SlavFile

American Translators Association

Spring 2014 Vol. 23, No. 2

NEWSLETTER OF THE SLAVIC LANGUAGES DIVISION

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

Susana Greiss

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THE FOUNDING OF THE SLAVIC LANGUAGES DIVISION

Christina Sever

The Slavic Languages Division was born in the mind, heart and soul of Susana Greiss, a long-time translator (of Spanish, Portuguese, and French) and ATA member, who had already helped to found the Portuguese Division. She was born in Soviet Georgia in 1920 to Russian parents who had moved from Moscow to escape the harsh winter and the famine that followed the Russian Revolution, but her family soon fled to Brazil. She lived in several other countries, then settled in the U.S. in the mid-1960s. (For more on Susana's fascinating life, see the Spring 2006 issue of *SlavFile*.) Susana felt sympathy for the Russians who were entering the United States in the late 1980s and early 1990s and seeking work as translators.

She attended the ATA Conference in New Orleans in 1990, and, determined to fulfill her dream, put up a notice for Russian translators (both directions) to come to a meeting. Enough showed up to initiate the Russian Special Interest Group (SIG) of ATA. In a 2003 article in *SlavFile* she writes of the first meeting of Russian translators she convened as follows:

> We met that same day at 5:00 pm. I wondered if anyone would show up. Well, we had twelve people (plus me) I explained my concerns and said that I felt I was the best qualified person to run a Russian translators group: first, I was of Russian origin myself, I was a member of ATA and I had many contacts. I lived in a large city and could probably get a room for regular meetings free of charge, and I was at an age (between 65 and 70) when my earnings were limited by law, so that I had time to give to this group without losing income. Best of all, I understood the problems Russians were facing because my parents and their generation went through the same thing. I also told them that I knew exactly what they were thinking, and I could prove it. At this point, everybody was slouching in their seats, wondering how soon they could leave the room. You are thinking: this lady is going to take money from us, she will publicize the new group and when clients call her, she will take the work for herself and give us nothing. Well, I continued, I am going

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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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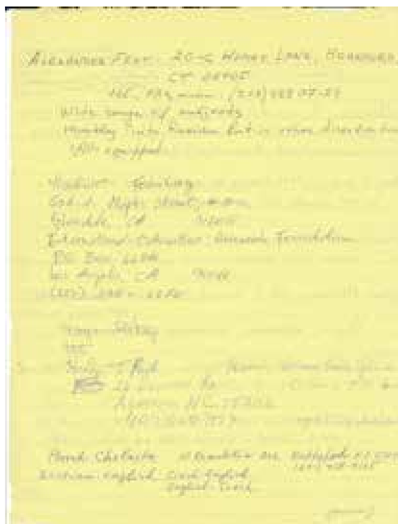
to prove to you that this is not going to happen, because, I DO NOT TRANSLATE FROM OR INTO RUSSIAN. I do not have or intend to take accreditation in these two combinations, because I already have accreditation in five language combinations, in languages I know much better than Russian. All of a sudden, I could see my audience perk up. Aha! I had hit the nail on the head!

Susana was the administrator and newsletter editor and planned, publicized and conducted five meetings a year under the auspices of the New York Circle of Translators, her ATA chapter. She gathered information to prepare a directory of Russian translators, which she then sent out to hundreds of potential clients. Between then and the fall of 1993, the group discussed becoming a full-fledged division of ATA, wrote bylaws, prepared a petition, and gathered enough signatures to present it to the ATA Board in July 1993, but it didn't make the agenda and was then put on the agenda for the Board meeting at the next ATA Conference, in Philadelphia. At that meeting, October 10, 1993, the Russian Language (later "Slavic Languages") Division was approved. Remarkably, and uniquely, the division, from its inception, announced its intention to represent translators and interpreters of all the Slavic languages, and of the languages of the former Soviet Union. Susana's dream included the desire to provide a professional home and support network for all those people, many of them in the process of or having recently emigrated from that former nation to the rest of the world.

Christina Sever is a graduate of Monterey Institute of International Studies in Russian Translation and has been a freelance translator for 26 years. She has been attending ATA conferences since 1990 in New Orleans and edited the newsletter for the Russian Special Interest Group that Susana Greiss initiated at that conference, which became the Slavic Languages Division. She now serves on the Leadership Council of SLD and on the Editorial Board of the *SlavFile*. She can be reached at csever17@yahoo.com.

Historical Document: Attendance sheet for first organizational meeting of what was to become SLD. Please click to view the full-size image.



THE RETURN OF FALSE COGNATES
And Other Fine Points of Russian>English Translation: Part II
Material from Steve Shabad's San Antonio ATA Presentation

We continue to publish material provided by Steve Shabad to accompany his 2013 ATA Presentation, *The Return of False Cognates*. The table below lists false cognates that have completely different dictionary definitions in Russian and English and provides suggested English translations. These are the falsest of the false cognates, but also the ones that many of us have already been warned about. Steve notes that his table contains only dictionary definitions that are relevant to the English-Russian comparison. He appends a further warning that in some cases many of the English cognates he lists do fit the Russian context, but in most cases their use would be awkward, imprecise or downright wrong. Future issues of *SlavFile* will contain tables similar to the one below introducing R-E cognates with similar definitions but different usages, and, even more subtle cases, with the same definition and different usage. Our last, winter, issue contained Steve's advice on other fine points of Russian>English translation, not directly involving false cognates.

