having a high place on my "bucket list"). Although I have scarcely left a sentence of her original translation untouched, I have definitely developed new respect for the lady. Everyone has always admired her for having had the foresight and work ethic to translate so much of 19th century literature into English, thus introducing it to the English speaking public, but I really never before thought about what tools she had to work with and how pitiful they were compared to what exists today. Was there even a Russian-English dictionary in existence when she was working? Did she even have access to Dal', or did she simply have to check with native speakers about what certain words meant? Think how difficult it would be to try to find the exact English equivalents of words such as *грусть*, *печаль*, and *тоска*, by asking people, even highly intelligent people, about the differences among them. Think of having to find out what, for example, *naumo* means, without being able to Google it.

My use of the term *bucket list* (list of things one wants to do before one dies [aka kicks the bucket]) made me think of all the idiomatic, or at least colloquial, phrases we have in English involving the word *list*. To wit: A-list, black list, bucket list, check list, dean's list, enemies list, hit list, laundry list, life list, (on the) sick list, s*** list, sucker list, short-listed, to-do list, unlisted and wait listed. As far as I can determine, Russian has no colloquial phrases involving lists. Can anyone think of a reason? Readers, are some of you unsure of the definition of some of the listed phrases?

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SLAVFILE LITE

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Are you annoyed that I did not define them? As (or if) you Google them, think of Constance Garnett.

Speaking of lists, we at *SlavFile*, delighted as we may be by all our new features, still have a *Wish List*. On it are editors and features on Slavic languages other than Russian, more interpreting articles, which have dropped out of sight lately, and more articles on translation technology. You do not have to ask us whether we are interested in an article on a particular topic (but of course you can). If you think something is relevant to *SlavFile*, the chances are very high that we will too. Send inquiries or contributions to Lydia or Nora at the email addresses on the masthead.

I wonder if readers, especially new ones, are aware of how much Layout and Russian Language Editor Galina Raff has contributed to every issue of *SlavFile* ever published. First, she is solely responsible for the professional format and appearance of our publication, her most recent innovation being the introduction of author pictures for almost every article and increasing the number of color illustrations while maintaining the small file size so the publication is easy to print out or download. Second, as the only native Russian speaker among those who edit and proof *SlavFile* text, Galina can be thanked for the fact that our Russian copy is virtually without typos or more serious inaccura-



Galina Raff with one of her granddaughters.

cies. When we publish text in other Slavic languages, she also takes it upon herself to ensure that what we print is orthographically correct. Galina is also our translations technology guru, who over the years has published a number of articles, mainly software reviews, in our pages. She also serves informally as software and hardware adviser to the rest of us, making us more efficient and thus freeing us to concentrate on our publication. She started and moderates the Yahoo Russian Translators Group. Galina is ATA certified for English into Russian and works as a translator, interpreter, editor/proofreader and DTP and typesetting specialist. Based in Charlotte, North Carolina, she travels frequently and is the mother of three remarkably successful adult children, and as of last month, the grandmother of four, all under 4. In spite of all this, she always manages to get out the *SlavFile*, and for the Summer issue, is combining this task with helping her son and daughter-in-law cope with new-born twins.

I hope to see many of you in Denver! Having lived in Colorado for 13 years, I assure you that the mountain air will do wonders for your mental and physical vitality!

Literary Division After Hours Café

Friday, 9:00pm - 11:00pm

Drink in poetry, prose, and drama
at this coffeehouse "open mic" reading!

Read your original or translated excerpt,
listen to readings
from our multitalented members, or both.
If reading,
don't forget to bring your works with you.

This event is coordinated by ATA Literary Division
Administrator Emilia Balke
and ATA Member Lydia Razran Stone.

Coffee and tea will be available.
Open to all ATA conference attendees.

