

NEWSLETTER OF THE SLAVIC LANGUAGES DIVISION

www.ata-divisions.org/SLD/slavfile.htm

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To New SLD Members: On Attending ATA Annual Conferences

Irina Jesionowski, SLD Leadership Council Member



On behalf of the SLD Leadership Council, I would like to extend a warm welcome to the new members of our division. We are delighted to have you among us! We hope that membership in this organization will bring you multiple professional and personal benefits. We also hope that you, in turn, bring fresh ideas and new energy helping to enrich and diversify our guild of passionate Slavists.

By now, you are probably aware of the many resources available to SLD members, including a recently-established member-only *LinkedIn* group (www.linkedin.com/groups?gid=4279025&trk=myg_ugrp_ovr) and the *Russian Translators Yahoo! Group*, which is open to all. You can join the group by e-mailing Nora Favorov at norafavorov@gmail.com. I find both resources to be extremely valuable.

Those who work in South Slavic languages are invited to join a Yahoo! group under the title ATA South Slavic Languages Initiative (ATA-SSLI). It is open to all translators and interpreters of South Slavic languages into English and English into South Slavic languages (Bosnian, Bulgarian, Croatian, Macedonian, Serbian and Slovenian), regardless of ATA membership. To subscribe, go to <http://tech.groups.yahoo.com/group/ATA-SSLI/> and click the *Join the Group* button.

Continued on page 3

American Translators Association

53rd Annual Conference

Hilton San Diego Bayfront • October 24–27, 2012
San Diego, California



Get
Ready
To Go!

SLAVIC LANGUAGES DIVISION

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SlavFile is published four times yearly.

Articles of interest to Slavic translators and interpreters are invited.

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

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

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

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SLD 2012 Banquet
Thursday, October 25, 7:00PM at
POMEGRANATE

Georgian-Russian Restaurant

2312 El Cajon Blvd., San Diego, California 92104
619-298-4007

Pomegranate offers a unique mixture of Russian and Georgian cuisine in a laid-back, light-hearted atmosphere
www.yelp.com/biz/pomegranate-russian-georgian-restaurant-san-diego

Menu (in the Chef's Own Words)

First Course

Salad sampler platter for eight:

Olivier: traditional Russian salad

Salad Vesna: fresh cabbage, berries, herbs, and serious love

Kavkaz Beet Salad: glorious beets, unexpected spices, and herbs

Carrot Salad: overwhelms the defenses of all your senses

Ikra Badrijannaya: eggplant with a delicate infusion of herbs, onions, olive oil, and garlic

Lobio: red beans with walnuts, cilantro, garlic, and feta cheese with *khachapuri*, Georgian cheese turnovers

Entree

Please choose one

Chicken Shish Kebab. Tender, flavorful meat served with sweet-and-sour pomegranate sauce – one of our most popular dishes!

Chakapuli. Lamb shank cooked in dry white wine with onions, tarragon, plum sauce, and mixed fresh herbs

Golubtsi. Stuffed cabbage served with tomato sauce

Ajapsandali. Traditional Georgian vegetable stew: eggplant, onions, green peppers, tomatoes, fresh herbs, and khmeli-suneli seasoning

Dessert

Please choose one

Babushka's Surprise. Baked apple filled with sweet fruits, walnuts, and honey

Medovik Torte. Russian traditional honey cake served with a scoop of ice cream

Tea or Coffee

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

Georgian wines and European beers are available for purchase.

Transportation: a 15-minute taxi ride from Hilton Bayfront

Please send your entrée and dessert selection to John Riedl (jriedl@wi.rr.com). Payment of \$45.00 should be made by check or PayPal before October 10, 2012.

To pay by check, send a check made out to John Riedl at:

John Riedl
1028 East Juneau Avenue, Apartment 725
Milwaukee, WI 53202

To pay by PayPal, go to the PayPal website (www.paypal.com) and select the "Send Money" tab. Fill in the amount (\$ 45.00) and choose the "Friends and Family" option. In Step 2, use the following e-mail address: jriedl@wi.rr.com. A fee may be applied depending on your means of payment.

Thoughts on Attending ATA Annual Conferences

As a practicing interpreter and interpreter trainer, in the last ten years, I have attended, presented and exhibited at numerous regional, national, and international conferences dedicated to various aspects of translation and interpretation. Initially, every new conference brought a number of “aha” and “eureka” moments. I couldn’t get enough of the new ideas, new knowledge, and new contacts they offered.

Eventually, the novelty of conference experiences in general has faded; the degree of excitement has gone down. Please don’t misunderstand me; every professional conference offers insightful perspectives on our industry. However, there is one conference that never fails to impress me deeply: the ATA Annual Conference. It is always so fascinating and exhilarating that I wish I could be in many places simultaneously, attending a couple of break-out sessions, meeting with my colleagues, and visiting exhibit booths.

Todd Jackson, a fellow Leadership Council member, published a detailed report on his experience as a first-time conference attendee (www.ata-divisions.org/SLD/slavfile/winter-2011.pdf), and I would encourage you to read it as an introduction to your own experience.

Here are my own brief observations.

Why Attend?

ATA conferences provide:

- Comprehensive coverage of the various dimensions of the T&I universe; an abundance of the most current and advanced information on language-pair-specific and on specialization-specific topics: www.atanet.org/conf/2012/sessions.htm
- An unprecedented constellation of experts – consummate translators and interpreters, trainers and educators, scholars and business gurus. You will have a chance to meet and listen to the best and the brightest, the movers and shakers of our profession. Among my personal highlights were presentations and workshops delivered by Lynn Visson, Pavel Palazhchenko, Franz Pöchhacker, James Nolan, Marian S. Greenfield, Barbara Moser-Mercer, Erik Camayd-Freixas, Holly Mikkelsen, and I am just scratching the surface.
- Multiple opportunities to acquire new clients. Take full advantage of the new conference mobile app, Attendee Network, and mingling with exhibitors. Maximize your [positive] exposure to the professional community.

- Diverse hands-on training sessions. Where else would you find the majority of leading CAT tool providers gathered in one place and only too glad to personally train you in using their products, not to mention offering deep discounts?
- The opportunity to make new personal and professional friends, to find potential mentors and partners, and just meet great people and aficionados of our art and craft.

**How to Survive and Thrive: Some Practical Suggestions
Get Ready!**

- Plan ahead: as soon as you receive the preliminary conference program, read presentation abstracts carefully and map out your conference path. Otherwise, you will be lost and overwhelmed.
- Take advantage of the conference CD provided free to all who register. Consider purchasing the ATA eConference: the special price is \$99, offered to ATA attendees that pre-order. After the conference, the price is \$149 for ATA members and \$179 for nonmembers. A DVD may be included for an extra \$30.
- Take advantage of early-bird registration. If you register in July, by October the pain inflicted by a steep fee will subside, and you can fully enjoy the conference.
- Think about attending the SLD Annual Banquet (See page 2 for a menu and reservation information.) If you decide to participate, please send your reservation and payment to John Riedl by October 10.
- Staying at the hotel where the conference is held has many advantages. However, you can find more affordable lodging options in the surrounding area and still enjoy the experience. You can also find one or more roommates to slash your lodging expenses. Feel free to search for a roommate using SLD *LinkedIn* group or our listserve (the Yahoo! group).

Get Set!

- The annual job marketplace is going virtual. Attendees will be able to post their resumes—along with phones, emails, websites and bios—in the attendees section of the new conference app that all conference attendees can access. Instructions for submitting resumes will be sent to everyone who registers for the conference.

- A “First-Time Conference Attendee” badge is a great conversation starter! Interpreters and translators are generous and cheerful folks. You will be surprised how many veterans will enthusiastically greet you and share their tales from the trenches. Don’t forget to pick up and wear your badge.

Go!

- Visit the vendor exhibit hall. Many private, government, and non-profit LSPs (language-service providers) recruit potential contractors at their exhibit booths. Most of the leading T&I schools also send their representatives.
- Be proactive: socialize with your colleagues, attend your division meetings, become an active member of your professional organization. As Barry Olson pointed out at last year's *Interpret America* summit, the future of our industry and of our profession could be shaped either by us, T&I practitioners, or by someone else who is ignorant of the intricacies of our trade.

- Have fun! Come to our division banquet at *Pomegranate*, a Russian-Georgian restaurant. There is no better place to bond with your peers than over good food and wine.

When the 2012 ATA Conference program becomes available, the SLD Leadership Council members will identify the place and the time for new and veteran members to meet and mingle. In the meantime, please use our online forums to ask questions, make suggestions, and initiate discussions. You are also welcome to contact me at jeslingua@live.com

We are looking forward to getting to know you.
Hope to see you in San Diego!

Irina Jesionowski is a practicing conference and court interpreter. She is certified as a Russian court interpreter and accredited as a U.S. Department of State contract interpreter. Since 2008, Irina has served as a curriculum developer and a Russian interpretation instructor at Interpreter Education Online, a web-based language-pair-specific training course for legal and healthcare language professionals. As a member of SLD Leadership Council, Irina is responsible for organizing this year's division banquet and for welcoming new members. She may be contacted at jeslingua@live.com

Presenting...the SLD Logo Contest Finalists



Please vote for your favorite on SLD's *LinkedIn* site or by sending an e-mail indicating the letter of your favorite to John Riedl (translatingcultures@gmail.com). Voting will close on August 30, 2012. One vote per person. The winner will be announced on September 1, 2012.

Thank you to everyone who submitted a logo!



Notes from an Administrative Underground

Lucy Gunderson, SLD Administrator

If you're like me and have school-age children, you may view June as the end of the year, as a time to take stock, take a deep breath, and think ahead. With this in mind, I would like to take a look at what both we as a division and I as a self-employed professional translator have achieved, as well as what still lies ahead for us.

Our division is in great shape. Our *LinkedIn* group is growing and is starting to become a place for interesting discussions and information. We are currently working on some guidelines for comments and discussions that will help ensure that our discussions are meaningful and useful. I strongly encourage everyone to join. The more people we have in the group, the more valuable it will become for us.

Also, our conference planning is coming to fruition as we learn which proposals have been accepted. We will have eight sessions covering a wide range of topics. These sessions include an interpreter/translator roundtable, a medical session, an independent contractor session, a literary session, two sessions on translation strategies, our annual meeting, and the Greiss lecture.

I am pleased to announce that Marijana Nikolic will be our Greiss lecturer in San Diego. Ms. Nikolic is a Croatian translator and interpreter who worked at the International Criminal Tribunal for the Former Yugoslavia for 17 years. Her talk promises to be of interest to a broad range of people and we hope it will draw a large audience. I would like to thank Leadership Council member Janja Pavetić-Dickey for all her help locating and recruiting this speaker, as well as John Riedl, Nora Favorov, Lydia Stone, and Boris Silversteyn for scrambling at the last minute when our original speaker found that she would be unable to attend.

I would also like to thank Irina Jesionowski for all the work she has put into organizing our San Diego banquet at the Georgian restaurant Pomegranate (see page 2). The Leadership Council and SLD member Robert Taylor were active in providing research and feedback on different restaurants in San Diego, so thanks to them as well. I'm sure your mouths will start watering when you see the menu!

Speaking of the Leadership Council, as I mentioned last time, we will be forming a new council in San

Diego. Please contact me (russophile@earthlink.net) or John Riedl (translatingcultures@gmail.com) if you would be interested in joining this group.

Finally, I would like to encourage everyone to vote in the logo contest (see details on page 4). This is a great way for each member to have some input concerning the public face of SLD.

On a professional level, I feel like I achieved quite a bit this year. With my son in preschool, I was able to carve out more time to devote to my own business. I took on more work. I concentrated on developing specializations within my specializations. I solidified my relationships with my clients. I became more assertive about my rates. All these efforts have led to greater satisfaction and a higher income (that I hope I can maintain!).

Now I am gearing up to focus on marketing to direct clients. I plan to research potential clients to understand what their needs are and then come up with a plan of attack. For me, this is the hardest aspect of being self-employed, but I think my business is ready for this next step, so I will force myself to take it on.

There is one thing I failed to achieve this year that I really wanted to do, which was visit my daughter's classroom to talk about translation. She is in a very diverse class where students speak languages such as Bengali, Arabic, and Spanish at home. I myself have witnessed how her fellow students are sometimes called upon to interpret for their parents, so I thought they might be interested in learning more about translation and interpretation. But when I saw the look of sheer mortification that passed across her face at the mere mention of a visit, I decided not to pursue it. I hope that in the coming years she will not be so embarrassed by me, but I fear that this will only get worse.

However, I did share one amazing achievement with my kids: helping them win Super Mario Brothers by defeating Bowser and saving Princess Peach.

Enjoy the summer!

“ЧУЖДИЦИ”* IN MODERN BULGARIAN

Ralitsa Zlatanova

* loanwords (literally, foreigners)

This article briefly describes the history of the penetration of foreign words into the modern Bulgarian language. The prehistoric period of Bulgarian is considered to start with the settlement of Bulgarian Slavs in the Baltic and to end with Saint Cyril's development of the Glagolitic alphabet for the purpose of translating the Bible into Bulgarian in the late 9th century. Bulgarian is thus the earliest of the Slavic languages attested in a written form. Modern Bulgarian is considered to have arisen in the 16th century.

Bulgarian (Български език) is an Indo-European language, a member of the Southern branch of the Slavic language family. Bulgarian is a pluricentric language, meaning that it has several versions considered standard in both spoken and in written form. In addition to the standard version used in Bulgaria (written in Cyrillic), there is the Macedonian form, also written in Cyrillic, and the Banat Language Standard (Банатска писменна норма), which uses a Latin script based on Croatian. The Banatan Bulgarian language is spoken by the Banatan Bulgarians, an estimated 8,000 people who live in the Banat region of Romania and Serbia.

Bulgarian is the official language of the Republic of Bulgaria and one of the 23 official languages of the European Union. It is a recognized minority language in Romania, Serbia and Ukraine, and is also spoken in Turkey, Greece, Moldova, Albania, Kosovo, the Republic of Macedonia, and among emigrant communities worldwide. It is estimated that the total number of Bulgarian speakers is between 9 million and 12 million.

Bulgarian has several linguistic characteristics that set it apart from all other Slavic languages. These include the lack of noun declensions, the lack of the infinitive form, and the use of a suffixed definite article (книг-а = a book; книга-та = the book). The development of Bulgarian morphology and syntax proceeded entirely differently from that of other Slavic languages.

The Bulgarian Language is regulated by the Bulgarian Academy of Sciences' Institute for the Bulgarian Language (Институт за Български език към Българската Академия на Науките, БАН).