Russian word	English word	Example of Russian term	Proposed solutions
актуальный важный, существенный для настоящего момента	**actual** existing in reality or in fact	**актуальный** вопрос	current; urgent; pressing; relevant; timely
дискуссия спор, обсуждение какого-нибудь вопроса на собрании, в печати, в беседе	**discussion** talk or writing in which the pros and cons or various aspects of a subject are considered	Это послужило причиной горячих **дискуссий** по поводу ненужной реанимации и права на смерть.	debate
график план работ с точными показателями норм и времени	**graphic** a product of the graphic arts, as a drawing or print	работать по **графику**	schedule; timetable
контроль проверка, а также постоянное наблюдение в целях проверки или надзора	**control** power to direct or regulate; ability to use effectively	**Контроль** над вооружениями — arms control Многие банки будут согласны на более строгие процедуры **контроля** по отношению к себе. И уже накануне начала операции возмездия Москва приняла решительные меры, чтобы держать ситуацию в Афганистане под своим постоянным **контролем.**	monitoring; oversight; supervision; inspection(s); verification; audit; watch
квалифицировать относить объект к какой-либо группе, классу, категории и т.п.	**qualify** to describe by enumerating the characteristics or qualities of; characterize	Галичский районный суд **квалифицировал** это преступление по статье 160, относящейся к категории тяжких.	classify
концепция система взглядов на что-нибудь, основная мысль.	**conception** formulation of ideas; general notion; an original idea, design, plan, etc.	**Концепция** внешней политики РФ **Концепция** ЦБР по реформирова-нию банковской системы РФ Психологическая **концепция** структуры эмоциональной сферы	framework; strategy; outline; plan; theory; model
моральный высоконравственный, соответствующий правилам морали; внутренний, душевный	**moral** relating to, or capable of making the distinction between right and wrong in conduct	**моральная** помощь—psychological assistance **моральный** террор—psychological terror(ism) BUT **моральная** поддержка—moral support	psychological; mental; psychic
мотив (definition 2) довод в пользу чего-н.	**motive** 1. Something that causes a person to act in a certain way. 2. The goal or object of a person's actions.	Привести **мотивы** в пользу своего решения **мотивированное** решение—reasoned decision	reason; argument
норма узаконенное установление, признанный обязательным порядок, строй чего-нибудь	**norm** a standard, model or pattern for a group	правовые **нормы** общепринятые **нормы** работы в сети Интернет **норма** амортизации	provision; standard; rule; regulation(s); rate; quota

Russian word	English word	Example of Russian term	Proposed solutions
перспектива будущее, ожидаемое, виды на будущее **перспективный** имеющий хорошие перспективы, способный успешно развиваться в будущем	**perspective** 1. The state of one's ideas, the facts known to one, etc., in having a meaningful interrelationship. 2. The faculty of seeing all relevant data in a meaningful relationship. 3. A mental view or prospect.	хорошие **перспективы** на урожай **в перспективе** **перспективные** предложения **перспективные** технологии	prospects; outlook in the future; in the long run promising advanced
политическая технология (политический технолог-политтехнолог)		...Чтобы это место (армии в обществе) закреплялось мирным путем, то есть при помощи совре-менных **политических технологий**, из которых выделим PR... Следует ли кремлевским **политтехнологам** задуматься над результатами нижегородских выборов?	political strategy (strategist)
потенциал степень мощности в каком-нибудь отношении, совокупность каких-нибудь средств, возможностей	**potential** something potential; a potentiality **potentiality** possibility of becoming, developing, etc.	военный **потенциал** экономический **потенциал**	capacity; capability
презерватив средство для механической защиты от заражения венерическими болезнями и предупреждения беременности. (*Новый словарь русского языка.* Ефремова. 2001)	**preservative** 1. Something that preserves or tends to preserve. 2. A chemical substance used to preserve foods or other organic materials from decomposition or fermentation.	Историческая тема в российской рекламе представлена, пожалуй, даже чересчур широко. Конечно, сильнее всего эксплуатируют Петра I, которому своим авторите-том приходится продвигать множество товаров, особенно петербургского производства. Немногим легче приходится Екатерине Великой, ей тоже доверяют ответственные миссии — от рекламы банка «Империал» до рекламы **презервативов** «ВИЗИТ».	condom; prophylactic; rubber
проект 1. Разработанный план сооружения, какого-н. механизма, устройства. 2. Предварительный текст какого- н. документа. 3. Замысел, план.	**project** 1. Something that is contemplated, devised or planned; plan; scheme. 2. A large or major undertaking, esp. one involving considerable money, personnel, and equipment.	**проект** здания, моста **проект** "Сахалин-1" **проект** резолюции В **проекте** была экскурсия в горы.	plan; design project draft
прожектор осветительный прибор с системой зеркал (или линз), дающий пучок сильного света в ограниченном пространственном угле	**projector** 1. An apparatus for throwing an image on a screen. 2. A device for projecting a beam of light.	Помню, как ночью под Луной я начинаю играть на флейте, нас ищут **прожекторами** пограничники, мы удираем, ловим какую-то машину и оказываемся в Прибалтике.	spotlight
процесс судебный (процессуальный) порядок разбирательства судебных и административных дел, а также само такое дело	**process** *Law* an action or suit	судебный **процесс** **уголовно-процессуальный** кодекс	trial Criminal Procedure Code
публицист писатель-автор публицистических произведений **публицистика** литература по актуальным общественно-политическим вопросам современности	**publicist** a person whose business is to publicize persons, organizations, etc.; a student of or specialist in public or international law; (rare) a journalist who writes about politics and public affairs	проза, поэзия, **публицистика**	public-affairs writer (writing); social commentator; political pundit

Russian word	English word	Example of Russian term	Proposed solutions
рационализировать (рационализатор) совершенствуя, организовать что-н. более рационально, производительно	**rationalize** to make rational; make conform to reason; (chiefly British) to apply modern methods of efficiency to (industry, agriculture, etc.)	отдел изобретательства и **рационализации** **рационализация** финансово-экономических механизмов деятельности образовательных учреждений	innovate; streamline; make more efficient (**рационализатор** = efficiency expert)
структура большая формально организованная группа людей	**structure** something made up of a number of parts that are held or put together in a particular way	Государственные **структуры** оказались неэффективными. правоохранительные структуры =law-enforcement agencies силовые структуры=security agencies дочерние **структуры** =subsidiaries	entity; body
тур 1. Отдельный этап по отношению к другим таким же в каких-н. событиях. 2. Отдельная часть какого-н. состязания, в к- рой каждый из участников выступает один раз.	**tour** 1. A long journey, including the visiting of a number of places in sequence. 2. A brief trip through a place.	первый **тур** выборов заключительный **тур** шахматного турнира	round

Diary of an Administrator

Lucy Gunderson, SLD Administrator

With the Sochi Olympics followed directly by unrest in Ukraine, “our” region of the world has taken center stage this winter. Sometimes, when we are buried in documents about one oligarch’s lawsuit against another, it is good to be reminded that our work really does have significant implications and ramifications that carry way beyond the world of our desks and our checking accounts. I, for one, believe that we Russian and Ukrainian translators and interpreters have done an excellent job helping the world understand the thorny issues behind these events. Keep up the good work!