Late Breaking Wave

As we were preparing this issue for press, we received the following from Vladimir Kovner, the last (he hopes) chapter in the horror story he tells starting on page 19. We advise you to read that article first and then this PS. The Editors

Several days ago I received the first package of my books directly from the printing shop. I opened the first book--it looked great! I was ecstatic... for a couple of days. After we unpacked more books we noticed that many of them, when viewed edge-wise, had what might be called a scalloped or wavy silhouette, the way paper gets when exposed to too much moisture. I immediately called the publisher who called the print shop who (supposedly) called their storage facility. The good news came back to me in a couple of hours. They reported that, regrettably, for some reason the humidity in this storage facility had been excessive. They apologized and promised that they would reprint all the wavy copies in a mere matter of days just as soon I sent all the copies, many of which I had already distributed, back to them. Such efficiency! My good luck continues.

GOING THROUGH PURGATORY

Vladimir Kovner

Some time around 1960 I happened to be at a performance by the world famous mime Marcel Marceau. In one of his acts he portrayed a person trapped in an invisible chamber persistently trying to find a way out. He would break a wall and throw up his arms in triumph only to run into another wall. This occurred over and over again. I don't remember the end of his act, but I had a very similar torturous experience that eventually had a happy ending.

In 2005 I translated two books by the children's poet, Dr. Seuss, *And to Think that I Saw It on Mulberry Street* and *Green Eggs and Ham*, into Russian. I am not overly modest so will mention that my translations were exceptionally good—all my family and friends thought so. No, seriously, I read them several times to different audiences and comments were very positive. Even the strictest critic of my work, Lydia Stone, praised them (*to the skies—LRS*). I decided to publish them. At that point, for the first time in my life, I heard the horrible, frightening, soul-chilling words “subsidiary or translation rights.” It took me about nine months to cut my way through the jungles of “Dr. Seuss Enterprises,” and when I finally saw the light at the end of the tunnel (I talked to a nice lady, VP of Seuss Enterprises, responsible for copyrights), I found out that I had been in the wrong tunnel all that time. All the Russian translation rights had been sold for the next seven years to a Russian group with the peculiar name, Kurly-Murly (“Курля-Мурля” — whatever that means). By the time I reached the end of the new tunnel, they had commissioned a full set of Seuss translations. But since their principle was “the cheaper the better,” translation quality was secondary (if that). In a letter written in very strange Russian, which I received from the manager of this group, she told me, obviously bewildered, that “unfortunately their financial terms are such that most translators find them unacceptable.” Just what they found unacceptable was something she did not seem to fathom. Bye, Bye, Dr. Seuss!

Exhausted by this combat with copyright gangsters, I took a break, and to relax I translated some Mother Goose rhymes and poems by Robert Louis Stevenson and Edward Lear. They had been dead so long that no translation rights had to be obtained! Sweet music to a translator's ears!

My streak of luck continued. Contemporary children's poet Bruce Lansky had a stroke of genius and decided to self-publish his poems and found his own publishing house, Meadowbrook Press. So basically I negotiated with the author. It took me exactly

one week to acquire the rights to publish my renditions of his poems. Thank you, Bruce!

Then I met the real warriors. If the Seuss Enterprises Empire reminded me of a jungle, HarperCollins was a more like swamp. Do you remember Korney Chukovsky's line: “Ох, нелёкая это работа — из болота тащить бегемота!”? That's exactly how I felt!! By the time I started dealing with them I had translated about a hundred poems by the very popular and prolific children's poet Jack Prelutsky, who was a «darling» of HarperCollins. The answering machine of HarperCollins Children's Books subsidiary rights department has a very friendly and encouraging message: “Please leave your name and phone number...” and so on. You know what I am talking about. After about two dozen calls, I gave up. Then I managed to find the address of the author and wrote him a letter revealing my most tender feeling towards his poetry (absolutely sincere, by the way), and “on my knees” asked for his help. It took Mr. Prelutsky no less than 8 months to answer my letter but he did, and what is more, he gave me the name, address and direct phone number of the lady responsible for subsidiary rights. Good Luck!!! Naturally, she answered neither my calls nor my letters.

Suddenly, my eyes opened — I needed an attorney, a prominent Manhattan attorney with connections! The first one warned me that he was expensive: \$550.00 an hour. The second attorney, in his own words, knew HarperCollins inside out and charged a mere \$490.00 an hour in 10 minute increments. Do you realize what this means? For example:

“Mr. S___, this is Vladimir. Is there anything new for me?”

“Not yet, but I left her a message, and I'll call her tomorrow again before noon.”