Throughout a great deal of their history, speakers of Bulgarian have been ruled, or at least dominated by speakers of other languages. Over the centuries, Bulgarian has been influenced by a number of different tongues, always in a specific historical and cultural

context. Most of the lexis of modern Bulgarian consists of derivatives of some 2000 words inherited from Old Bulgarian (“Старобългарски език”—9th to 11th century—also known as Old Church Slavonic) and Middle Bulgarian (12th to 15th century—“Среднобългарски език”).

Native lexical terms in Bulgarian account for 75% of the lexicon. The other 25% are loanwords from different languages as well as derivatives of such words.

During the 500 years of the Ottoman occupation, Bulgarian accepted a great many Arabic and Persian words that were already part of the Turkish vocabulary. Some of these “чуждици,” which pertain almost exclusively to the running of a household, are **шише** (bottle), **диван** (sofa), **шал** (scarf), **чорап** (sock), **юрган** (comforter), **хамал** (laborer) and **туршия** (pickled vegetables).

It is difficult to generate a numerical estimate of the number of Russian words that have made their way into Bulgarian; however, the Russian influence can be described as quite strong, especially after the liberation of the Bulgarians from Ottoman rule in the 19th century. Some of the “Russian” lexis that entered the Bulgarian of that time, had actually been part of Old Bulgarian (aka Old Church Slavonic), which now returned to contribute to the formation of a new Bulgarian literary language. Most of the other exclusively Russian words that were adopted by Bulgarian at the same time were assimilated into a new scientific, political and cultural terminology.

Many of these Russian loanwords fall into the following grammatical categories:

- Nouns with the suffix **-ие (-ie)**: e.g., **известие** (announcement), **събитие** (event)
- Nouns with the suffix **-ствие (-stvie)**: e.g., **отсъствие** (absence)
- Adjectives with the suffix **-ствен (-stven)**: e.g., **естествен** (natural), **качествен** (high quality, accredited)
- Phrasal verbs: e.g., **обръщам внимание** (to pay attention), **имам значение** (to be important), **взимам участие** (to take part in), **в състояние съм** (to be able to)



Continued on page 7

Many other words from the international lexicon have also entered Bulgarian through Russian. Examples include **конституция** (constitution), **революция** (revolution), **плюс** (plus), **минус** (minus), **режисьор** (theatrical director), **музика** (music), and **автор** (author).

The final aspect to be noted is the assimilation of some adopted Russian words to Bulgarian phonetic peculiarities—for example, **усърден** {us²rden} instead of **усерден** {userden} = **studious**.

The second period of mass Bulgarian adoption of Russian terms occurred in the 50 years after 1944 when Bulgaria was a satellite of the USSR. During this period a great many ideologically loaded Russian words entered all aspects of social life in Bulgaria. This phenomenon is of course a natural concomitant of the penetration of Communist ideology and has become the subject of cross-cultural and linguistic studies. Words of this type in Bulgarian include **работнически** (labor, adj.), **пролетарски** (proletarian), **буржоазен** (bourgeois), and **експлоататорски** (exploitative). Some Bulgarian roots were replaced by Russian with Bulgarian suffixes—for example, **боеви** (combatant) and **всемирен** (global, worldwide).

As Bulgarian industry and technology developed in the early twenties, a number of German technical words began to make their way into Bulgarian. Examples are **багер** (excavator), **бормашина** (driller), and **винт** (screw). Some German loanwords entered Bulgarian through Russian in the 19th century, but others came directly from German before and during the two world wars.

After the fall of the Iron Curtain, Bulgaria experienced a profound ideological change, which could not help but influence its language. Bulgarian rapidly assimilated all kinds of English words. In the 1990s, Russianisms began carrying a negative connotation, while the use of Anglicisms was socially acceptable and even prestigious. Nowadays, words such as “**OK**” (pronounced {okei}) and “**super**” are part of the common language, and used by everyone. In the nineties, young people began to pepper their speech with English slang in order to appear “cool.” Anglicisms are now commonly used in all types of language and in many cases have ousted former Russian loanwords.

English has become the “lingua franca” particularly in IT, economics and communication. In the IT sector some English words are used in Bulgarian with their meaning, and pronunciation unchanged, but mostly written in Cyrillic. These include **copy**, **paste**, **folder**, **PC**, **CD**, **DVD**, **Internet**, **email**, **Skype**,

network, and **Net**. Others, especially verbs, have been adapted to the morphology of Bulgarian—for example, **download-vam** {даунлодвам}; **paste-vam** {пействам}; **save-vam** {сейфвам}, all of them written in Cyrillic. Although there exist Bulgarian words for most of the IT English originals (**folder** = **папка**; **paste** = **премествам**; **download** = **свалям**; **copy** = **копирам**; **mail** = **поща**; **desktop** = **работен плот**), the corresponding Anglicisms are much more commonly used when talking about IT, economics or communication – even by those who know no English. Some words that have no Bulgarian counterpart are pronounced with English phonetics, but are written in Cyrillic. Examples are “**CD**”, “**DVD**”, **Internet**, **online**, **hard disk**, **software**, **floppy**, **USB**, **chat**, **browser**, **link**, **notebook**, **provider**, and **Web design**.

The words **Skype** or **email** can even be found written in English on business cards, in newspapers, etc. Of course there are English words in a variety of other aspects of the Bulgarian lexicon, such as **action**, **aftershave**, **bio-lifting**, **bonus**, **brainstorming**, **briefing**, **broker**, **business**, **cyberart**, **fair play**, **impeachment**, **interview**, **jogging**, **kickboxing**, **lifting**, **mainstreaming**, **management**, **manager**, **marketing**, **media**, **newsroom**, **offshore**, **peeling**, **performance**, **playback**, **pluralism**, **PR**, **prime time**, **remake**, **shopping**, **show**, **showroom**, **SMS leasing**, **snowboard**, **standby**, **studio**, **trailer**, **videoart**. Again, all these words have no analog in Bulgarian and are pronounced as in English but transliterated into Cyrillic Bulgarian – for example, **афтьршейв**, **био лифтинг**, **джогинг**, **лифтинг**, **нюсрум**, **пи ар**, **пилинг**, **сноуборд**, **шопинг**, **шоу**, **шоурум**, **фезър плей**.

There are also words from other languages that are used alongside analogous Bulgarian words but more often. Examples of this are Italian **чао** (**ciao**) for goodbye, which is actually used more frequently than the Bulgarian **довиждане**, or the French word **мерси** (**merci**), which is more common than the Bulgarian **благодаря**.

All of these foreign visitors have made an incalculable contribution to the diversity and vitality of Bulgarian.

Ralitsa Zlatanova was born in Bulgaria and has studied, lived and worked in Germany, Bulgaria, Spain and the UK. She received an M.A. in Journalism and Communication Science and an M.A. in International Comparative Literature from Freie Universität Berlin, Germany. She has worked as a freelance translator and interpreter and language teacher. Ralitsa is a brand new member of SLD and can be reached at zraliza@yahoo.com.

Slavic Poetry In Translation

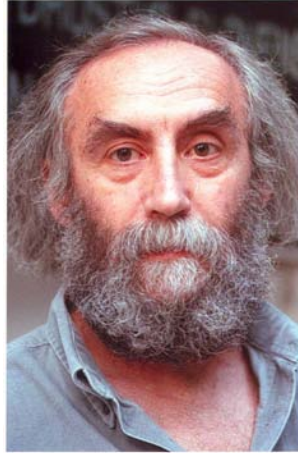
Feature Editor: Martha Kosir

Josip Osti

Translations and introduction by Martha Kosir

Josip Osti, an extremely prolific poet, storyteller, essayist, literary critic, anthologist, translator, and editor, was born in 1945 in Sarajevo. He has published over 250 books, among them about 30 books of poetry, five books of prose, 26 essays, literary criticism, and journalistic texts, and 14 anthologies of Bosnian-Herzegovinian and Slovenian poetry and prose. He has translated more than 100 books of poetry and prose, as well as 17 plays, mostly from Slovenian into Serbo-Croatian and Croatian/Bosnian. Since 1997 he has also been writing and publishing poetry in Slovenian.

His works have been published in over 60 translations into Slovenian, Macedonian, Croatian, Italian, English, Czech, Bulgarian, and Turkish. Many of his poems, short stories and essays have also been translated into Hungarian, German, Greek, Albanian, Spanish, Gaelic, Portuguese, French, Romanian, Swedish, Slovak, Dutch, Flemish, Finnish, and Sardinian.



The first example of Osti's poetry in our selection was written in the "language of memories," as he calls his native Croatian of the Sarajevo provenance. The poem "The Poet's Home" was also originally written in his language of memories and later published in Slovenian in Osti's own translation. The remaining two poems were written in the Slovenian language.

His poems embody the true mastery of both languages, striking imagery and remarkable insight into the universe of human existence, marked by the intricate relationship between life, death, suffering, and most importantly love. In Osti's poetic opus, love is the force that permeates every human experience, influences and guides the senses, and ultimately expresses itself through the complexity of the poetic word.

This presentation does not pretend to capture all the aspects of Osti's work, but only to offer a brief glimpse of his poetic universe and the beauty and the intricacy of language he so well exemplifies.

ZALUD NEPRESTANO DIŽEM TELEFONSKU SLUŠALICU, OKREĆEM BROJČANIK

mama
sjetio sam se
šta sam ti posljednji put htio reći

zalud neprestano dižem telefonsku slušalicu
okrećem brojčanic

je li ovoga puta veza između nas trajno prekinuta
prije nego što smo je uistinu i uspostavili

čuje se samo:
tu-tu tu-tu tu-tu ...
jesi li još tu
u toj zgradi na koju svakodnevno pucaju
u stanu u kojem si živa sahranjena

čuje se samo:
tu-tu tu-tu tu-tu ...

beznadni glas
koji se javlja i onima koji zovu svoje
odavno umrle

IN VAIN I DESPERATELY PICK UP THE RECEIVER, DIAL THE NUMBER

mother
I remember what I wanted
to say to you the other day

in vain I desperately pick up the receiver
dial the number

has the connection between us been lost forever
before we were even able to establish it

I can only hear:
tu-tu tu-tu tu-tu ...
are you still there
in that building devastated daily by artillery
in an apartment where you are buried alive

I can only hear:
tu-tu tu-tu tu-tu ...

a hopeless sound
heard also by those who call their loved ones
long dead

Continued on page 9

**VSAKIČ, KO REČEM ALI NAPIŠEM
BESEDO LJUBEZEN**

Vsakič, ko rečem ali napišem besedo ljubezen, imam v mislih nekaj drugega. ... Neko od svojih mnogih javnih ali skritih ljubezni, od katerih ima vsaka na tisoče sinonimov, oblik in pomenov. Največ pa skrivnosti. Kajti vsaka, ko se sleče do gole kože in sleče celo kožo, ostaja nerešljiva uganka. Zato še bolj privlačna. ... Vsakič, ko rečem ali napišem besedo ljubezen, imam v mislih nekaj drugega. ... Prav v tej večpomenski besedi jezik, ki je ena izmed mojih velikih ljubezni, razkrije svoje neizčrpne možnosti usodnih nesporazumov.

**NAJIN VRT LJUBEZNI, LJUBEZEN,
JE SLOVAR IN SLOVNICA MOJEGA
PESNIŠKEGA JEZIKA**

Najin vrt ljubezni, ljubezen, je slovar in slovnica mojega pesniškega jezika. ... Vrt, v katerega k meni prihajaš neslišno kot jutranja svetloba, je moj slovar barv in vonjav. Ko greš skozenj bosonoga, pazljivo, da ne bi ranila travnih bilk, ki se sklanjajo pod težo kapelj rose, cvetovi vseh rož k tebi obračajo raznobarvne glave in te pozdravljajo z različnimi vonjavami. Ko se mi približaš, v tvojih očeh vidim odsev ognjčica. ... Tvoje oči niso, kot bi dejali mnogi pesniki, modre kot jasno nebo ali kot perunike, temveč so zame perunike in jasno nebo modri kot tvoje oči. Tako kot meni tvoje golo telo ne diši po rožah, temveč mi rože dišijo po tvojem golem telesu. ... Najin vrt ljubezni, ljubezen, je slovar in slovnica mojega pesniškega jezika. ... Samostalniki drevesa, grmovje in rože, ki sva jih skupaj posadila. Pridevniki njihove oblike in barve. Zaimki njihov drugi, skriti obraz. Glagoli oblaki, ki se sprehajajo po nebu, muce, ki tekajo skoz vrt, in netopirji, ki proti večeru letajo okrog najinih glav. Števniki pa nepreštete zvezde, mravlje... Vejica tvoja trepalnica. Vprašaj kača, ki se sonči. Klicaj cipresa na pokopališču. Tropičje tri lastovke na žici. Dvopičje zenici tvojih oči. Pika smrt, ki nam gre nasproti. ... Najin vrt ljubezni, ljubezen, je slovar in slovnica mojega pesniškega jezika, ki ima ritem utripa najinih src, najinega pospešenega dihanja in vse hitrejših gibov najinih potnih teles, ki se objemata in poljubljata.

**EVERY TIME I SAY OR WRITE
THE WORD LOVE**

Every time I say or write the word love I have a different idea in my mind.... One of my many open or hidden loves with thousands of synonyms each, thousands of shapes and meanings. But most of all, secrets. Because each one, when stripped down to bare skin, and even skinless, remains an unresolved mystery. And as such even more attractive.... Every time I say or write the word love I have a different idea in my mind.... And exactly in this multifaceted word, language, one of my greatest loves, reveals its endless possibilities for fatal misunderstandings.

**OUR GARDEN OF LOVE, MY LOVE, IS THE
DICTIONARY AND THE GRAMMAR OF MY
POETIC LANGUAGE**

Our garden of love, my love, is the dictionary and the grammar of my poetic language.... A garden you enter walking toward me silently like the morning light is my dictionary of colors and scents. When you stroll through it barefoot, carefully not to damage the blades of grass that bend down under the weight of the drops of morning dew, the blossoms of all the flowers turn their colorful crowns to you and greet you with their many scents. When you come closer to me, I see a reflection of the calendula in your eyes.... Your eyes are not, as many poets would proclaim, blue like the clear sky or like the irises, but instead, to me, the irises and the clear sky are blue like your eyes. And to me, your naked body does not smell of flowers, but instead the flowers smell of your naked body.... Our garden of love, my love, is the dictionary and the grammar of my poetic language.... Its nouns the trees, the shrubs and the flowers that we have planted together. Its adjectives their shapes and colors. And the pronouns their other, hidden faces. The verbs the clouds that drift in the sky above, the cats that run through the garden and the bats that fly around our heads in the evening. And the numerals the uncounted stars, ants... A branch your eyelash. Beseech the sunbathing snake. Call for the cypress tree at the cemetery. The three ellipsis points are swallows on the electric wire. The colon the pupils of your eyes. The period death that we are facing.... Our garden of love, my love, is the dictionary and the grammar of my poetic language that carries the rhythm of our beating hearts, our accelerated breathing and the ever faster movements of our perspiring bodies that embrace and kiss each other.