In SLD news, Leadership Council member Ekaterina Howard has helped the SLD launch the @ ATA_SLD Twitter account. We are hoping to use this platform to share division updates, links to *SlavFile* and new blog posts, and information about anything related to any Slavic language or to translation and interpretation in general. If you have discovered an amazing new resource, come up with a new solution to a tricky translation problem, or learned a word you never heard before, we want to hear about it! Just go to our home page and click on “Tweet to @ATA_SLD” in the “Tweets” box on the right side of the page. For more information, you can read Ekaterina’s blog post on Twitter.

Our valiant blog editors, Sam Pinson and Fred Grasso, have been doing a great job soliciting and editing posts. The blog has been very active in recent weeks, and we hope to maintain this momentum. Please remember that posts are now open for comments. We are anxious to hear from you and get a real conversation going. We announce new posts on Twitter and LinkedIn, so be sure to check these places for the latest news. Please also remember that we welcome submissions from the membership. Send your posts to sjpinson@pinsonlingo.com or frdgrasso@satx.rr.com.

Fred and I have been reviewing proposals for the upcoming conference and are pleased to announce we’ve had some excellent submissions. The preliminary program should be out soon and we are hopeful that all of our recommendations have been accepted. Also this spring, the Leadership Council will start planning for our banquet in Chicago. We are hoping for a grand affair that reflects the diversity of Slavic communities in Chicago.

In closing, and at the risk of sounding like a broken record, don’t forget that the SLD needs your input to thrive. Tweet to @ATA_SLD, write a blog post, or consider submitting a conference proposal next year. The possibilities for contribution are endless, and the benefits, for both you and the division, are numerous.

Coffee Terminology in Contemporary Russian: Identity and Gender Crisis

Yuliya Baldwin

Nikolai Berdyaev, arguably the greatest Russian philosopher, once stated that men's souls fall into two categories: those inclined toward the spirit of Tolstoy and those inclined toward that of Dostoyevsky. I suppose it would be imaginable to similarly identify two types of speakers of Russian — those who insist on drinking **горячий** coffee and those who only drink it **горячее**. If we put emotions aside, there is some justification for both positions. According to Max Vasmer, the first reference to coffee in the Russian language was in the form **ко́фий/ко́фей** and dated to 1724 (Фасмер, 2009. Стр. 355). Like **чай** (tea), **ко́фий/ко́фей** (coffee) was assigned masculine gender. The word **кофе** appeared in the Russian language almost at the same time and as a noun (borrowed from Arabic) ending in -**e**, it joined the neuter cohort.

Until the mid-19th century **кофей** and **кофе** retained their assigned genders and were used somewhat interchangeably in vernacular and written speech, i.e., "**Подали кофе. Напившись кофею, Левин уехал опять на покос**..." (Leo Tolstoy, *Anna Karenina*).

The gender and identity crisis started when some writers began treating the word **кофе** as a masculine noun, on the possible grounds that it was borrowed from French where it is indeed masculine. Notable among them were Alexander Pushkin, as in this excerpt from *Eugene Onegin*

Потом свой кофе выпивал,
Плохой журнал перебирая,

or Ivan Goncharov: "Какой славный кофе! Кто это варит?" (*Oblomov*). Dmitry Mamin-Sibiryak, who generally treats кофе as a masculine noun, makes a mistake at least once in *Privalov's Millions* (1883) writing "Появилось кофе в серебряном кофейнике".

By the 20th century, "masculinity" became the indisputable norm for кофе in literary Russian and an indicator of personal refinement. However, faithful to the beverage's neuter origins, "common folk" have fought back relentlessly, and at last its neuter gender was officially codified by a government decree in 2009 (**Приказ Министерства образования и науки Российской Федерации от 8 июня 2009 г**.).

Even though most Russian dictionaries deem both the neuter and masculine gender acceptable for coffee, coffee shops maintain the "highbrow" tradition, addressing кофе as a gentleman and extending masculine gender to the beverage in all its forms ending in -o and -e, such as латте, эспрессо, американо.

The first coffeehouses (кофейни) appeared in Russian at the time of Peter the Great. During Soviet times they disappeared primarily because they served as centers of social interaction, sort of informal clubs for regular members. Кофейни were brought back to life only after perestroika in the early '90s. The first coffeehouse, as we know them today, was opened in St. Petersburg in 1994. In Moscow, when the Coffee Bean store opened near Kuznetsky Bridge in 1996, the owners also opened a small кофейня for customers to sample their coffee selection. In 2007 the world's leading retailers Starbucks and Costa Coffee successfully entered the Russian market. Today, the most popular chains of coffee shops (сеть кофеен) in Russia are Kofe Hauz (Кофе Хауз), Shokoladnitsa (Шоколадница), McCafe (МакКафе), Costa Coffee, Starbucks, Traveler's Coffee, Chainikoff (Чайникофф), and Kofein (Кофеин). A cup of regular coffee costs from $3 to $8.

The table 0n the next page lists a standard selection of coffee drinks (кофейная карта) at a Russian coffee house **(кофейня)** with their translations and descriptions. Russian simply borrowed most of them from Italian, as did most languages of the world. Note that the stress is on the first syllable in латте and on the next to the last syllable in капучино, which is spelled with only one ч; however, there is still no consensus on the spelling макиато versus маккиато, or мокачино versus мокаччино. Also note that the preparation method and thus the taste may be different from that found in U.S. coffee shops.