“Thank you.”

“Talk to you tomorrow.”

A two minute phone call rounded up to 10 accounting for an additional \$63.00 making its way into my attorney's pocket. My dollars were flying away faster than the speed of sound but Mt. HarperCollins was still looking insurmountable. I gather that the problem is that they have gotten used to thinking in terms of millions of dollars. For example, many years ago my attorney negotiated a contract with

Continued on page 20



them for the rights to the *Little House on the Prairie* series by Laura Ingalls Wilder. By comparison, I, presumably, was “small potatoes.”

So they wanted a 10% royalty for the first 10,000 copies of my book, then 8% for the next 10,000 and so on. Month after month my attorney and I tried to explain (using actual examples) that Russians DO NOT PAY ANY ROYALTIES for the publication of works of authors unknown in Russia translated by an unknown translator. Just the opposite! They will only publish such a book at the author’s or, in this case, translator’s expense, for, say, \$700. Then they will give the translator a hundred copies, and then print as many additional copies as they can sell (without disclosing this number to you). This is how Russian publishers deal with troublesome American authors (and translators).

After half a year of treading water (and paying my attorney to tread it with me), a brilliant idea popped into my head: I offered to pay HarperCollins up front for the **non-exclusive** rights to publish my translations at \$50 per poem. Possibly they were as tired of dealing with me as I was with them, but all of a sudden they agreed. For my first book I wanted the translation rights for 49 poems by Jack Prelutsky. Then negotiations began to resemble haggling at the bazaar in Jerusalem. They agreed to my proposal for 25 poems only, claiming that Mr. Prelutsky was afraid of overexposure to Russian readers (whatever that means). I re-read my translations and gnashing my teeth, selected 33 poems. Their answer was—32 poems, that’s our final offer—plus they added a new condition. They would cede rights for seven additional Prelutsky poems if I agreed to also translate seven poems by another beloved HarperCollins author, John Ciardi, and include them in my book. Naturally I complied and two weeks later, just after my 72nd birthday, my contract was finally signed. After two years, an undisclosed percentage of my Ford and SS pensions paid to my attorney, and some substantial correspondence with HarperCollins agents in New York, London and Moscow, at last I was almost in seventh heaven... but not quite yet.

I had translated seven poems (seven is my favorite number) by A.A. Milne from the book *When We Were Very Young*, published in 1920. In 1956, shortly before he died, Milne somehow had managed to renew his copyright for that book for 70 more years. I didn’t anticipate any insurmountable hurdles on the way to obtaining translation rights for this book though. I knew a woman in the Moscow agency, *Synopsis*, responsible for the Russian translation rights to Milne’s work. In 2007, she had tried to convince me to give my book to their agency to be published. But it so happened that by 2009, when my book was completed, they had transferred those rights to the London branch of *Synopsis*. The woman I spoke to there never refused outright to do what I asked, but she was very busy visiting all possible book fairs all over Europe (a very tiresome job, I guess), after which she had to take a couple of weeks of

vacation, after which she wrote me a couple of lines complaining about the stubbornness of Milne’s estate and the incredible difficulty of working with their representative. I kept asking her to send me whatever contract they proposed so that I could at least consider it, no matter what the price. Then—by mistake or due to sloppiness—this nice creature sent me her internal correspondence with a coworker, which revealed that for half a year she had been sending me a dozen letters—kiss-offs—without ever having done a stitch of work for me—just like millions of people who worked in my native socialist Russia 40-50 years ago. My most sincere congratulations, England!

Here is that letter:

Dear K____,

The beat goes on.... could you send one of the Milne contracts (I believe you issue them) so I can send it to this guy? Is that okay?

Or maybe just the relevant clause so we can get this guy off our backs... Unless you have any other suggestions.

L____

They did send me “a contract” to get me off their backs. They asked me to pay for seven poems by Milne as much as I paid for the other 62 poems in my book that required translation rights, plus VAT tax, and the whole damn thing was supposed to be paid for the first thousand copies of my book. If, God forbid, I were to publish more than a thousand copies I would have had to pay them again. Bye, Bye, Christopher Robin.