Send comments or translated Slavic poetry to Martha Kosir
at KOSIR001@gannon.edu.

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**PESNIKOV DOM, V KATEREM ZE ZDAVNAJ
NIKO GAR NI**

pozno ponoči
je odisej stopil v taxi
vprašal je voznika
ali ve kje stanuje
ko mu je ta odgovoril potrdilno
je rekel
pelji
za toliko denarja kot ga imam
kamorkoli
samo ne tja

THE POET'S HOME LONG SINCE ABANDONED

late at night
odysseus got into a cab
and asked the driver
if he knew where he lived
when the driver answered affirmatively
odysseus said to him
take me
for the money I have
anywhere
but there

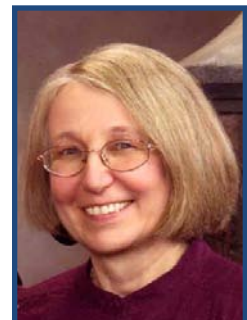


**MEET KATARZYNA JANKOWSKI
SLAVFILE'S NEW POLISH EDITOR**

My name is Katarzyna Jankowski and I was asked to serve as Polish Editor of *SlavFile*. I accepted this position because I think that translations (and issues related to T&I) into and out of Polish should appear in *SlavFile* more regularly. I am based in the greater Chicago area and have been a translator for almost 20 years. My first translation, performed when I was a senior in college, was a business letter addressed to international experts who were helping my then employer develop a national program for safe disposal of obsolete pesticides. The letter was only one page long, but it took me two days to produce an acceptable translation. I learned then that translating takes a great many hours of solitary work, but that ultimately good translation is a collaborative effort. Currently, most of my work involves legal translation and interpretation. I intend to use *SlavFile* to share my experiences in this field, but I also would like to encourage other professionals working with Polish to contribute in any way they can to make this language more visible, on the pages of *SlavFile* and in other ATA Slavic Languages Division activities. Contributors and authors of articles do not need to be members of ATA. Please read, respond, write, or suggest the writings of others. We will try to find a volunteer translator to put articles written in Polish into English and all contributions, in any language, will be edited. I look forward to hearing from you. Send contributions and/or suggestions to kate.jan@att.net.

LIV BLISS TO BECOME CO-ASSOCIATE EDITOR OF SLAVFILE

Starting with this issue, Liv Bliss, who has been a faithful contributor and member of our Editorial Board for years, will officially become an Associate Editor of *SlavFile*, sharing this responsible and time consuming position with Nora Favorov. We are very grateful to her for accepting this role, which involves but is not limited to editing and frequently reediting every article we publish. Liv can be reached at bliss.mst@gmail.com.



SLAVFILE LITE: NOT BY WORD COUNT ALONE

Lydia Razran Stone



The following table is the result of a game I made up for myself while working on another project, perusing Russian proverbs and winged words in the dozen or so dictionaries of such terms I have somehow acquired over my lifetime, not to mention the seemingly infinite number of Russian websites that appear when you search on пословицы и поговорки (proverbs and sayings). My object was to find amusing 21st century English equivalents of Russian proverbs and their cousins. The largest group of these below contains genuine contemporary English phrases or at least phrases currently in use with the same or a similar intended meaning as the Russian. The group after that interprets the words of the proverb literally, to come up with an English phrase that conveys a meaning considerably different from that of the matched proverb or even contradicts it. The next group points us to specific 21st century situations in a way that amuses me. And the last group contains puns and other outrages. Since I have never been accused of being too selective in what I find funny, I have arranged the groups in ascending order of groan inducement. If you find yourself tempted to groan about the entries in one group, I would suggest that you do not continue on. Do try this at home, though: there are plenty of English sayings left for the enterprise (*defecate or abdicate; go ahead, make my day; an offer you cannot refuse*, etc.) and an endless supply of Russian proverbs. We will publish reader contributions in the next issue. Proverbs from other Slavic languages are also welcomed, of course. I must warn you, however, that the game is addictive. Thanks are due to Liv Bliss, Nora Favorov and Boris Silversteyn for their advice on these entries (not all of which I took).

Russian Proverb or Maxim		Literal Translation	Suggested 21st Century Equivalent
Group 1: More or less actual modern equivalents of traditional Russian proverbs and sayings, aka Та же щука, да под хреном (the same old pike, only this time with horseradish).			
1.	Без труда не вытащишь и рыбку из пруда.	It takes work even to lift a fish out of a pond.	No pain, no gain.
2.	Богатым телята, бедному ребята.	The rich man has calves and the poor man has children.	The rich get richer and the poor get children.
3.	Брань на вороту не виснет.	Curses do not hang on your collar.	Sticks and stones may break my bones, but names will never harm me.
4.	Бог терпел и нам велел.	God bore his suffering and ordered us to do the same.	Deal with it!
5.	В больших делах пустяков нет.	There are no trivial details in big jobs.	The devil's in the details.
6.	Волков бояться — в лес не ходить	If you're scared of wolves, don't go into the forest.	If you can't stand the heat, stay out of the kitchen.
7.	Вот тебе бог, а вот и порог	Here is God and here is the door.	Don't let the door hit you on the way out.
8.	Всяк Еремей про себя разумеет.	(Let) every Yeremey do as he thinks best.	Do your own thing! (Note: Liv suggests this is outdated, but nothing about the era of my youth seems so to me.)
9.	Всякая душа празднику рада.	Everyone is glad of a holiday.	TGIF
10.	Гладко было на бумаге, да забыли про овраги.	It looked smooth on the paper, but we forgot about the ravine.	Well, it looked great on paper but....
11.	Держи карман шире.	Open your pocket wide (to hold the money that you think will drop into it)	In your dreams!
12.	Дурную траву с поля вон.	Pluck the weed out of the field.	Throw the bums out!

Continued on page 12

	Russian Proverb or Maxim	Literal Translation	Suggested 21st Century Equivalent
13.	(Судьба индейка) жизнь злодейка.	Fate's a turkey, life's a scoundrel.	Life's a bitch (and then you die).
14.	Как аукнется, так и откликнется.	As you call out, so shall you be answered.	What goes around comes around.
15.	Как сыр в масле катается.	Like cheese rolling in butter.	(Someone) is rolling in it .
16.	Кашу маслом не испортишь.	You can't wreck kasha by adding too much butter.	There's no such thing as too much chocolate.
17.	Кому какое дело, что кума с кумом сидела?	Whose business is it that a female sat with a (male) family friend?	Don't ask, don't tell.
18.	Куда игла, туда нитка.	Where the needle goes, so goes the thread.	Joined at the hip.
19.	Межа не стена, а перелезть нельзя.	A property boundary is not a wall, but still you should not step over it.	Good fences make good neighbors (popularized by Robert Frost).
20.	Молодость пташка, старость черепашка.	Youth is a bird, old age a tortoise.	My get-up-and-go got up and went.
21.	На наш век дураков хватит.	There are enough fools in our age.	There's one born every minute.
22.	На полатях лежать - ломтя не видать.	If you lie on the sleeping ledge, you will never see a hunk of bread.	You snooze, you lose.
23.	Не было бы счастья, да несчастье помогло.	Good fortune never comes without having been helped along by misfortune.	It's all good!
24.	Не выносить сор из избы.	Don't carry your trash out of the izba (peasant dwelling).	What happens in the izba, stays in the izba.
25.	Не первая зима волку зимовать.	It's not the wolf's first winter (in the forest).	I've (or someone's) been around the block a few times. (Cowboy slang: This ain't my first rodeo.)
26.	Не стыдно молчать, коли нечего сказать.	It isn't shameful to be silent if you have nothing to say.	Closed mouths gather no feet.
27.	Помогает как мертвому припарка.	Like a dead person is helped by a mustard plaster.	Like a fish needs a bicycle.
28.	Почеси теленка, он и шею протянет.	Scratch a calf and he will stretch out his neck.	Flattery will get you everywhere.
29.	Пропала Воронья слободка!	The Crow Settlement has perished! (Ilf and Petrov)	There goes the neighborhood!
30.	Свои собаки грызутся, чужая не приставай.	When dogs in a pack are fighting, another pack's dog should not get involved.	Don't get between the bark and the tree.
31.	Слышали мы эту песню.	We've heard this song before.	Same old, same old...
32.	У своего гнезда и ворона орла бьет.	In his own nest, even a crow will defeat an eagle.	There's always a home court advantage.
33.	Хлопот полон рот.	My mouth is full of worries (onerous tasks).	I'm up to my ass in alligators.
34.	Худо дело коли жена не велела.	It's a bad business if your wife forbids it.	If Mama ain't happy, ain't nobody happy!
35.	Что было, то прошло.	What happened is in the past.	Get over it!
36.	Что взято, то свято.	What has been picked up is sacred.	Finders keepers, losers weepers.
37.	Это еще цветочки, а ягодки впереди.	That's only the flowers; the berries are still to come.	You ain't seen nothing yet.

Russian Proverb or Maxim		Literal Translation	Suggested 21st Century Equivalent
38.	Этот номер не пройдет.	That number won't win.	That dog won't hunt.
Group 2: Not at all what the original, proverb was intended to imply, but they still fit.			
39.	С деньгами мил, без денег постыл.	He who has money is loved, he who doesn't is rejected.	If you got the money, honey, I got the time.
40.	Было бы корыто, свиньи найдутся.	If there is a trough, pigs will come to it. (Actual intent of the proverb: there is always going to be someone ready to take advantage of any opportunity.)	If you build it, they will come. (From the movie <i>Field of Dreams</i> .)
41.	Какова работа, такова и плата.	As the work is, so is the pay.	We pretend to work and they pretend to pay us.
42.	Русский человек задним умом крепок.	A Russian is talented at explaining the past.	Ivan has 20-20 hindsight.
43.	Счастливым быть—всем досадить.	When you are fortunate you annoy everyone.	Living well is the best revenge.
Group 3: English entries are not exactly sayings but rather references to 21st century phenomena demonstrating that Russian folk wisdom was not only wise but prophetic.			
44.	Доносчику первый кнут.	The informer will get the first whipping.	Don't stick your neck out: we all know what happens to whistleblowers.
45.	Дружба дружбой, а служба службой.	Friendship is friendship, but business is business. (Written in the days before women did business with men, but if the proverb fits...)	Office romances lead to nothing but trouble.
46.	Жена – не сапог, с ноги не скинешь.	A wife is not a boot that you can just take off. (Original reference is to morality and loyalty, not money.)	Do you know what divorces cost these days?
47.	И волки сыты, и овцы целы.	The wolves are well fed and the sheep are safe.	Unbelievable! Congress finally agreed on a budget.
48.	И не складно, да ладно.	Not so well done, but OK.	Close enough for government work.
49.	Нашел дурака.	You must think you found yourself a fool.	No, thank you, I am not buying any bridges today.
50.	Знал бы где упаду, соломку бы подстелил.	If only I had known where I would fall, I would have laid down some straw.	If only I'd pulled all my money out of the stock market in April.
51.	Наделала синица славы, а море не зажгла.	The titmouse gained fame but did not set the sea on fire. (From Krylov.)	She's just famous for being famous.
52.	Ничего не знаю, только и знаю, когда день, когда ночь.	I don't know anything; all I know is when it is day and when it is night.	On the advice of counsel I refuse to answer on the grounds it may incriminate me.
53.	Плохая молва на крыльях летит.	A negative rumor flies on wings.	That scandal went viral in record time.
54.	Я не я, и лошадь не моя.	I am not me, and the horse is not mine.	It wasn't me; must have been my evil twin.
Group 4: Awful bilingual puns (my favorite kind).			
55.	На бедного Макара все шишки валятся.	Pinecones keep falling on poor Makar's head.	Makar is everybody's fall guy.
56.	Ни аза не знает.	He doesn't even recognize az (the first letter of the alphabet).	He doesn't know his az from his elbow.

	Russian Proverb or Maxim	Literal Translation	Suggested 21st Century Equivalent
57.	Лежать на печке	To lie around on the stove (pech). (Pech is Russian for stove, the best place in a peasant hut for keeping comfortably warm was to lie on the stove ledge.)	To be a pech potato.

Finally, there is the T-shirt slogan we saw once on the back of a guy riding a Harley “If you can read this, the b____ fell off.” What is this but the offensive, sexist 21st century English equivalent of the famously offensive, sexist Russian folk proverb, *Баба с возу—кобыле легче* (When your woman falls off the wagon, the mare’s job is made easier)?

Luddites though we are, my husband has acquired an iPhone, and the first use I could find for it was to recite in Russian into the microphone function and see what kind of English text it would produce. A prize, in addition to accolades, will be given to any

reader who can identify the following well-known Russian lines. Bear in mind that my Russian accent is far, far from native, which may have affected iPhone’s rendering in one direction or another.

Excerpt 1: *Have us Lugbill Lubang Lias jailbreak Marsha douche MIA Rugossa onion Suess set CM*

Excerpt 2: *You can bring him glory you need about Kroley the basement Anjni at Krutina Pathe- and Vanoss employee it goes up Plachigh Cathy can see beaching*

ANNOUNCING SLD’S 15th ANNUAL GREISS LECTURE

“Translating and Interpreting War Crimes Trials”

At the 53rd ATA Conference, San Diego, California

Delivered by Marijana Nikolic, who worked for 17 years as Croatian interpreter and translator for the International Criminal Tribunal for the Former Yugoslavia.

Time and room to be announced.

“Doing Well by Doing Good...”

No, not like Tom Lehrer’s “Old Dope Peddler” (<http://tinyurl.com/2599x5x>), but as a sponsor of a worthy creative cause of your choice. **Kickstarter** (www.kickstarter.com) is “the world’s largest funding platform for creative projects.” You pick a project and choose the level at which you’d like to fund it (all of which come with an optional “reward,” rather like a PBS subscription drive) and then, if the project reaches its financial goal in the designated time, your donation will be activated. Otherwise, all bets are off and you pay nothing. For an example of a marvelously successful past Kickstarter project, see <http://tinyurl.com/7x7fpcc>.