ATTENTION POLISH<>ENGLISH TRANSLATORS

Unless a small group of willing volunteers steps forward before the fall conference in Chicago, the Polish>English certification group will be discontinued. Currently, there is no functioning Polish>English grading group. If the group is discontinued, reestablishing it will be a much more cumbersome task than merely reviving it while it is still in official existence. To learn more about the situation, please contact Nora Favorov (norafavorov@gmail.com).

айриш-кофе	*Irish Coffee (Irish)*	a cocktail consisting of hot coffee, Irish whiskey, and sugar
айс-кофе	*Iced Coffee*	a cold version of hot coffee, typically drip or espresso diluted with ice water
американо, американский кофе	*Americano (American Spanish)*	hot water is added to one or several shots of espresso (according to Wikipedia, a popular false etymology holds that the name has its origins in World War II when American G.I.s in Europe would dilute strong espresso with hot water to approximate the coffee to which they were accustomed)
бичерин	*Bicerin ('small glass' in Italian)*	a traditional hot drink made of espresso, hot chocolate and whole milk served layered in a small goblet-shaped glass
глясе́	*Café glacé (Fr.)*	coffee with ice cream
капучино	*Cappuccino (Ital.)*	equal parts of espresso coffee, milk and froth
карамель макиато	*Caramel Macchiato (Ital.)*	steamed milk with vanilla-flavored syrup, marked with espresso and finished with caramel sauce
корретто («приправленный»)	*Corretto (Ital.)*	espresso with a shot of liquor (grappa, Sambuca, or brandy)
кортадо	*Cortado (Spanish)*	espresso cut with a small amount of warm milk
кофе по-венски	*Café Vienna*	a single or double shot of espresso topped with whipped cream
кофе по-турецки, кофе по-восточному	*Turkish coffee*	finely ground coffee beans are slowly boiled in a cezve, usually with sugar
латте	*Caffé Latte (Ital.)*	one-third espresso and two-thirds steamed milk
латте макиато	*Latte Macchiato (Ital.)*	a tall glass of steamed milk spotted with a small amount of espresso, sometimes sweetened with sugar or syrup
лунго	*Lungo*	a "longer" espresso; all the water runs through the beans, as opposed to adding water
макиато («запятнанный»)	*Macchiato (Ital.)*	meaning "marked," it is an espresso with a little steamed milk added to the top, sometimes sweetened with sugar or flavored syrup (so-called because the cups with a drop of milk were marked so the waiters could tell which was which)
мокачино, американский мокко	*Mocaccino (Ital.)*	espresso, milk froth, chocolate syrup, and various toppings
мокко	*Mocha (Ital.)*	a latte with chocolate added
пиколло кофе	*Piccolo Latte (Ital.)*	a "baby" latte, a *ristretto* shot topped with warm milk, served in a demitasse
раф-кофе	*Raf-coffee (Russian)*	espresso, cream and vanilla sugar are blended into a frothy drink
ристретто	*Ristretto (Ital.)*	a very "short" shot of espresso coffee, which produces a bolder, fuller, and more flavorful coffee
фарисей	*Pharisäer (German)*	hot coffee with rum, topped with whipped cream. There is a tradition that the person who stirs his *Pharisäer* coffee pays for everybody's drinks.
флэт уайт	*Flat white*	one part espresso with two parts steamed milk, usually served with decorated foam, developed in Australia
фраппе	*Frappé (Ital.)*	a strong cold coffee drink made from instant coffee
фраппучино	*Frappuccino (term invented by Starbucks)*	coffee or other base ingredient (e.g., strawberries and cream), blended with ice and other various ingredients, usually topped with whipped cream
эг-ног кофейный	*Eggnog Latte*	steamed milk and eggnog, plus espresso and a pinch of nutmeg, originated in England
эспрессо	*Espresso (Ital.)*	a small amount of nearly boiling water that has been forced under pressure through finely ground coffee beans
эспрессо романо	*Espresso Romano (Ital.)*	a shot of espresso with a small rind of lemon and sugar added to it

One thing about Russian coffeehouses that usually makes me smile is the names of the desserts served. The desserts themselves look fantastic and taste almost as good as their original brothers and sisters, but there's something comical about ordering кукис арахисовый (peanut butter cookies), маффин с клюквой (cranberry muffin), капкейк (cupcake), чизкейк (cheesecake), маршмеллоу (marshmallow), брауни (brownie), or дэниш (Danish).

There are many types of coffeemakers using a number of different brewing principles. All of them are quite different from the only one I knew most of my life in Russia – турка *or* джезва (cezve, a pot designed specifically for making Turkish coffee). The most popular contemporary coffeemakers include:

кофеварка	coffeemaker
кофеварка гейзерная	moka pot
кофеварка капельная (фильтрационная)	drip brewer, coffeemaker
кофеварка эспрессо	espresso coffeemaker
кофейный перколятор	percolator
кофемашина капсульная	single cup coffee maker, pod coffee maker
френч-пресс	French press

At the same time I find it delightful that in most Russian кофейни your cup of frothy coffee will be artfully finished with a special design known as **рисунок на кофейной пене** or **латте-арт (latte art**). These are created by pouring steamed milk into a shot of espresso and result in a pattern or design drawn on the surface of the resulting latte or in the top layer of foam by the experienced **бариста** (barista). The two most common forms of poured latte art are сердечко (*heart*) and розетта (rosetta) as seen in the picture.

To conclude, here is my favorite joke that plays upon coffee gender issues, the rhyme between the Russian 'оно' and 'г...о', and somebody's cooking skills at the same time:

— Папа, так "кофе" — это, всё-таки, "он" или "оно"?
— Ну, такое, как варит мама, — оно, причём полное оно...
("Papa, so in the end is 'coffee' a 'he' or an 'it'?"
"Well, the kind your mother makes is an 'it,' or actually pure '**it'...")

Recently we have been delighted to receive material from the multitalented and multilingual Tom West, who has ceased to work with Russian but not to read and contribute to *SlavFile*. We are including some of his suggestions in our pages throughout this issue.