I quickly filled the empty pages with some Edward Lear poems. It was hard for me to believe that finally my ordeal was over. It had taken almost three years of my life. My book is now ready. It includes poems by Robert Louis Stevenson, Edward Lear, Ogden Nash, John Ciardi, Eleanor Farjeon, Jack Prelutsky, Bruce Lansky and some rhymes from Mother Goose--a total of 85 poems. The book was designed and illustrated by Felix Braslavsky, a very good multi-talented Russian theatrical artist, originally from Leningrad.

The book, entitled *Приласкайте Льва*, has been published by a Boston publishing house, M-Graphics Publishing, and can be purchased from their website www.mgraphics-publishing.com or directly from me (see my contact information below).

They will be selling it on Amazon.com also. For those interested in having the original English texts to compare, I can email them in a heartbeat.

Vladimir Kovner

Vkovner250696mi@comcast.net

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Two sample pages from “Приласкайте Льва”, translations of children’s poetry by Vladimir Kovner, with the English originals

JOHN CIARDI

All about Girls and Boys

I know all about boys, I do
And I know all about girls, too.
I know what they eat. I know what they drink.
I know what they like. I know what they think.

And so I’m writing this to say,
Don’t let children out to play.
It makes them sad. They’d rather go
To school or to the dentist. Oh,

I know they’re bashful about saying
How much it hurts to be out playing
When they could go to school and spell
And mind their manners. They won’t tell

How tired they are of games and toys.
But I know girls, and I know boys.
They like to sweep floors, chop the wood,
And practice being very good.

They’d rather sit and study hard
Than waste the whole day in the yard.
What good is fun and making noise?
That’s not for girls! That’s not for boys!



ВСЁ О МАЛЬЧИКАХ И ДЕВОЧКАХ

Я знаю всё про всех ребят:
Что пьют они и что едят,
Что лень им делать, что — не лень,
О чём мечтают целый день.

Я точно знаю: дети рады
Тогда, когда гулять не надо
И мяч гонять туда-сюда.
Посуду мыть — вот это да!

Они стесняются признаться —
Им надоело бегать, драться,
Нет, лучше помогать по дому,
Или пойти к врачу зубному.

Все, все девчонки и мальчишки
Задачки любят, любят книжки;
Им в школу хочется всегда,
А игры — это ерунда.

Пятнашки, прятки, мяч, скакалки,
Кричать, шуметь, сражаться палкой...
Я повторю сто раз подряд:
«Нет, это всё — не для ребят».



JACK PRELUTSKY

My Dog, He Is an Ugly Dog

My dog, he is an ugly dog,
He’s put together wrong,
His legs are much too short for him,
His ears are much too long.
My dog, he is a scruffy dog,
He’s missing clumps of hair,
His face is quite ridiculous,
His tail is scarcely there.

My dog, he is a dingy dog,
His fur is full of fleas’
He sometimes smells like dirty socks,
He sometimes smells like cheese.
My dog, he is a noisy dog,
He’s hardly ever still,
He barks at almost anything,
His voice is loud and shrill.

My dog, he is a stupid dog,
His mind is slow and thick,
He’s never learned to catch a ball,
He cannot fetch a stick.
My dog, he is a greedy dog,
He eats enough for three,
His belly bulges to the ground,
He is the dog for me.

МОЙ ПЁС — УРОДИНА

Мой пёс — уродина, не пёс,
И грош ему цена —
Кошачьи лапы, длинный нос,
А уши от слона.
Мой пёс, такой драчливый пёс!
Дерётся днём и ночью,
Смешная морда, драный хвост,
А шерсти — только клочья.

Мой пёс, ужасно грязный пёс,
Он чешется до дыр,
Он может пахнуть, как навоз
Или как старый сыр.
Мой пёс, кошмарно шумный пёс,
У пса одна забота,
Кого облаять — не вопрос,
Всегда найдёт кого-то.

Мой пёс, он очень глупый пёс,
Его мне даже жалко,
Не жди, чтоб мяч тебе принёс,
Или хотя бы палку.
Мой пёс, он страшно жадный пёс,
Он ест за трёх собак...
Но он же мой любимый пёс,
Мне без него — никак!