You can browse the various categories at the bottom left of the home page. Or you can go straight to a project you’ve heard about. Speaking of which, take a look at this translation-related project, which was current as of 7/15: <http://tinyurl.com/72m6nku>.

IDIOM SAVANTS

the Trees and the Forest, the Forest and the Trees

Vladimir Kovner and Lydia Stone

This issue's topic for our comparison of Russian and English idioms includes the words forest and woods (лес и бор), tree(s), дерево(-ья) and the names of individual tree species. Because of space considerations, we did not include idioms referring to leaves, limbs, branches, roots, bark, etc., or their Russian analogues. These could well become the subject of a future column. While the total number of idioms found was roughly comparable for the two languages, Russian had more than twice as many forest idioms, and English many more idioms using the general word for tree. However, Russian had four times the number of idiomatic usages containing the names of individual tree genera. One might attempt to explain the first difference in sociological terms, with reference to the well-known American individualism as opposed to greater Russian emphasis on the group. The second finding ("tree" vs. genus name), suggests no such sociological difference, but perhaps can be attributed to the greater number of rural dwellers among Russian coiners of idioms. What to Russian speakers is, for example, a spruce, may to the majority of English speakers look like just another tree. At any rate, it would be interesting to see if this difference between idioms containing general and genus names would hold up if, for example, we looked at bird idioms. Stay tuned... (In the list below, idioms are in bold, and example sentences in italics. Literal translations are given for the Russian idioms but not for the English idioms.) As usual questions, comments and additions are welcome at lydiastone@verizon.net and/or 19volodya05@comcast.net.

IDIOMS: TREE, FOREST

Same Idiom in Both Languages

1. **Дрожать, как осиновый лист:** сильно дрожать. **Shake like an aspen leaf.**
2. **За деревьями не видеть леса:** концентрируясь на деталях, не видеть общей картины. **Not to see the forest, for the trees.** (The reverse, not see the trees for the forest, is also used in both languages.)
3. **Яблоко от яблони недалеко падает.** **The apple doesn't fall far from the tree.**

RUSSIAN (ONLY) IDIOMS

Лес/Бор (Woods/Forest)

1. **Волков бояться, в лес не ходить:** если бояться предстоящих трудностей, опасностей, то нечего браться за дело. (If you're afraid of wolves, don't go into the forest.) *Летом мы с женой взяли за*

*перестрой-
ку нашей
дачи – дело
для нас
новое.
«Волков
бояться,
в лес не
ходить», –*



успокаивал я ее. If you can't stand the heat, stay out of the kitchen.

2. **Глядеть/смотреть в лес:** стремиться покинуть место пребывания/работы, тяготясь этим местом. (To be looking off into the forest.) *Сколько раз он менял место работы; поработает месяц, другой, и опять в лес глядит, опять ему что-то не так! To be looking for greener pastures.*
3. **Кто в лес, кто по дрова:** вразнобой, кто во что горазд, напр., об игре оркестра. (Some [go] into the forest, some [go looking] for firewood.) *Хотя школьный оркестр играл ужасно – кто в лес, кто по дрова, родители были счастливы: дети были при деле. Not keeping together, haphazardly, going off in all different directions, each one doing one's own thing, out of sync, every which way.*
4. **Лес рубят – щепки летят** (посл.): в большом деле не бывает без ошибок, издержек, даже жертв; так говорят в оправдание ошибок, предположительно не подрывающих основы главного дела. (If you cut down a forest, chips are going to fly.) *Уменьшая фирму, руководство увольняло подряд всех специалистов старше 55 лет, не глядя ни на опыт, ни на талант. Потом стали оправдываться: лес рубят – щепки летят. You can't make an omelet without breaking eggs.*
5. **(Откуда) сыр-бор загорелся/разгорелся?** Из-за чего весь сыр-бор?: (из-за чего) вся суета, переполох, суматоха, шумное дело? (сыр-бор – сокращение от «сырой бор»). Устойчивое сочетание «сыр-бор загорелся» используется в самых разных вариантах. (What set the damp woods on fire?) *Между Украиной и Россией загорелся очередной сыр-бор – торговая война... (из Интернета) What set off all this commotion? Or - That's what started this whole mess.*
6. **Работа – не волк, в лес не убежит:** с работой можно не торопиться (отговорка лентяев, бездельников). (Work isn't a wolf; it will not run off into the forest.) *За один год его выгнали за безделье с трех разных работ. А он все повторял: «Работа – не волк, в лес не убежит». What's the hurry, the work isn't going to run away, it will still be there tomorrow.*

Continued on page 16

7. **Семь верст до небес и все лесом:** наговорить с три короба; наобещать; не сказать ни слова правды. (Seven versts to the heavens and it's forest all the way.) *Дочь лесника долго и старательно рассказывала нам дорогу и наговорила семь вёрст до небес и все лесом (В. Солоухин).* **To give someone a whole rigmarole; to spin someone a long tale; to promise someone the moon.**
8. **Сколько/как волка не корми, он все в лес смотрит** (посл.): как ни старайся расположить к себе кого-нибудь, его истинная сущность, его старые привязанности все равно выявятся. (No matter how many times you feed a wolf, he will continue looking off into the forest.) *От донжуана услышишь много красивых слов, разомлешь, на все согласишься, а через месяц – он уже гуляет с другой. Нет, сколько волка не корми, а он все в лес смотрит (из Интернета).* Once a wolf always a wolf. **A leopard cannot change his spots.**
9. **Темный лес:** что-либо трудное, непонятное, незнакомое. (A dark forest.) *Для моей дочери математика всегда была как темный лес. A big mystery. (It's all) Greek to someone.*
10. **Чем дальше в лес, тем больше дров** (посл.): чем дальше развиваются события, тем больше возникает трудностей, осложнений, неожиданностей. (The further you go into the forest, the more wood there will be.) *Мне почудилось что-то знакомое в статье нашего конгрессмена. Продолжаю читать. Чем дальше в лес, тем больше дров! Вся статья – сплошной плагиат. The more you know about something the worse (more complicated it appears) it appears. The plot thickens. To go from bad to worse.*

Деревья (Trees)

11. **Плевать (плевать хотел) с высокого дерева/с высокого дуба** (кому-то на кого-то или на что-то): проявлять полное безразличие; пренебрегать кем-то/чем-то. (To spit /want to spit from a tall tree on someone or something.) *Ему было плевать с высокого дерева на все наши доводы. Not give a tinker's damn for someone or something. Someone or something can go to hell for all someone cares.*

Разные породы дерева (Genera)

12. **В трех соснах заблудиться:** заблудиться там, где легко найти дорогу. (To get lost in a forest consisting of three pine trees.) *Мой друг никогда не мог запомнить дорогу к новому месту и, как говорится, мог с легкостью запутаться в трех соснах. Someone gets lost easily. Someone can't find his way out of a paper bag. Someone can't find his [rear end] with both hands (and a map).*
13. **Дать дуба** (сленг): умереть. (To give the oak.) *Первое, что я услышал утром на работе: «А наш-то начальник, слышали, вчера дуба дал». To kick the bucket. To turn up one's toes.*

14. **Дуб; дубовая башка/голова; голова еловая:** бестолковый, скудоумный, тупой человек; дурак; тупица. (Oak, oaken head.) *Трудно сказать, на какие дубовые головы рассчитан этот учебник. Wooden head, "Blockhead."*
15. **Ёлки зеленые (ёлки-палки, ёлки-моталки):** выражение раздражения, недоумения, изумления, восхищения. (Green spruce tree, spruce sticks.) *Тьфу ты, елки-палки! И надо ж было ей выйти замуж за такого лентяя! Hell's bells! (multipurpose exclamation).*
16. **Липа** (жаргон): ерунда, подделка, обман, напр., поддельный документ. (Linden tree.) *Всем было ясно, что его инженерный диплом был явной липой. Forgery, fake, sham.*
17. **Ободрать, как липку:** ограбить; очистить; отобрать последнее. (To bark someone like a linden tree.) *В ремонтной мастерской сразу увидели, что человек ничего не понимает в трансмиссиях, и ободрали, как липку. To rob someone blind.*
18. **Околачивать груши:** бездельничать. (To shake pears down from the tree.) *Как-то вечером отец в сердцах сказал сыну: «Хватит околачивать груши. Не хочешь учиться, иди работать!» To goof off, to screw around.*

ENGLISH IDIOMS

Woods/Forest

1. **Babe(s) in the woods:** naïve, trusting people likely to be at the mercy of circumstances or unscrupulous people. *She worried that her parents were just babes in the woods when it came to the legal system.* Доверчивые, наивные, простодушные люди; простаки; **сущие младенцы.**
2. **If a tree falls in the forest and there is no one to hear it, does it make a sound?** A reference to the metaphysical problem of unperceived reality. Quoted in part or as a whole as a (usually disparaging) reference to discussion or consideration of abstruse questions with few or no practical implications. *I am studying to be an engineer. Why do I have to take philosophy and worry about trees falling in forests with no one to hear them?* Эту фразу используют как намек на заумный, невразумительный вопрос, не имеющий практического значения.
3. **Neck of the woods:** area (of the country, a city etc.). A rural expression that may be used, somewhat jocularly, in non-rural situations. *What are you doing here in Times Square? I never expected to see you in this neck of the woods.* Местность, округа, район; здесь, тут.
4. **Out of the woods:** no longer in danger or serious trouble. *Although the patient was still very ill, all the doctors believed he was out of the woods with regard to serious danger.* Вне опасности.

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Tree

5. **As the twig is bent so grows the tree (or so is the tree inclined):** childhood experiences have important effects on what a person is like in adulthood. Coined by Virgil. *My parents never asked my brother to do a bit of work around the house. No wonder he expects his wife to wait on him. As the twig is bent, so grows the tree.* Куда веточка гнется, туда и дерево растёт/клонится. Смысл этой фразы: каким ребенка растят / воспитывают, таким он и вырастет. (**Гни дерево, пока молодо.**)
6. **Barking up the wrong tree:** attempting to solve a problem (or achieve something) through a mistaken route. (Reference is to dogs who bark under a tree where they mistakenly believe they have cornered their prey.) *My old college keeps sending me letters about estate planning. If they think this will convince me to leave them my money rather than my family, they are barking up the wrong tree.* (Known to have been used by Davy Crockett in 1833.) Быть на ложном пути; напасть на ложный след; обвинять не того, кого следует; ошибаться.
7. **Charm the birds right out of the trees:** be so charming and persuasive that you can convince people to do anything, even what is against their own best interests. *Don't be fooled by him. He can charm the birds right out of the trees in order to get his way.* Одурманить, вскружить/задурить голову кому-либо до такой степени, что этот человек будет делать что-либо во вред самому себе.
8. **Don't get between the bark and the tree:** do not intervene in the personal affairs, especially quarrels, of intimates such as husband and wife. *I am keeping away from my mother and sister as long as they are quarreling. I know what happens to the person who gets between the bark and tree.* Вмешиваться в чужие, особенно семейные, дела/ссоры. (**Свои собаки грызутся, чужая не приставай.**)
9. **Go climb a tree:** go away and stop bothering me. *Why do you keep talking to him? Just tell him to go climb a tree.* Убирайся; **а пошел бы ты подальше!**
10. **Make like a tree and leave:** a jocular but impolite way of telling someone to go away, or jocular announcement that one is going. *Well, I guess it is about time for me to make like a tree and leave.* Вали отсюда; Гуляй, Вася! Мотай отсюда! Сгинь, несчастный! **Вот тебе бог, а вот и порог.** (For a jocular announcement that one is going away) Сматывать удочки. *Похоже, что мне пора сматывать удочки.*
11. **Money doesn't grow on trees:** an admonition not to spend too much money, or a response when asked for money. *My dad always used to lecture us about how money doesn't grow on trees, so one day on his birthday we gave him a small tree with play money glued all over it.* Деньги под ногами не валяются.
12. **Only God can make a tree (poems are made by fools like me).** From a poem by Joyce Kilmer. A

reference to a statement, not necessarily religious, that the works of man no matter how creative are nothing compared to the works of nature. A famous poem said "only God can make a tree," but science is on the verge of using sunlight in splitting water to create energy. Это ссылка на утверждение, что даже самые творческие создания человеческого ума, ничто по сравнению с творениями природы.

13. **The tree is known by its fruit:** a person is judged by his deeds, a reference to the Bible (Matthew 7:16). *When I need to decide about a candidate for office who has already served in some capacity, I go straight to his work and voting record. As they say, a tree is known by its fruits.* Человека судят по его делам. Вся фраза из Библии (от Матвея 7:16) звучит так: «Берегитесь лжепророков, которые приходят к вам в овечьей одежде, а внутри суть волки хищные: **по плодам их узнаете их**».
14. **Top of the tree:** at the highest position in an organization. *How many people these days rise to the top of the tree solely through hard work and competence?* (Possibly originated by Gilbert and Sullivan.) Вершина карьеры; ведущее положение в организации, профессии и т.п.
15. **Tree hugger:** an environmentalist; may be used derogatively or proudly by those who consider themselves to be one. *At the Tree Hugger Café we use only organic ingredients in season and grown locally.* Защитник окружающей среды. Говорится или с пренебрежением/насмешкой, или с гордостью – в зависимости от отношения говорящего к этому вопросу.
16. **Up a tree:** in a difficult situation. *The travel agent went bankrupt while we were on its tour, leaving us up a tree when it came to getting home.* В тяжелом/затруднительном/безнадежном положении.

Tree genera (only oaks found)

17. **Great oaks from little acorns grow:** great things often may have very small beginnings. *Yes, we are now operating on a purely local scale, but, who knows: great oaks from little acorns grow.* Из маленьких желудей вырастают могучие дубы. **Всякий бык теленком был.** Большое вырастает из малого.
18. **Little strokes fell great oaks:** even great jobs may be accomplished through an accumulation of small efforts. Coined by Benjamin Franklin. *Of course the money collected in our town for world hunger cannot feed many people, but they are collecting all over the country and little strokes fell great oaks.* **Капля по капле и камень долбит. Терпение и труд все перетрут.**
19. **Strong as an oak:** very strong. *He may not look like he can do that heavy job, but he is really as strong as an oak.* **Могуч/крепок/силен, как дуб.**

Mikhalkov's 12 Revisited

Beyond a Reasonable Doubt

vs. Умом Россию не понять*

*Russia cannot be understood by the mind alone

Lydia Stone

Русскому человеку скучно жить по закону. (From 12)
(Russians find it too boring/dreary to live according to the law.)