From Tom West

I found a copy of the 1951 Assimil Teach-Yourself Book called "Russian Without Toil" on the Internet. It is hilariously funny and would be really fun to review in *SlavFile*. To whet your appetite, here's a quote from the introduction:

> Russian is—rightly—said to be a difficult language. The alphabet looks unsympathetic, the declensions and conjugations complex; and yet nearly two hundred million people, most of whom are far from being intellectuals, speak it as naturally as we speak English.

The other funny thing is that "unsympathetic" is surely not the right word; it's just a mistranslation from the French version.

And then there's this dialog, which was certainly super-useful in the Soviet Union of the 1950s:

— Are you not cold? (Вам не холодно?)
— A little cold, but my overcoat is not ready. The tailor will bring it to me tomorrow.
— You have a splendid pelisse! [Tom says: I have no idea what that word means! Presumably somehow related to "piel" i.e. fur in French. Do even snooty British people talk about 'pelisses'?]
— This pelisse is already old.

AN INTERVIEW WITH JAIRO DORADO CADILLA, SPANISH AND GALICIAN-B/C/S TRANSLATOR, INTERPRETER, AND SCHOLAR

Interview conducted by SlavFile's *editor for BCS, Janja Pavetić-Dickey*

You translate/interpret from several different languages, including what used to be called Serbo-Croatian but is now widely known as BCS (Bosnian/Croatian/Serbian). Tell us a little about yourself. What is your native language, and how did you first become interested in foreign languages?

I translate from English, German, Portuguese, Bosnian/Croatian/Serbian, and Slovene into Galician and Spanish. As an interpreter my working languages are English, Portuguese, Bosnian/Croatian/Serbian, Spanish, and Galician. I was born in Vigo in northwestern Spain in a Galician-speaking household but was educated almost exclusively in Spanish because our schooling system paid very little attention to the Galician language. I think I first became interested in foreign languages when I was five or six years old and saw a Galician speaker being subtitled on Spanish TV. Until that moment I wasn't aware that I spoke two languages, which, although linguistically close, aren't mutually intelligible for all of the population. My parents belonged to a generation that didn't have a lot of opportunities. They supported my interest in languages because they believed multilingualism was an important part of education as a whole.

When and how did you start studying Bosnian/Croatian/Serbian?

In the late 1980s Yugoslavia was fairly visible in the local media through sports events and because a number of basketball and soccer players had been recruited to play on Spanish teams. Then in the early 1990s the war broke out in the former Yugoslavia and was covered by the local media almost daily. I was curious and read a lot about the issues involved. It was also around this time that I started corresponding with pen-pals in Croatia and Serbia. This only increased my interest, and before I knew it I had my first "Teach Yourself Serbo-Croatian" book on the shelf. As part of my B.A. in Translation and Interpretation at the University of Vigo I spent one summer in Austria and during this time also visited Croatia for the first time. A year later I had a year-long scholarship to study German at the University of Graz, Austria, and while I was there I also took courses in Croatian and began studying Croatian in earnest. Although German was the focus of my studies and the language of instruction in Graz, I took Croatian for personal pleasure and then stuck with it because it was fun and very different from all the other courses I was required to take when I was there.

Over the years you spent extended periods of time working and teaching in Serbia, Bosnia and Slovenia. Can you tell us about your stay in those countries? Any interesting anecdotes you'd like to share?

I moved to Serbia from Hungary in June 2004 and worked there as a Spanish instructor at the University of Belgrade as well as a freelance translator and interpreter. While in Belgrade, I also taught simultaneous interpreting and legal translation at the Cervantes Institute of Belgrade. After four years I moved to Sarajevo, where I worked as an interpreter and translator for the International Commission on Missing Persons (ICMP). This was a fascinating job because it utilized my linguistic skills to the full; I had to deal with a number of different topics (from genetics to humanitarian law) on a daily basis and interpret full-time from Bosnian/Croatian/Serbian into Spanish as well as from English into Spanish. Then in 2012 I moved to Ljubljana, Slovenia, to work on the final part of my dissertation on the topic of translation, language, and identity. I currently live in Berlin but travel to Bosnia as often as I can.

Overall, I would say that being able to interpret from Bosnian/Croatian/Serbian was of great advantage to me when I was living and working in Europe, because my services were always in great demand. There is a large community of Bosnian expatriates in Western Europe who either don't speak the local language well or have forgotten their native language and need the assistance of an interpreter on various occasions. It was also a fortunate coincidence that my name, Jairo, is pronounced the same as a popular Bosnian name, Hajro, so people often mistook me for a Bosnian. Sometimes the locals in Bosnia didn't believe that my first and last name were "a real combination," and the only way I could persuade them was by showing them my ID card. I once had to take a

faxed Spanish test for elementary Spanish to prove my citizenship. Another time I was asked if I had spent the war years in Spain and was therefore so fluent in Spanish (inferring that I was a Bosnian who had fled to Spain during the war), and I had to explain that I was in Spain not just during the war but before and after as well because I was in fact a Spanish citizen. A truly moving experience I will never forget was when an old Bosnian lady mistook me for a Sephardi Jew because my accent in Bosnian reminded her of a man she once heard speak in the shops in Sarajevo before the Second World War when she was a child.

You have translated several major novels from the former Yugoslavia into Galician, including Ivo Andrić's *The Bridge on the Drina*, Danilo Kiš's *A Tomb for Boris Davidovich*, David Albahari's *Götz and Mayer*, and Slavenka Drakulić's *As if I Am Not There*. Which of these novels was most interesting for you to translate?

I would say that Ivo Andrić's *The Bridge on the Drina* was especially rewarding to translate as it enabled Galician speakers to have access to the work of a Nobel Prize winner; this has special relevance within our specific sociolinguistic context, but is also significant because of Andrić's popular revival outside the former Yugoslavia in the last 20 years. Becoming one of Andrić's translators was a great honor and something I personally feel very proud of. Sadly, this translation has been long out of print due to the re-printing restrictions of *Zadužbina Ive Andrića* (The Ivo Andrić Foundation) but is still in great demand, which is rewarding to me as the translator because it results from how important and well-done this translation was considered when it first came out.