Я согласен, что дважды два четыре — превосходная вещь; но если уже все хвалят, то и дважды два пять — премилая иногда вещь.
(Dostoyevsky, Notes from the Underground)
(I agree that $2 \times 2 = 4$ is an excellent thing, but to give all things their due, $2 \times 2 = 5$ is also quite lovely.)

I confess that I find Nikita Mikhalkov's films riveting. Yes, I realize that people who know more than I do about Putin's Russia find his behavior deplorable, and I feel quite sure that if I were better informed I would agree. However, I feel equally sure that I could never have brought myself to actually feel comfortable with Dostoyevsky (nor he with me, for that matter). I will have more to say about Dostoyevsky and Mikhalkov below.

I have been wanting to write this column since Susan Welsh published her review of the Russian film in the Spring 2010 issue of *SlavFile*. Susan wrote there that, though some have called *12* a plagiarism of Sydney Lumet's 1957 *Twelve Angry Men* (henceforth, *TAM*), it is certainly neither that nor even a straightforward remake. I would go even further and say that the Russian work is, more than anything else, a particular kind of polemic against the particular "truth" portrayed in the Lumet film. In my opinion, Mikhalkov is very powerfully saying that even if *TAM* is showing the truth for 1950's America (and frankly I do not think that he [NM] cares whether it is or isn't), the truth for Russia in the 21st century is something entirely different.

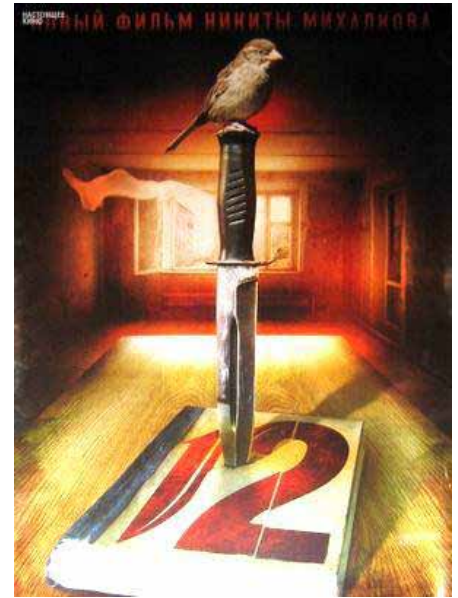
To summarize the plot of both films, a young boy belonging to a minority group is on trial for having murdered his father (his adoptive father in *12*), with a great deal of circumstantial and even some alleged eyewitness accounts against



Sidney Lumet, director of *Twelve Angry Men*, taken in 1955 about the time he was working on the film. Wikimedia Commons

him. The 12 men on the jury who must decide on the verdict represent a somewhat limited cross section of society. Originally all but one of the 12 vote guilty, with the holdout not claiming that innocence is likely but rather that an accused's life should not be thrown away without any discussion at all. Eventually, after much discussion and a fair amount of anger expressed by jurors against the accused and each other, the other jury members come around to a not-guilty vote and the boy is acquitted.

Before I get started on what are to me the key differences between the two films, I want to digress briefly into a discussion of the lack of women on the jury in both films. The first time I saw *TAM* as an adult, I found this absence of women, as well as of any true minority group, annoying, to say the least. Now, however, I think that this is just a device to avoid having real or putative differences between the sexes (for example: Is a woman likely to be more sympathetic to a defendant with a traumatic childhood?) conflated with the issues that the films consider. There is also the question of whether the angry confrontations and emotional confessions would have seemed even more unlikely in a mixed sex group. It should be noted that Lumet went out of his way (though I only just noticed this) to demonstrate that women were members of 1957 U.S. juries, by having a ladies' rest room accessible from the jury room. Although there are female toilets in the analogous Russian jury facilities (witness the bit of business with the outsize brassiere), the fact that it is a school gymnasium robs the point of its significance. Instead, NM gives us a woman judge to show that females are not excluded from the Russian Federation's judicial system.



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NM does a remarkable job of enhancing some of the details of Lumet's plot and adapting them to Russian reality. A good example of this is the murder weapon, a knife, which in the U.S. film is simply said to be of an extremely unusual kind that the accused boy was known to have bought at a pawn-shop. In the Russian version, the knife is shown (if you are watching carefully) to have belonged to a Chechen rebel and to have been recovered by the boy from his dead father's body. In *TAM*, the supposed eyewitness account of how the man was stabbed is contradicted by a former slum dweller with experience of switchblades. In *12*, this is echoed but trumped in dramatic effect by a flashy knife demonstration performed by an otherwise fairly staid surgeon belonging to a Caucasian nationality. Other details in *TAM* do not accord with Russian realia and have to be eliminated and replaced by something else—for example, one piece of evidence in *TAM* is based on the crime having allegedly been viewed through the window of an elevated train and such trains do not exist in Russian cities.

The most important difference of this type pertains to the judicial codes of the U.S. and the Russian Federation. In the United States, the jury is to consider defendants innocent unless proven guilty beyond a reasonable doubt. This English phrase is more or less ridiculed after it is quoted in *12* by the two least sympathetic jurors, one a Harvard business school graduate and the other clearly meant to portray an adherent of Western principles of democracy and reason. The Russian standard as stated in the Constitution and Penal Code is somewhat different: “Судья, присяжные заседатели, а также прокурор, ... оценивают доказательства по своему внутреннему убеждению, основанному на совокупности имеющихся в уголовном деле доказательств, руководствуясь при этом законом и совестью.” [The judge, as well as the jurors and prosecutor, ... shall evaluate the evidence in a criminal case in accordance with internal conviction, based on the totality of evidence presented at trial and guided therein by the law and their own consciences.]



Movie poster for *Twelve Angry Men*, showing star Henry Fonda above, and an angry confrontation between jurors below, goodmoviesstore.net.

In Russia, therefore, one need not be convinced beyond a reasonable doubt to vote guilty, and the role of the jurors' subjective feelings is given significantly greater weight. Undoubtedly, this difference has much to do with the differences in the way that the 11 jurors in favor of conviction are persuaded to change their votes in the two films. The dissenting juror, Henry Fonda in *TAM*, simply raises doubts about the evidence, producing a similar knife, “demonstrating” that a lame old man could not have made it to the hallway in time to see the fleeing murderer, noting that a supposed eye witness was probably not wearing her glasses when she was awakened from sleep, etc. Evidently such reasonable doubts were not considered sufficient to persuade Russian jurors not to convict. Instead, whole alternative scenarios are constructed as to why the victim had been killed (e.g., a murder commissioned by oligarchs who would earn big profits if they could get the victim to vacate his building). These alternate scenarios are used in the film to comment on some of the more negative aspects of life in today's Russia. The alternative murder theory is clearly seen to be consistent with *12*'s theme of the rampant corruption in current Russian society—a theme without any counterpart in *TAM*.

Significant as this difference between the Russian and American works is, it is dwarfed by the difference in the films' attitudes toward reason vs. emotion. This is what I see as the focus of NM's polemic. He seems

to be saying: “Well, this cold adherence to principle and reason is all very well for the United States, but it counts for very little for us in Russia compared to emotions and sympathy based on personal experiences and actions ruled by the heart rather than reason, not to mention the unavoidable mixture of good and bad in all of us.” In this way, Mikhalkov seems to me very influenced by or at least similar to Dostoyevsky.

When you look at *TAM* after seeing *12*, you are struck by how few emotions other than anger (and these are indeed, by and large, *angry* men) are shown by the characters in the 1957 film. The hero, Henry Fonda, is the epitome of cool reason. He is moved by principle, rather than by any particular sympathy for the accused, to search for reasonable doubts, and all his doubts are based on reason. His coolness is set against

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the hot weather, repeatedly remarked on, and the hot tempers and resentments of the other jurors, which have to be overcome before reason and principle can triumph. At no time does he or anyone else on the jury express any concern about what will happen to this ill-equipped, abused boy once he is set free, as the Russian jury members in *12* do at the end of their deliberations. Lumet himself seems to consider this irrelevant to his point, doing nothing to evoke the audience's sympathy for this Latino-looking, ill-favored, sullen boy shown to us only for a minute at the start of the film. We get none of the flashbacks NM provides us of the boy as an attractive child with a puppy and a happy home life, a beautiful mother and peace-loving father, and of the wrenching traumas he has experienced as a child in Chechnya and in prison. Of the boy in *TAM*, we are told only that his father beat him and he has a police record.

Fonda's counterpart in *12*, played by Sergey Makovetsky, is anything but cool. In fact, he is portrayed as a bundle of nerves, with a history of severe alcoholism and near suicide. Unlike Fonda, he offers an argument not based on principle but solely on a personal emotional experience, in which he claims his life was saved by a woman on a train—a stranger, who, witnessing his drunken and offensive rants, refuses to condemn him but instead expresses sympathy for his suffering. This confession is not a unique incident in the film. Although much is made of the actual evidence for doubting the boy's guilt, throughout the film various characters emotionally describe wrenching personal experiences that they (or Mikhalkov) imply justify their votes—both those of guilty and later of not guilty. Frequently, one or another of the characters talks about how Russian these stories are. After Makovetsky, arguably the most intelligent of the jurors (he has invented a ground-breaking diode), tells his story, the man portrayed as the least intelligent of the group changes his own vote, after recounting his own tale of vastly different tone but the same theme—the



Yuriy Stoyanov and Sergey Garmash in one of the more emotional moments in Mikhalkov's *12*, ruskino.ru.

redemptive power of forgiveness. The implication is clear: this is how “we Russians” (regardless of how intelligent or limited) decide on important matters, through empathy born of suffering and emotional turmoil. This is a very Dostoyevskian world, one totally different from the one Henry Fonda operates in. And just as Fonda's cool rationality contrasts with the steamy New York weather outside, so the very human and very Russian emotions generated by NM's jurors are juxtaposed with a snowy winter day outside their windows.

There is indeed one highly emotional outburst in *TAM* that is not based on anger alone, made by the hold-out juror, played by Lee J. Cobb. In the world of the U.S. film, emotions based on personal experience (prejudice, resentment, anger) interfere with making the morally and rationally correct judgment. Cobb, Fonda's chief adversary on the jury, is obsessed with his own son's rejection of him (although audience members may well conjecture that Cobb's personality and the toughening measures he describes using on the boy provide plenty of justification for the rejection). At the end, Cobb breaks down in tears of anguish about his lost child and admits that these feelings have been behind his adamant insistence on conviction. However, the tears do not wash away the anger, and he expresses no sense of his own fault or empathy for his boy. The emotional outburst of the Russian hold-out juror, played by the brilliant Sergey Garmash, may at first seem to be very similar to the one at the end of *TAM*. Garmash too had a son whose childhood was far from happy. But the Russian juror's tears are those of pity for the boy and shame and regret for his own role in his son's suffering. The contrast between the hold-out jurors in the two films thus turns out to be just as stark as that between Fonda and Makovetsky.

The moral of *Twelve Angry Men* is quite clear. The principles underlying the U.S. legal system are good ones, and a representative sample of American citizens, although possibly initially hampered by emotionally based prejudice, can be induced to follow them (and thus do right) if the relevant issues are presented calmly, clearly and rationally. The moral of *12* is far less neatly packaged—the jurors are swayed by a mixture of emotional, personally based decisions of dubious relevance to the actual case and some rational arguments, combined with a willingness to believe alternative scenarios based on the corruption of those with money and power. Viewers will surely differ as to whether they prefer the neat solution or the one that is untidy, self-contradictory, and complex.

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This brings us to the ending of *12* or, rather, to five endings coming one after the other. The first is the same as Lumet's: the boy is acquitted and the members of the jury can disperse satisfied with their decision and perhaps having gained some insight into their own motivations and thinking. The second ending undercuts the first, and this in turn brings us to the figure played by Mikhalkov, the chairman, who has been sitting at the head of the table impassive and godlike (complete with long, white hair). In his omnipotence, he has known all along that the murder was committed by the filthy-rich, corrupt condo building syndicate, not by the boy. However, he has voted guilty as a means to keep the unjustly accused son from pursuing his father's real killers and inevitably being slaughtered by them (yet another example of ignoring the principles of the law in favor of human values). He suggests that if the boy is to be freed, the jurors must act together to protect him from the fatal consequences. If the movie had ended here, this would have been a fine critique of the end of *TAM*, since the highly principled U.S. jurors (not to mention the director) are obviously content to give no further thought to the orphaned boy they have just freed, while following Mikhalkov's character's plan would imply that Russians (or at least some of them) are willing to back up the movements of their hearts with deeds. Yet this ending too is undercut, as the other jurors who would have been in a real position to help, most notably the one who originally argued for acquittal, bow out, pleading previous engagements.

However, all is not lost. We are then shown Mikhalkov and the newly released boy talking outside the court and planning their next moves, the former having obviously taken on the role of second foster father. As I said before, I am most impressed with Mikhalkov's achievements as a director and even an actor, and he certainly looks the part he has cast himself in. However, I am far from unaffected by the arrogance of his casting of himself. There is also the matter of who, in Putin's Russia, this jury foreman is meant to be. The only thing we have learned about him before the last few minutes of the film is that he is retired and has become an amateur painter out of boredom. Right before the final vote is taken, he admits to having been an "officer," and this is said with a significant look on his face and portentous camera angles. Clearly we are not being told he was



a lieutenant drafted to serve in, say, Afghanistan. What is Mikhalkov (the director, not the character) trying to tell us? Some Russians claim that the implication is that this godlike foreman had been high in the KGB or an analog, just like you-know-who, and that this film is meant to be an apology for Putin's tactics. I myself am in no position to judge whether this is indeed implied—I would tend to hope not, but this is only my own personal and irrational preference.

And this is not the final ending either. Makovetsky comes back into the gymnasium jury room, and we find out why the camera has repeatedly shown him gazing at a trophy stand there. He has returned to retrieve a wallet-sized icon of the Madonna and Child that he had placed there when he first came in. What is this supposed to mean, other than that the character he plays is religious? Are we meant to feel that he placed the icon there so that She could direct the proceedings, and that he was doing holy work in arguing for acquittal? If so, what are we to make of his refusal to do anything real to help the boy after release? (Or could the last minute appearance of the icon possibly have anything to do with the mysterious appearance of Jesus Christ at the end of Blok's poem, which, after all, shares its name and implied reference to the Apostles with this film?) Next Makovetsky opens a window to provide release for the bird that has been trapped in the jury room through most of the action, telling it that it must choose its own fate—imprisonment or freedom. It seems clear that this is an arguably jarringly obvious reference to the fate of Russia and possibly to the Holy Spirit that has been brought into the room (although a sparrow, not a dove, it too had been seen hovering around the trophy case).