I am interested in how you solved the stylistic challenges in Andrić's novel, e.g., the archaic language and Turkisms. Are there equivalents in Galician, or did you have to find alternative solutions?

I was very concerned about the role Turkisms play in Andrić and more specifically within a fraught historical context such as the one described in *The Bridge on the Drina*. My approach was based on a thorough review of the novel's translations into other languages that I understand in order to see how other translators have dealt with this problem. I also reviewed several different editions of the novel in Serbian so that I could compare the glossaries at the end and see if any of those were annotated and/or provided additional explanations that would help me understand how Turkisms are perceived today by an average native reader. In the end I decided that for my translation the best approach was to consider Turkisms not as a homogenous group but to divide them up in three groups according to the role they play in the original text.

One group was made up of what I call deictic Turkisms; these are Turkish words that within the context of the novel almost become a proper noun and serve to identify specific objects or locations. For example, in the specific context of the novel, *kasaba* ('market town') or *čaršija* ('market square/district') refer to Višegrad, just as *kapija* (lit. 'gate') refers to a specific part of the bridge. I did not translate these terms, so they are recreated as places of their own, not just random locations. Moreover, I transcribed them in an "exotic" way: I didn't use čaršija as we have it in the original, I also didn't use the etymological Turkish *çarşia* or the exact Galician transcription of *charxia*. Instead I opted for *charshia*, which provides a nonnative, exotic flavor but is at the same time easily readable. You see, despite being native speakers of Galician the vast majority of Galician readers haven't learned to read or write in Galician because Spanish was imposed on them in education. So if I used exact Galician transcription of charxia some readers would be uncertain as to how to pronounce a word they don't know or even look it up in the dictionary only to find that it's not there. So instead I chose a *foreign* word just as we have it in the original. Every time such terms appear in translation they are printed in italics, and if there is no clear context they are also explained in the text with a concise parenthetical remark, never with paratextual elements such as footnotes or glossaries.

The second group of Turkisms consists of words that only play an esthetic role in the novel by providing a specific geographical or temporal context. I translated such Turkisms as "everyday" words but used them in sentences and structures that also add an archaic or popular touch. I opted to see Andrić's usage of Turkisms as a reference to orality and accordingly used structures that are typically oral in Galician. A good example is *ašikovanje* ('courting, courtship'), which I translated with a clear oral and traditional *facer as beiras* (more or less equivalent to the obsolete English *walking out with*) instead of a single term or another standardized solution. Another example is *šučur* ('thanks, gratitude').While *inšala* ('if God grants/wishes') has a direct and well-known equivalent in *ogallá* or *oxalá*, *šučur* has not. So instead of searching for an equivalent, I decided to go for the less fashionable yet unmistakably more archaic and oral *deus cho pague*, literally *may God reward*

you, as it esthetically creates the same impression as *šučur* does in the original.

Some observers might suggest that Arabisms could have given the translation that Oriental flavor that Turkisms have in the original, but I disagree for several reasons: Galician has a very limited number of Arabisms (compared to other Ibero-Romance languages), and these are anything but popular terms (they are mostly specialized rural terms with no regional or temporal connotations of the kind that Turkisms have in the original language). I am convinced that Orientalism, as we understand it today, has nothing to do with the way Andrić himself understood it and am led to believe that the role Turkisms play in the original text is to provide a "provincial," "rural," or "old" flavor rather than an exotic, distant, or fashionable view of the world that we might associate with the Orient today.

The key for the third group of Turkisms, which refer to sociocultural, historical, or religious elements, was the exotic touch and flavor I mentioned above. For Turkisms in this group, there are exact equivalents in Galician, and I used them systematically, even if they lacked the flavor of the original and did not need any explanation for an average reader. For example, *adžami-oglan* (the Ottoman 'blood tax') became *tributo de sangue* but *janjičari* ('janissaries') became *xanízaro*, where the first term is clear to any reader while the second one is more specialized. On the other hand, whenever I had an element without an exact or even partial equivalent I translated it but also adapted it to the context; hence *vakuf* ('endowment') became *obra pia* – also a religious term – but it was combined with *sultan* or *Islamic* to strengthen its original meaning; *hajdukovanje po Romaniji* ("his role as highwayman in the Romania mountains," as it appears in Lovett F. Edwards translation, Dereta, 2003, page 21) became "facer a vida de bandoleiro nos montes da Romanija" instead of introducing a footnote for *hajduk* ('highwayman') and *Romanija* (a mountainous region in eastern Bosnia). I am against the use of footnotes in literary translations and those that do appear in the novel are wonderful suggestions by my editor and proofreaders. Most footnotes are provided for such Turkisms as *halva* ('halva') or *misirbaba* (Misir-Baba – "Old Baldie," as it appears in Lovett F. Edwards translation, Dereta, 2003, page 61), or cultural elements like *Tsarigrad* (Constantinople) or *guzla* (a two-stringed fiddle).

I treated only proper names and titles homogenously. Instead of transcribing them, we opted to maintain the original spelling (č, ž, ć, dž) but also to separate the name and the title to facilitate reading and their usage in dialogs and future inner-textual references. Hence, *Alihodža* (lit. 'Hodja Ali') became *Alí Hodža; Tosun-efendija* (lit. 'Sir Tosun') became *Tosun Efendi*; and *Arifbeg* (lit. 'Arif the Noble') became Arif Bei, because bei is the equivalent of *beg* ('noble, dignitary'). The only toponyms to be translated were Belgrade, Thessaloniki, Skopje and Sarajevo, while the rest remained in their original spelling and form (*Mejdan, Višegrad* and *Tsarigrado*, with the -o added to naturalize it even more).

An interesting exception to this rule were terms in Judeo-Spanish (Ladino), such as the ones that appear in chapter XXI, where *sinkuenta i očo* ('fifty-eight') became *sinkuenta i ocho*, respecting a rendering that respected the original but substituting *č* with *ch* to make it more recognizable and familiar for the Galician reader.

You translate literature between languages with relatively few speakers, i.e. Hungarian, B/C/S and Galician. Does this factor make a difference in the translation approach, and what specific challenges do you face when working on those translations?

Translating into minority languages such as Galician is a challenge on its own, but translating from another less common language such as Bosnian/Croatian/Serbian increases the challenge but also the fun of translating. To start with, there are no bilingual dictionaries for Galician and Bosnian/Croatian/Serbian and the choice of dictionaries for other, linguistically close languages, i.e., Portuguese and Spanish, is also less than satisfactory. So you rely on third languages (in my case English or German), but that's also not the best solution, especially when dealing with obscure, historical, or regional terms or with the playful usage of register.

Another interesting point is that of the standard. Galician has an established standard since the late 1970s. However, this standard isn't what one would call "normalized language" in sociolinguistic terminology. The usage of the standard is still scarce in some domains, and all of its speakers are, in one way or another, still more used to speaking Spanish in some registers. What this means for a translator is that he/she needs to rely more on hypothetical speech than the standard in some situations, which demands a good deal of creativity but also a good deal of insight into the speakers' attitude to new linguistic solutions or terms that you might be creating for the language or even dialectal solutions which can be re-used.

Strangely enough, I find that to be an advantage. For me it is easy to keep up with the new trends and linguistic usages in Galician — something I would find impossible to do in a widely spoken language such as Spanish, English or Portuguese. It is easier to keep abreast of new books and translations as well as new terms and expressions when your pool of speakers is much fewer than 3 million active users.

Other advantages of working between less common languages are that, on the one hand, you are helping preserve your language and heritage and increasing its domains of usage, and, on the other hand, translating from a language not widely spoken, such as Bosnian/Croatian/Serbian, you are also spreading the word about that language abroad. Finally, when working between less common languages, you have the freedom to work in an unknown territory and be the first one to come up with a solution to a problem. Naturally, this also means that you will be the first one to make mistakes as well. I find all that fascinating.

Jairo Dorado Cadilla is a translator and conference interpreter working from English, Portuguese, Bosnian/Croatian/Serbian, Slovene, and German into Spanish and Galician. He has translated several major novels from the former Yugoslav languages into Galician and spent extended periods of time living in Serbia, Slovenia, and Bosnia. While in Bosnia he worked as an in-house translator and interpreter for the International Commission on Missing Persons. He currently lives in Berlin and can be contacted at jairo.dorado@gmail.com

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More From Tom West

A recommendation of http://yermolovich.ru/faq/7, (which *SlavFile* enthusiastically endorses) and specifically of the discussion of how "Yermolovich of dictionary fame explains to Russians what Americans mean when they say "I'm good!" (I don't need any help) or "you're good!" (I've already paid for you so you can put your wallet away).

"But then he gives this example from a film. "You tell [him] he'll get his money when I am good and ready." And suggests the translation "*…когда мне будет удобно и когда я буду готов*."

Tom thinks that Yermolovich has misunderstood in this case. "Surely *good and ready* means only *completely ready* or *fully ready* not what he explains!"

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I (Lydia) beg to differ. IMHO *good and ready* though certainly is used for emphasis but also to convey a kind of defiance, implying *you can't rush me: I will do what you want only when I myself feel like it and not a minute before*. In that sense, *когда мне будет удобно* seems quite appropriate. *SlavFile* readers please weigh in.

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From *Teaching, Learning, Acquiring Russian* by Charles Townsend (suggested by Tom West).

"Some years ago I used to wonder why many Russians whom I like when we spoke Russian together often struck me as arrogant when we spoke English. Finally I noticed that one of the things that nettled me was their frequent use of the expression *of course* where *sure* or *certainly* would have sounded more polite. These speakers were translating *конечно*, in an exchange like: *—Вы любите музыку? —Конечно!* They failed to realize that the English response of course expresses the speaker's belief that his interlocutor should probably have known the answer."

SOUND EFFECTS IN RUSSIAN <> ENGLISH TRANSLATION

Presented by Lydia Razran Stone
Reviewed by Svetlana Beloshapkina

One of the most difficult tasks for any ATA conference participant is to decide which sessions to attend, since many interesting choices run concurrently in any given time slot. For the Thursday 2:30–3:30 pm session, I had marked at least four sessions of interest. Several factors helped me decide to attend the talk I am reviewing here: being a Russian translator and SLD member certainly was one of them. Perhaps even more important is the fact that I specialize in the translation of film subtitles, and I often find myself searching laboriously for Russian equivalents of countless onomatopoeic English words describing all sorts of sounds that are so crucial to the film spectators' experience.

The session turned out to be interesting, interactive, and fun. Lydia's humor has long been appreciated by *SlavFile* readers, and this time too she did not disappoint in that regard. The session originally was to be presented in tandem with Vladimir Kovner, Lydia's Russian-language translation partner, who unfortunately wasn't able to attend or participate fully in preparing the session. Yet, Lydia carried out his part of the task equally splendidly, despite her warning that her pronunciation of some Russian verbs might be hard to decode. However, this was not a problem.

The audience was supplied with an extensive, detailed handout containing lists of sound-effect verbs, both in English and in Russian. These lists were accompanied by two separate samples of what a page from a bilingual sound-verb dictionary might look like: one English-Russian, the other Russian-English. The English-Russian list of verbs looked similar to a bilingual explanatory dictionary, i.e., entries were English verbs with definitions, followed by Russian equivalent verbs, also with definitions. Here are some abridged examples from the English-Russian list.

POP: Description: Loudness varies but never as loud as sounds of large explosions. Sharp, rather smooth, rather low pitched. A pop is a single abrupt sound but may be repeated as in popping corn or fireworks. Source (English only) very mild to mild explosions; (some metaphorical transfer to non-sound related areas), not used for human utterances or animal sounds. Typical examples: Cork from champagne bottle, sound of depressurization (popping balloon).