Ultimately I do not know how to reconcile the various messages that seem to be conveyed by all these endings, except of course to say that Mikhalkov the director, like the characters in his films, is a Russian soul and thus full of contradictions.

I have a great deal more to say about this film but the editor is strict about adherence to length limits, so I will forbear.

Lydia can be reached at lydiastone@verizon.com and invites comments on this review or anything else.



WORDBUZZ: Citius, Altius, Fortius! (Faster, Higher, Stronger | «Быстрее, выше, сильнее!»)

Yuliya Baldwin

Frankly, sports have never been my favorite topic. I duly envied my friends – marathon runners, yoga fanatics, relentless joggers, and those who at the age of 50 suddenly decided to “try a triathlon just for fun”

and, what do you know, hit the finish line among the top ten! Uh-uh, not me. I am “an ergonomic chair cucumber,” as cool as they come, very sedentary with lots of “substance” around my middle, and, hopefully, some “seeds of reason” in my brain. Thus, I feel safer exploring and writing about cultural misconceptions in healthcare, English translations of uplifting socialist slogans, or how death is described in the masterpieces of Russian literature. On the other hand, I sensed that a glimpse into Olympic terminology might come in handy for *SlavFile* readers who will be writing/translating/interpreting for the 2012 London Olympics and beyond.

The 2012 *Summer Olympic Games* (**летние Олимпийские игры**), officially known as the *Games of the XXX Olympiad* (**Игры XXX Олимпиады**), will take place in London, England, United Kingdom, from 27 July to 12 August 2012. As of 3 May 2012, 165 countries have qualified at least one athlete. The London 2012 Olympic Games will feature 26 sports, which break down into 39 disciplines, and in addition there are 20 sports in the Paralympic program (**Паралимпийские игры**). This year even the pricing is symbolic: the cheapest tickets will cost £20.12 and the most expensive – £2,012. For children under 16, the price of a ticket will equal their age. Following a selection process, KASSIR.RU – an internet business selling tickets for theatres, concerts and exhibitions – was chosen as the official agent for ticket distribution in Russia. However the process of purchasing a ticket is not straightforward. The company doesn't sell Olympic tickets; it sells Olympic *ticket*

vouchers (**билетные ваучеры**) and only to Russian citizens. These are certificates guaranteeing that you will get your ticket at special voucher-exchange points in London. The *Olympic Torch Relay* (**эстафета Олимпийского огня**) arrived in the UK on May 18th. The *Olympic Flame* (**Олимпийский огонь**), which stands for peace, unity and friendship, will be carried by 8,000 truly inspirational *torchbearers* (**факелоносцы**). See www.london2012.com/ for more details.

Working on this article, I dove, plunged, vaulted, and threw myself into sports terminology research, and absolutely loved every minute of the process. At the same time, I came to understand that sports vocabulary has no finish line. It is one of those fluid subjects that tend to be updated and revolutionized almost every year. Nevertheless, I tried to assemble the most common terms across the Olympic disciplines that will be represented in the 2012 London Summer Games. Most of the information in this glossary came from the official 2012 London Olympics website. In addition I checked the official websites and documents of Russian and U.S. sports associations for different sports and used, of course, Wikipedia and Multitrans. There was no shortage of information—indeed what I compiled was about twice as long as the *SlavFile* article limit. Those who would like to see the entire list of terms are advised to go immediately to the resource page of our website (www.ata-divisions.org/SLD/resources.htm). The shorter list below eliminates terms that are cognates to the English (except where the English term is taken from another language) or can be found in Katzner's English-Russian dictionary.

Commenting on this article, editor Nora Favorov made two very interesting comments that I would like to share with you. “It's striking how differently English and Russian express certain spatial concepts. This is why it is so hard for us to learn how to discuss sports in each others' languages unless we have a lot of experience in this area. It is also interesting to notice how concise terms are in English for sports that are traditional for us (like basketball) and how wordy they are in Russian, which does not have a long tradition of basketball. (I'm sure hockey is another matter.) Pity the poor interpreter who has to render ‘jab step’ into Russian!”

The following link will take you to an extensive English-Russian glossary for the 2014 Sochi Winter Olympics, including not only sports terminology, but also terms used in Olympic regulations and administrative procedures

www.sochi2014.com/games/translation/glossary/

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Olympic sport	Terminology
archery стрельба из лука	arrow rest полочка стрелы brace height база лука compound bow блочный лук crossbow арбалет draw length длина растяжки/натяжения draw weight сила лука field archery полевая стрельба из лука finger tab напальчник foresight мушка limb pocket стаканы, «карманы» плеч limb tiller база плеч limbs плечи, дуги лука nocking point гнездо тетивы, седло shaft трубка стрелы sling перехват, «вязочка», «слинг» thumb ring кольцо для стрельбы
athletics/track and field лёгкая атлетика	anchor leg заключительный этап эстафеты
badminton бадминтон	fault нарушение, фол feint balk обманный приём shuttlecock/shuttle волан smash удар по высоко летящему волану
basketball баскетбол	backboard доска, на которой закреплено кольцо backcourt своя половина поля baseline граница поля за щитом bounce pass пас с отскоком мяча от пола box out заграждать путь соперника к кольцу с целью выигрыша подбора brick «кирпич», неудачный бросок coast-to-coast от одного конца поля до другого dish пас; отдать пас downtown далеко от корзины, обычно за трёхочковой линией dunk бросок сверху; slam dunk вколачивать сверху в корзину fake финт, обманное движение fall-away бросок с отклонением от кольца finger roll бросок близко к кольцу, при котором мяч находится на ладони вытянутой руки foul фол; сфолить, нарушить правила; flagrant foul жёсткий фол flush бросок сверху; забросить мяч сверху free throw штрафной бросок frontcourt «загонщики»; половина поля с кольцом другой команды jab step приём в нападении, заключающийся в быстром перемещении ноги, заставляющим защитника сместиться в попытке защитить путь к кольцу jam бросок сверху; забросить мяч сверху jump stop прыжок с двух ног с целью броска, совершаемый после ведения мяча lay совершить близкий к кольцу бросок pivot владея мячом совершать любые движения, при которых одна нога остаётся на месте prayer трудный бросок, часто на последних секундах pull up резкий прыжок вверх для броска; резко прыгнуть вверх для броска rebound подбор rip перехватить мяч, обычно прямо из под рук у игрока skywalk перемещаться горизонтально при прыжке slam бросок сверху; забросить сверху swingman игрок, умеющий играть как защитника, так и нападающего windmill "мельница" (бросок сверху после проноса мяча по круговой траектории перпендикулярно полу) tomahawk бросок сверху прямой рукой, "томагавк" trailer нападающий игрок, бегущий за игроком с мячом

Olympic sport	Terminology
beach volleyball пляжный волейбол	angle сильный бросок мяча через весь корт bump set передача мяча партнеру по команде, после которой совершается атака chicken wing приём мяча после сильного удара различными частями рук cobra кобра, удар по мячу, совершаемый жёстко зафиксированными пальцами cut shot сильный удар по мячу, после которого мяч летит под острым углом вдоль сетки dig приём сильно закрученного или быстро летящего мяча faking обманный приём, когда игроки движутся в одном направлении для того, чтобы изменить движения в последний момент floater подача мяча без вращения, который движется по непредсказуемой траектории foot fault зашаг (заступ за ограничительную линию игровой площадки перед подачей мяча) hammer сильный удар по мячу, после которого он резко летит вниз joust момент, когда два игрока противоположных команд пытаются одновременно ударить по мячу над сеткой husband & wife serve подача, после которой мяч летит между игроками принимающей команды serve jump подача в прыжке
boxing бокс	ambidextrous boxer «двурукий» боксёр standup boxer боксёр, мало передвигающийся по рингу counter-puncher боксёр контратакующего стиля cross кросс (встречный удар через руку соперника) fighter боксёр атакующего стиля pound-for-pound fighter боксёр, ведущий бой обменом ударами holding and hitting захват с ударом slipping уклон
canoe slalom гребной слалом	downstream gates обратные ворота (бело-красные) hanging gates ворота, состоящие из двух свисающих вех upstream gates прямые ворота (бело-зелёные) white water canoeing сплав по порожистой реке
canoe sprint гребля на байдарках и каноэ	
cycling, BMX велосипедный мотокросс, BMX	
cycling, mountain bike горный велосипед	
cycling, road шоссейные велогонки	
cycling, track трековые велогонки	
diving прыжки в воду	berm обочина breakaway беглец, гонщик ушедший в отрыв bunny-hop прыжок на велосипеде dirt дёрта (прыжки по сериям трамплинов с выполнением трюков) double obstacle двойной трамплин или «верблюд» flatland BMX «танцы на велосипеде» step-up obstacle «ступенька» table obstacle «стол» triple obstacle тройной трамплин track border бровка трека turn вираж
diving прыжки в воду	half-twist полувинт handstand/armstand dive прыжок со стойки на руках twisting dive прыжок с вращением pike прыжок согнувшись tuck группировка
equestrian dressage выездка/дрессура	bar жердь, планка clear an obstacle брать препятствие cross-country кросс, полевые испытания dressage манежная езда; dressage test выводка лошадей hunter competition охотничий паркур oxer оксер (вид препятствия); hogsback oxer «спина свиньи» parallel oxer брусья; Swedish oxer крестовина rein-back осаживание round гит sweat проминка лошади
equestrian eventing конное троеборье	
equestrian jumping конкур	

Olympic sport	Terminology
fencing фехтование	advance-lunge атака с шагом вперед и выпадом beat attack атака с батманом bind attack атака с захватом delayed attack атака с паузой fleche attack атака со «стрелой» two-time attack атака в два темпа attack in broken time атака с задержкой back edge of a blade обух клинка balestra скачок вперед и выпад beat батман; reverse beat батман обухом; bind захват; circular bind круговой захват change of engagement перемена соединения coulé атака с захватом вдоль клинка; укол прямо в соединении cut удар; “ground” back edge cut удар обухом stop cut контратака ударом по руке en marchant шаг вперед серией engagement соединение клинков feint disengagement финт переводом; feint point финт острием finger play ведение клинка пальцами foible of the blade слабая часть клинка footwork means приемы передвижений froissement действие вдоль клинка противника hit укол; stop hit контратака на сближение противника thrown hit укол захлестом; hit by coupe укол переносом hit by croise укол с завязыванием; hit-over укол с углом moulinet замах; short moulinet короткий замах parry защита оружием passata-sotto уклонение вниз phrase боевая схватка riposte by cut ответ ударом; riposte with cut in broken time ответ ударом с задержкой; riposte with feint and hit ответ уколом с финтом riposte with hit ответ уколом tang of the blade хвостовик клинка
Football/Soccer футбол (европейский)	kick удар; bicycle/overhead bicycle kick удар через себя назад, «велосипед» corner kick угловой удар (корнер, угловой); free kick штрафной удар goal kick удар от ворот (свободный удар) penalty kick одиннадцатиметровый удар, пенальти kick-off введение мяча в игру penalty spot отметка одиннадцатиметрового удара (пенальти) sending-off удаление с поля spare man свободный защитник stone wall «бетон» throw-in вбрасывание мяча из-за боковой линии touch line боковая линия
gymnastics, artistic спортивная гимнастика	balance beam (гимнастическое) бревно floor exercises вольные упражнения hollow out the back выгибать спину horse конь (спортивный снаряд); pommel horse конь для махов suppling movement элемент «волна» vault опорный прыжок
gymnastics, rhythmic художественная гимнастика	clubs булавы
gymnastics, trampoline прыжки на батуте	bounce прыжок flip переворот назад, прогнувшись tumbling акробатическая дорожка twist винт
(field) hockey хоккей на траве	goal kick удар от ворот shooting circle круг удара sweeper крайний защитник

Olympic sport	Terminology
judo дзюдо	hajime начало ippon иппон, победа (полное очко) judogi дзюдоги (форма одежды) waza-ari (half point) ваза-ари (половина очка)
modern pentathlon современное пятиборье	combined run/shot event стрельба/бег riding конкур
rowing академическая гребля	coxswain рулевой bow oar боковое весло midship oar среднее весло steering oar рулевое весло stroke oar загребное весло sweep/single bank oar распашное весло sweep гребок
sailing парусный спорт	dinghy двойка keelboat килевая яхта tacking такелаж
shooting стрельба	pitch пек skeet скит trap траншейный стенд или трап
swimming плавание	heat заплыв medley смешанный стиль
synchronized swimming синхронное плавание	pinpoint precision отточенное мастерство scull поддержка treading water плавать на месте (без опоры на дно)
taekwondo тхеквондо	dobok (white uniform) одежда (куртка и брюки) chung (competitor wearing blue) чонь (боец в синем) hong (competitor wearing red) хонь (боец в красном) repechage утешительный бой shi-jak (command to start fighting) сиджак! (начать)
tennis теннис	baseline задняя линия let «переподача», незасчитанная подача
table tennis настольный теннис/пинг-понг	lob свеча (удар) loop накат (удар) love (no points, zero) ноль penhold «перо» (хватка ракетки) push/slice срезка
volleyball волейбол	jump serve подача в прыжке overhand serve подача сверху underhand serve подача снизу
weightlifting тяжёлая атлетика	back squat приседание со штангой на плечах front squat приседание со штангой на груди good lift засчитанный вес lift-off срыв штанги press out выжимать
wrestling борьба	body lock throw бросок захватом туловища bridge прогиб hip throw бросок через бедро hip-roll throw бросок через спину pin положить на лопатки trip зацеп, подсечка

A curious fact: the Russian Government has issued an official order banning alcohol consumption during all activities involving Russian athletes throughout the 2012 London Olympic Games. Supposedly, the authorities have taken such a drastic step after the relative Russian failure in the 2010 Vancouver Olympic Games. Then Russian athletes won only 15 instead of the expected 30-50 medals; yet, their receptions and parties became notorious for rivers of alcohol, noise, and obnoxious extravagance.

Finally, I'd like to share with you the latest joke about the 2014 Winter Olympic Games that are scheduled to take place in Sochi, Russia: «**Радует только одно... Олимпиада в Сочи назначена через 2 года после Конца Света!**» (The only good news is... the fact that the Sochi Olympics 2014 are scheduled to happen two years after the End of the World!)

REVIEW OF THE 2011 SUSANA GREISS LECTURE

R.Valent: In Russia Translators Have a (Publishing) House to Call Home

Presented by Valentina Ruzhanovna Kolesnichenko, Founder and Director of R.Valent Publishing House

Reviewed by Lynn Visson



Lynn Visson

Editors' note: *The following review, which we are providing here in its original and translated forms, was first published in the No 4 (32) issue of Мосты (Bridges), R.Valent's translation journal, and was written by Lynn Visson, who also interpreted the Russian presentation. The review is reprinted here with the kind permission of the reviewer and journal. Those who want to read more about the details of Valentina Ruzhanovna's fascinating and intricate career path are referred to an interview conducted by Nora Favorov and published in the Fall 2011 issue of SlavFile at www.ata-divisions.org/SLD/slavfile.fall-2011.pdf (starting on page 3). You can learn more about R.Valent, all of whose publications should prove of interest to our readers, at www.rvalent.ru.*

В четверг утром, 27-го октября, в зале гостиницы «Мариотт» в Бостоне проходила ежегодная мемориальная лекция имени знаменитой (ныне покойной) американской переводчицы Сусанны Грейс. Лекция была организована славянским отделением Американской ассоциации переводчиков (ATA – American Translators Association).

Собравшиеся увидели на экране необычную презентацию Power Point, посвященную русским книгам о переводе. Книги были самые разные: брошюры по теории и истории перевода, практические пособия, воспоминания известных переводчиков, словари... Но объединяло их одно: все они вышли в московском издательстве «Р.Валент» директор которого, Валентина Ружановна Колесниченко, была почетным гостем ATA и докладчиком на этой сессии. Ее представила известная американская переводчица Нора Фаворова.

Зал был полон. Переводчики с огромным интересом слушали рассказ Валентины Ружановны о том непростом пути, который ей пришлось пройти, прежде чем стать директором издательства: ей, инженеру по первому образованию, певиче по образованию музыкальному, пришлось многому научиться, проработав корректором в издательстве «Правда», редактором в журнале, чиновником в Союзе театральных деятелей СССР.

В 1992 году, после развала СССР, ей удалось создать предприятие по выпуску школьной литературы, которое впоследствии превратилось в издательство «Р.Валент». Издательство почти сразу перешло на выпуск переводческой литературы; в числе первых авторов были П. Палажченко и Л. Виссон. По инициативе «Р.Валент» возник

The 2011 Susana Greiss Annual Memorial Lecture, held in honor of the eminent U.S. translator, who passed away in 2006, took place on Thursday morning, October 27, in a lecture room in the Boston Marriott Hotel. This lecture was sponsored by the Slavic Languages Division of the American Translators Association (ATA). The screen that audience members saw on entering featured an unusual PowerPoint presentation on Russian books devoted to translation and interpretation. These included works of all kinds: outlines of the theory and history of translation and interpretation, textbooks, memoirs of famous translators and interpreters, and dictionaries... However, they all had one thing in common: they were all products of the Moscow publishing house R.Valent, whose director, Valentina Ruzhanovna Kolesnichenko, was ATA's distinguished invited Greiss lecturer for 2011. She was introduced by the well-known U.S. translator, Nora Favorov.

The room was packed. The translators and interpreters in the audience listened, fascinated, to Ms. Kolesnichenko's description of the winding path she had followed to her current position as the head of a publishing house for translators. She trained as both an engineer and a professional singer, learned a great deal working first as copyeditor for the Pravda publishing house, then as a journal editor, and finally as an administrator for the Union of Theatrical Performers of the USSR.

In 1992, after the collapse of the Soviet Union, she was able to start a business publishing educational materials for schools, which eventually became the R.Valent Publishing Company. R.Valent then rapidly shifted its focus to the publication of materials relating

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Клуб переводчиков, а вскоре стал выходить специализированный журнал для переводчиков «Мосты».

В аудитории было немало русских эмигрантов, не понаслышке знакомых с реалиями советских и перестроечных времен. Откровенный рассказ Валентины Ружановны о сложностях взаимодействия с чиновниками и партнерами, финансовом давлении и самоотверженности людей, которые помогли ей преодолеть все преграды и создать свою фирму, вызвал необычайно живой отклик. Многие были до слез растроганы ее врожденным оптимизмом, женским обаянием, уважением к коллегам и авторам, живой, а не академичной, манерой говорить в сочетании с высочайшим профессионализмом, верой в свое дело и в неизбежный триумф человеческой доброты над апатией, ленью и взяточничеством. «Это вы о нас говорили... это наша эпоха, наша Россия», – так прокомментировал выступление В.Р. Колесниченко один из присутствующих – мужчина средних лет.

Под конец зал взорвался аплодисментами и буквально засыпал докладчицу вопросами. Тут наибольшим откровением явился для всех ответ Валентины Ружановны на вопрос о финансовых взаимоотношениях издательства со своими авторами. В отличие от бытующей сегодня практики абсолютного большинства российских издательств, авторы «Р.Валент» не только сами не платят за то, чтобы издать свои работы, но и регулярно получают авторские отчисления от продажи своих книг.

Мы надеемся, что в результате этой встречи у издательства появилось множество новых, благодарных и заинтересованных зарубежных читателей.

ATTENTION: POETS, SONG WRITERS, AND LITERARY TRANSLATORS

Every year at the ATA Conference the Literary Division holds a Friday evening “After Hours Café” at which conference attendees can read their works (poems, songs, or short prose excerpts). **THERE IS NO PRESELECTION INVOLVED.** If you want to read it, the audience wants to hear it. Interested? Remember to prepare and bring a piece or pieces to read. Even if you think you will lose your nerve, bring them just in case you get it back

to translation and interpretation; Pavel Palazhchenko and Lynn Visson (both former Greiss lecturers) were among its first authors. R.Valent was instrumental in founding the Translators and Interpreters Club, and soon thereafter began to publish *Mosty* (Bridges), a professional journal for translators and interpreters.

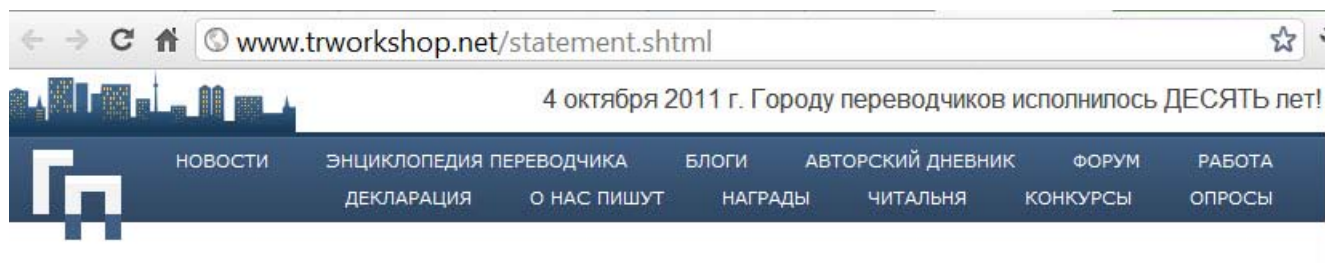
Not surprisingly, Ms. Kolesnichenko’s audience included a substantial number of Russian émigrés with first-hand knowledge of real-life conditions during the Soviet and perestroika eras. Her frank description of the difficulties she had experienced dealing with officials and business partners, of financial pressures and the selfless people who went out of their way to help her overcome all sorts of barriers and establish her business, evoked a particularly strong and sympathetic response. Many were moved almost to tears by her innate optimism, charm, and obvious respect for her colleagues and authors, as well as the combination of her human, rather than academic, manner of speaking with her high level of professionalism. Who would not be inspired by her faith in the value of her work and in the inevitability of the triumph of goodwill and integrity over apathy, laziness, and corruption?

“It was our story you were telling... this was our era, our Russia,” commented an older gentleman in Ms. Kolesnichenko’s audience. At the conclusion of the lecture, the room rang with applause and the lecturer was deluged with questions. Ms. Kolesnichenko’s most impressively candid response was given to a question concerning the publisher’s financial dealings with its authors. In contrast to the current practice of the majority of Russian publishers, R.Valent not only does not require its authors to pay to have their works published, but regularly sends them royalties from the sale of their books.

We hope that Ms. Kolesnichenko’s participation in the ATA Conference will attract a significant number of new, appreciative, and interested foreign readers to R.Valent’s publications.

ISO SUGGESTIONS FOR IMPROVING THE SLD WEBSITE

The Slavic Division’s website is ripe for an overhaul, and your administrators and webmaster are drafting a proposal for a new website. The Division’s members will be asked for input on desired website features and content to ensure that the new website best serves the Division’s needs. Watch your inboxes!



«Город переводчиков» [City of Translators and Interpreters] [How Virtual Networking Is Changing the Mentality of Russian Freelancers: A Case Study](#)

Presented by Ekaterina Ryabtseva

Reviewed by Natalia Gormley

Many of us who attended the ATA 52nd Annual Conference in Boston had a chance to attend a presentation made by Ekaterina Ryabtseva, a freelance translator based in Moscow, Russia, who for the past ten years has been running a website for Russian translators and interpreters called «Город переводчиков» [City of Translators and Interpreters], www.trworkshop.net/. You can find the text of the presentation here: www.trworkshop.net/wiki/how_virtual_networking_is_changing_the_mentality_of_russian_freelancers.

«Город переводчиков» is a website and online forum that is well worth visiting, as it provides a fascinating window into the challenges and practices of our colleagues in the unique professional culture of post-Soviet Russia and other countries that were formerly part of the Soviet Union.

Ms. Ryabtseva, who began her career as an “in-house interpreter-translator-secretary” (a job that many of us Russians have done and remember with no affection), spoke about becoming a freelancer at the beginning of the 2000s, when freelancing was still considered somewhat unsavory. Ms. Ryabtseva’s reference to the word “parasite” as it was used back then to describe a person with no “permanent” job is not an exaggeration. Barely a decade into its home-grown capitalism (and some would argue this is still true today), Russia had no rules to play by or laws that made any sense.

A graduate of one of the best language schools in Russia, Ms. Ryabtseva is an experienced Russian-English translator of legal and financial documents, as well as fiction, philosophy, and texts on art and even architecture. She started her online forum back in 2001, when her interest in learning how to build a website came together with her desire to create a virtual professional “club” for Russian linguists. She refers to the story of «Город переводчиков» as a “fairy

tale”: the small site has grown into a true professional online community of freelance/in-house interpreters and translators, who share their experiences and learn “how to talk to a client, how to figure out deadlines, and how to advance in skill.”

«Город переводчиков» is structured to include an online forum, a summary of current industry events, a “translator’s encyclopedia,” blogs, job postings, information on contests and opinion polls, etc. The site’s goals are to bring together translators and interpreters in a professional online environment and provide them with an opportunity to discuss professional growth and ethics.

“Online behavior rules” are also clearly stated, some generally accepted, some rather humorous and even unorthodox—for example, write in grammatically correct sentences (“...some call us grammar snobs”); be prepared to tolerate corrections and criticism; address people you do not know with the polite/formal *Вы*; search the Internet before asking questions related to terminology, since it is likely that someone has already found an answer; discuss personal disagreements and private life elsewhere; never share links to sites that sell pirated or hacking software; avoid using indecent or swear words in screen names. In short, stick to the point and try not to be offensive...

The news section provides information about both Russian and international events, such as *Translation Forum Russia*, which will take place in Kazan in September 2012, and the *InterpretAmerica 2012* conference in Monterey this June. I was interested to learn about numerous competitions organized within the industry, such as the one for poetry translators at the Prima Vista translation agency for the best translation of children’s poetry not previously published in Russian.

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The encyclopedia for translators and interpreters offers definitions of concepts (“translation agency,” “editing and proofreading,” “usability of online texts”...) and articles about well known members of our profession, such as Valentin Berezhkov, best known as Josef Stalin’s interpreter at diplomatic functions, or Leonid Volodarsky, whose legendary nasal voiceovers introduced Soviet citizens to Hollywood and who allegedly worked on more than five thousand movies. One can also find some very useful and thought-provoking documents, such as the incredible “System of Standards on Information, Librarianship, and Publishing—Rules for the Transliteration of Cyrillic Script by the Latin Alphabet.”

The site houses a number of forums on various subjects, ranging from current technology to the challenges presented by Old East Slavic texts, where translators can ask for their colleagues’ help tackling a difficult word or sentence. Russian translators use the Internet with the best of them, and the level of their general education and background knowledge is very impressive: they are exceptionally well read, especially in the classics, and many are living or have traveled abroad. Consequently, the level of discussion, whether concerning English vs. Russian sentence structure, nuances of meaning, current context, or Soviet terms and word connotations, is remarkable.

A fun fact: English borrowings have completely taken over “online” Russian. It seems that these days

the language of Tolstoy and Dostoevsky is happily accommodating an influx of strange-sounding words: smart phone is simply *смартфон*, flood is *флуд*, and *ник* stands for nickname (screen name). No problem there!

In her presentation, Ms. Ryabtseva gave special attention to the issues of developing business as a freelance translator in Russia, legal challenges, and relationships with clients. She described an online community that “promotes a supportive style of networking” and shares experiences and market information. Virtual networking is indeed “changing the mentality of Russian freelancers” in the direction of a more professional approach to negotiating deadlines and payment, establishing partnerships with translation agencies, setting quality standards and acceptable rates, and—a very un-Soviet approach—even registering with the tax authorities and paying taxes. The very relevant jobs section provides a window into Russian business culture and the general state of the economy as it relates to translation and interpreting practices. What was Ms. Ryabtseva’s personal web project has indeed become what she calls a “market-maker.” As the market develops and changes, «Город переводчиков» continues to be relevant and informative; as Ms. Ryabtseva put it in her presentation, “...meanwhile we continue contributing to the global climate of Russian language translation by warming up cyberspace.”

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BREAKING NEWS: THEY FINALLY FOUND A GOOD USE FOR VODKA: IT’S NOT JUST FOR BREAKFAST ANY MORE

The following is an excerpt from an urgent email message received by one of the editors from *America’s Test Kitchen*, under the header: *Our 100% foolproof pie dough relies on an 80 proof secret ingredient.*

“The trick to creating consistently great [pie crust] dough depended on the amount of water incorporated and, in particular, how it was absorbed. There had to be a substitution that would keep the dough moist but not create too much gluten, which is produced by combining water and flour and makes for a leathery crust. **After many dry, crumbly, dough “don’ts,” we discovered the perfect liquid to use. Vodka!** It added moisture but is only 60% water—the other 40% of vodka is ethanol. The alcohol doesn’t create dough-toughening gluten, so when we baked up this pie dough, we had a perfectly flaky AND tender pie crust with absolutely no vodka taste (all the alcohol evaporates in the oven during baking).”

We plan to test out this revolutionary idea in our own test kitchen and will describe the results in the Fall issue of *SlavFile*.

Notes on Notes, or How to Secure the Correct Meaning When Translating Securities Stuff

Presented by Maksym Kozub

Reviewed by Laura Friend



In his presentation, Maksym Kozub shared valuable insights into a challenging set of concepts from business and finance and exhorted colleagues to exercise great care in translating these and related terms. “We are responsible for the fate of our respective languages,”

Maksym said. The choices we make, as translators and interpreters, can perpetuate the use of inaccurate or excessively colloquial phrases – or we may set a positive example worth emulating, although this takes extra effort.

Maksym devoted much of his presentation to the terms “securities” and “*ценные бумаги*.” He began by challenging his audience to think about whether the two terms form a precisely corresponding pair.

1) Are U.S. “securities” always “*ценные бумаги*” in Russian? Are Russian “*ценные бумаги*” always securities in the U.S.?

In a word, “No.” Although many, even most, translators have embraced this equivalence, it is unfortunately not that simple. We need to be aware of differences in the underlying concepts corresponding to these terms in the Russian and Anglo-American legal systems.

The Civil Code of the Russian Federation (Chapter 7, Article 142: *Ценные бумаги*) explicitly defines a *ценная бумага* as a fairly specific type of document, whose value derives from certain rights and obligations linked to its ownership and presentation. The Russian term *ценные бумаги* (literally, valuable papers) is based largely on the German concept of *Wertpapier* – just one of many German borrowings that formed part of the Soviet (and presumably imperial Russian) legal system.

In contrast, U.S. legislation, specifically the U.S. Securities Act of 1933 (as later amended) defines “Securities” more broadly. The types of documents that may potentially be deemed securities form a long list, including options, privileges and certificates, some contracts and agreements, and even some paperless instruments. Ultimately, though, U.S. courts have the final word as to whether a particular instrument is or

is not a security. At the same time, the Uniform Commercial Code (paragraph 3-104) provides a definition of “negotiable instruments” that covers so-called “commercial papers” in the U.S., and these include an array of instruments, such as “promissory notes, drafts, checks and the like.” In Russian legislation, promissory notes and drafts are considered securities, leading some to use “securities and commercial papers” as a more comprehensive translation of Russian *ценные бумаги*. Still, even this is not necessarily correct, because there are many U.S. commercial papers that would *not* be considered *ценные бумаги* in Russia.

Much of the confusion regarding U.S. securities *vis-à-vis* Russian *ценные бумаги* can be traced to a certain “messiness” in the Russian stock market system itself. American financial concepts borrowed in the 1990s, when Russia was developing (or re-developing) its stock market, were overlaid on the existing foundation of Soviet law, which in turn contained many concepts previously borrowed from German civil law. As a result, contradictory terms are found even within Russian legislation itself.

The issue of what the term “securities” includes has undergone its share of scrutiny in the United States, as well. In the 1970s and 1980s, both the SEC and the CEC debated (both internally and with each other) whether commodity futures, for example, were to be considered securities or not. These discussions helped define what are considered securities in the United States today.

In addition to the Russian Civil Code, Maksym recommends looking at RF Federal Law No. 39 “On the Securities Market” (terms and definitions section). This is one of the key pieces of current Russian legislation that describes securities and the stock market. No. 39-FZ addresses, among other things, the issue and circulation of “*эмиссионные и неэмиссионные ценные бумаги*” (Ed. – literally *emissive* [used in finance to mean issuable] and *non-emissive valuable papers*) – a new and important concept that is absent from U.S. legislation and the stock market. One feature characterizing these, according to the definition provided in Articles 1 and 2 of No. 39-FZ, is that

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they are placed in the form of *выпуски* – “issues” (or “batches,” for the purposes of this explanation). All “securities” (for lack of a better term) in a particular *выпуск* (issue) share certain identical features, such as rights, obligations, and time frame.

In a nutshell, *эмиссионные ценные бумаги* refers mostly to shares and bonds, while *неэмиссионные ценные бумаги* (also called *ордерные ценные бумаги*), includes “drafts, promissory notes, bills of lading, sometimes probably warehouse receipts ... and so on.”

Most known translations for these terms are all lacking in one way or another. Maksym “hates” the translation “issuable and non-issuable securities,” finding it “literal but not so literate.” Nonetheless, native English speaking professionals – among them lawyers and accountants in leading accounting firms – do use this pair, so translators can expect to see it – if not use it.

Another option, “registered securities,” is problematic, because not all *ценные бумаги* that are “registered” under Russian law are, in fact, *эмиссионные ценные бумаги*. In addition to shares and bonds, for example, *закладные* (short for *закладные ценные бумаги*) (mortgage-backed “securities”) also must be registered, but that does not make them *эмиссионные ценные бумаги*, since they are not issued in a single “batch” with identical rights, obligations, timing, etc.

The term “mass-issue securities” is also inadequate, because it fails to convey the central idea of “batches” (*выпуски*) inherent in *эмиссионные ценные бумаги*. “Series issue securities” likewise does not convey this meaning and refers to something a little different.

In the absence of an ideal translation (or an equivalent concept in U.S. legislation), Maksym would translate *эмиссионные ценные бумаги* as “uniform-issue securities” – if he had to do so immediately today. But only until he comes up with something better...

As regards the second term in the pair, *неэмиссионные ценные бумаги*, Maksym does like one existing translation: “ad hoc securities,” an instrument that you simply write or make. In this connection, it is important to keep the verbs straight, as well as the nouns: in English, we “write” or “make” promissory notes (*выдаём векселя*), whereas we “issue” (*выпускаем* or *эмитируем*) shares (*акции*).

A “batch” in Russia, incidentally, may consist of a single security. That single security, in an issue with only one security, is still technically part of a formally registered issue.

2) Choose your experts.

Maksym also examined a few terms that frequently show up in transaction documents involving securities – shareholder agreements, for example, or term sheets for investment deals – “right of first offer” and “right of first refusal.” “Right of first offer,” he said, is usually translated as *право первого предложения* – and correctly so. For “right of first refusal,” he agreed with an audience suggestion of *преимущественное право (покупки)* and added *право первого выбора* (or *право выбора*) as two good options, but he dismissed the literal *право первого отказа*, which, he said, is used all too often. It does not work in Russian and leaves the reader wondering, “What is *второй отказ*?” Incidentally, he reminded us, *отказ (от прав)* in such a context means “waiver” (to exercise one’s rights), not “refusal” (to do something).

The borrowings *драгалонг* and *тагалонг* (for the related terms “dragalong procedure” and “tag-along procedure”) are overly colloquial for professional written use, in Maksym’s view, even though young Russian lawyers and other professionals do use them in the courtroom (at which point, Maksym added, an interpreter often finds himself explaining to the judge what they mean). “Dragalong right” – protecting majority shareholders wishing to sell their shares – is properly translated as *право требования совместной продажи* (literally, *the right to demand joint sale*). “Tagalong right,” also called “right of joint sale,” protects minority shareholders, in contrast, and is properly translated into Russian as *право присоединения к продаже* (*right to participate in joint sale*).

There is simply no need, says Maksym, to introduce borrowings from other languages when native terms – or even previous borrowings – are already well established. Why use *роудшоу* (English “road show”), for instance, when *презентация* (French “présentation”) (*для потенциальных инвесторов* [for potential investors]) is already available; or *фаервол* (English “firewall”) in place of *брандмауер* (German “Brandmauer”)?

Some experts, Maksym reminded his listeners, speak and write better than others. As custodians of our respective languages, we should emulate those experts who use the language well.

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3) Consider your audience.

Maksym did not go so far as to advocate a new set of terms to globally replace “securities” and *ценные бумаги*; rather, he warned of dangers in failing to consider other possibilities and urged colleagues to carefully evaluate the context and the audience in each case. We must try to determine, he said, “whether we are dealing with the same concepts, which makes our life easier, or different concepts, in which case we may need to at least consider different terminology.” And it helps to know whether the end user is familiar with the material. If, for instance, the end users are “American lawyers experienced in the Russian securities market – we can safely translate *ценные бумаги* as securities” and vice versa “in 99% of situations, and we know that they will understand us in the right way.” Otherwise, it is necessary to closely consider each situation separately.

4) Know your stuff.

All of these painstaking choices require research and understanding. In order to grasp whether a particular instrument would be deemed a *ценная бумага* under Russian law or a “security” under U.S. law, Maksym urges translators to carefully read modern legislation, both U.S. and Russian, as well as textbooks pertaining to both legal systems. Following is a short list of recommended reading:

**On the securities market of Russia
(and other post-Soviet countries)**

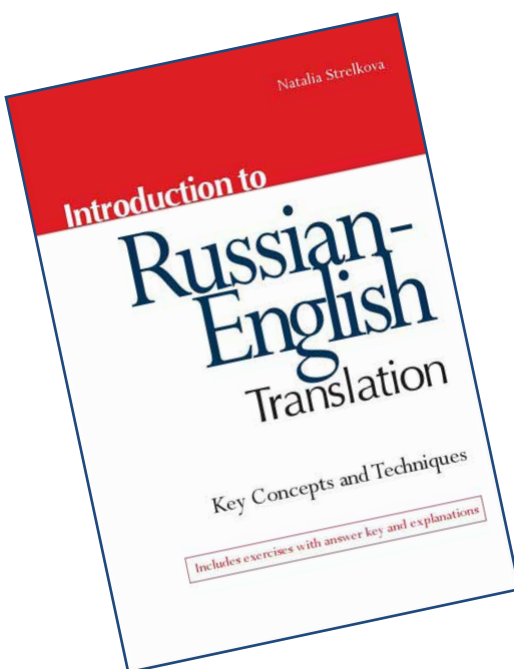
- The Civil Code of the Russian Federation (esp. Chapter 7, Article 142)
- Russian Federal Law No. 39 on the Securities Market (terms and definitions section)
- Regulations of the Federal Commission on the Securities Market
- Other recent articles published in Russia
- Reliable financial dictionaries such as that written by Boris Fyodorov (the late former finance minister, investment banker, and financial reformer)

**On the securities market of the United States
(and other English-speaking countries)**

- The Securities Act of 1933 (as amended)
- The U.S. Uniform Commercial Code (UCC) (esp. paragraph 3-104)
- Regulations of the U.S. Securities and Exchange Commission (SEC)
- Regulations of the U.S. Commodity Futures Exchange Commission (CFTC)

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

FREE COPY TO VOLUNTEER REVIEWER



**NATALIA STRELKOVA, INTRODUCTION TO
RUSSIAN-ENGLISH TRANSLATION,
NEW YORK: HIPPOCRENE BOOKS, 2012.**

We have received a review copy of the above book written by long-time translator, Natalia Strelkova. If you would like to review it for a future edition of *SlavFile* (deadline negotiable), it will be yours to keep.

Please contact Lydia at

lydiastone@verizon.net to volunteer.

We would be particularly pleased to have someone who teaches translation review it.

You can read a brief description of this book at www.hippocrenebooks.com/book.aspx?id=1713 or view the table of contents and sample pages on amazon.com.

SLAVIC AND RELATED SESSIONS AT THE 2012 ATA ANNUAL CONFERENCE

We have received a list of sessions scheduled for the San Diego ATA Conference.

As a preview we are listing the title of the presentation, name(s) of presenter(s), and scheduled time. Abstracts will be published in our Fall issue. Sessions are either 60 or 75 minutes long. It appears that we have a Slavic related talk to attend in every slot except the 8:30 (!) Saturday one, and even with so many relevant presentations in other divisions, minimal conflicts. Thank you Caitilin, Jamie and Teresa!

SLD SESSIONS

- SL-1: Slavic Languages Division Roundtable: Translation versus Interpreting. Jennifer Guernsey, Natalia Petrova, Yuliya Tsaplina, Lynn Visson, Boris Silverstejn, Thursday 3:45–5:00.
- SL-2: Approximately 25 Dreams of Dagestan. Lydia Stone. Friday 10:00–11:00.
- SL-3: Objects, Subjects, Power Verticals and Party Lines: Differing Mental Constructs in Russian and English. Nora S. Favorov. Friday at 11:30-12:30.
- SL-4: Greiss Lecture. Bosnian/Croatian/Serbian: Translating and Interpreting War Crimes Trials. Marijana Nikolic. Date and time to be determined.
- SL-5: Lacunas in Translation. Anastasia Koralova. Friday 3:45-5:00.
- SL-6: Slavic Division Annual Meeting. Lucy Gunderson. Saturday 11:30-12:30.
- SL-7: Autopsy Reports in Polish and English: Translation, Terminology and Style. Magdalena Perdek. Saturday 2:00-3:15.
- SL-8: How to Enter the Russian Translation Market. Natalie Shahova. Saturday 3:45-5:00.

In addition to these presentations there are what may be a record number being given in other divisions by members of SLD and/or those who work with Slavic languages. Where there are several presenters, the name of the Slavist is underlined. They are listed below.

INTERPRETERS DIVISION

- I-4: Market Manners in the Conference Interpreting World. Julien Brasseur, Pablo C. Chang-Castillo, Yuliya Tsaplina. Thursday 3: 45-5:00.
- I-13: Decoding Other People's Accents: Practical Phonology for Interpreters. James P. Kirchner. Saturday 2:00-3:15.

LITERARY DIVISION

- L-1: Sexist Language in Translation and Interpreting. Laurence Bogoslaw. Thursday 11:00-12:00.
- L-3: The Fifth Business in Five Languages. Zuzana Kulhankova, Thursday 2:15 – 3:15.
- L-7: Specific Use of Metaphor in Fiction and its Translation. Roza Allyametdinova Ayupova. Saturday 11:30-12:30.

TRANSLATION COMPANY DIVISION

- LSC-2: U.S. Government Contracting Processes for Translation and Interpreting. Joy Miller, Rusty Shughard, Jiri Stejskal, Jennifer DeCamp, Joseph Mazza. Thursday 3:45-5:00.

LANGUAGE TECHNOLOGY DIVISION

- LT-11: Dancing with a Dragon: Advancing Productivity and Quality Using Voice Recognition in CAT Tools. Tom Fennell, Andrew D. Levine. Saturday 3:45-5:00.