POP: 1. To make a short, sharp, explosive sound. *We heard the sound of corks popping as the celebration began.* Хлопать: издавать короткий, резкий, взрывной звук, громкий или тихий. Хлопали пробки, звенели бокалы. 2. To shoot with a firearm. Guns were popping in a distance. Хлопать — с тем же значением, как в предыдущем примере. Вдали хлопали редкие ружейные выстрелы. 3. To explode or burst or break open (or into pieces), or break away from an attachment with a short, sharp, explosive sound. *A balloon popped suddenly and startled all the kids. Those pop top cans create a lot of trash.* Лопнуть (часто, но не исключительно, о предметах полых с внутренним давлением, как воздушный шарик, или натянутых, как струна скрипки, или просто стеклянных): сломаться, разорваться на части, как при взрыве, напр. получив дырку в воздушном шаре. Звук лопнувшего предмета может быть тихим или громким. С легким хлопком воздушный шарик лопнул в руках ребенка. Стальная прядь троса лопнула с грохотом. Треснуть/трескаться: дать трещину, в некоторых случаях, как результат того же или подобного действия, которое могло заставить другой предмет лопнуть. Каштаны трескаются/лопаются на огне.
4. To appear suddenly. Неожиданно возникнуть/появиться. (Non-sound-producing metaphorical usage, based on suddenness, usually phrasal verb, pop up.) I hate those pop-up ads.

The Russian-English list was not as complete as the English one. However, it was a great start to a Russian-English bilingual glossary of sound-effect verbs:

ЖУЖЖАТЬ: 1. а) Летая, производить крыльями характерный монотонный, дребезжащий звук (о насекомых). Жужжат над лугом в жаркий день / кружащиеся пчелы. **HUM:** to make the natural noise of an insect in motion or a similar sound. **BUZZ:** to make a steady low droning or vibrating sound as of a bee. Bees buzz around over the meadow on a hot day. б) Производить свистящий шум (о стремительно движущихся предметах, о работающих приборах, механизмах и т.п.). За окном уже кричат дети, и жужжат машины. Жужжат настольные вентиляторы, но от них, кажется, становится еще жарче. Пуля прожужжала прямо над моей головой. **ZOOM:** to move with a loud low hum or buzz. **ZIP:** a) To move with a sharp hissing sound. b) To move or act with a speed that suggests such a sound. **WHIZ**: to make a whirring or hissing sound as of an object speeding through air.

WHIR: To move rapidly, fly, or revolve so as to produce a vibrating or buzzing sound. From outside came the sound of children playing and cars zipping by. The fans on the table were whirring away, but it seemed as if they only made it hotter. A bullet whizzed past my head.
в) Шуметь, гудеть (о толпе одновременно говорящих людей). Суетливая толпа детей и подростков возбужденно жужжала. **Hum:** to give forth a low continuous blend of sounds. **Buzz:** To be filled with a confused murmur of sound. The hum of conversation died when he entered the room. The restless crowd of children and teenagers buzzed excitedly.
2. Говорить монотонно, надоедливо одно и то же. Всем пора было расходиться по своим делам, а лектор продолжал полусонно жужжать. **Drone:** to talk in a persistently dull or monotonous tone. The speaker droned on and on and many began to nod off.

Lydia's research was not limited to collecting sound-effect verbs, their definitions, and equivalents in the other language. She argued that their true definitions included aspects such as sound source, physical properties, register, emotion reflected, and reaction typically evoked (e.g., pleasant vs. unpleasant sounds). She also discussed linguistic features; for instance, she noted that many sound-effect verbs, both in English in Russian, are frequentative forms, derived from other sound verbs, e.g., *crack-crackle, tweet-twitter,* грохать-грохотать, бахать-бабахать. The old English frequentative endings (-*le* and -*er*) seem to persist in their original meaning only here and in a very few non-sound verbs.

Most sound-effect verbs describe sounds marked as being at a particular point on the high-low and soft-loud continua, but these dimensions need to be supplemented by others for virtually all named sounds. Attempts to find out exactly how these dimensions can be unambiguously described have not been strikingly successful. Certain sound-effect verbs, such as *hiss*, are characterized by mixed frequencies in pronunciation, according to Lydia's physicist husband. An interesting observation regarding the character of *harsh* sound words came from a friend of Lydia's who is a musician, and it had to do not with linguistics, but emotion: "Those are the sounds that people don't like."

In the course of her research Lydia came to several interesting conclusions. One is that adjectives used in explanatory dictionaries to describe sound-effect verbs don't match in the two languages, in terms of qualities, nor is it probable that there is more than a very general agreement as to the nature of a named sound within a language. To illustrate, she gave examples of two extremely common adjectives found in descriptions of Russian sound verbs:

1) Отрывистый (used in descriptions of such verbs as гукать, звякать, лаять, икать, etc.) has no direct equivalent (adjectival or otherwise) in English. The closest equivalent would be a musical term *staccato*, which is Italian in origin.
2) Резкий (used in descriptions of verbs as визжать, кричать, свистеть, скрипеть, etc.) has multiple equivalents in English, all of which represent different sounds to an English native ear: *shrill, harsh, sharp, rough.*

Lydia observed that differences in the animal and bird species, geographic (*reviewer's note*: and maybe even climatic) features, and cultures associated with speakers of different languages at one point or another have determined the differences in perceptions of various sounds produced by different sources. For example, in English a frog makes a "*croak*" sound, and in Russian the same frog would say *"ква"* [kva], whereas an English-speaking duck says *"quack,"* but a Russian duck says *"кря"* [krya].

The other conclusion — perhaps a more significant one from the point of view of lexicography — is that sound-effect verbs in dictionaries are not represented based on the qualities, characteristics, or categories of

Desiderata for a Truly Sufficient Bilingual Dictionary of Sound Verbs (sv)

1. Cannot be done without collaboration between two (preferably more) native speakers.

2. Ideally need empirical research to find out what sound(s) the consensus of native speakers think the verb represents (lexicography has been based on written usage and here more is needed). Example sound should be available on audio as part of the definition if possible.

3. Before traditional definitions, sound should be described in physical terms to the extent possible (not in terms of other sv), then source restrictions, emotions expressed, and possible pejorative usages should be noted. Several common usages of the sound should be given, e.g., babbling brook. Definitions should include key distinctions from other similar svs, and whether the sv used implies a pleasant, unpleasant, or neutral sound.

4. Each dictionary sub-definition should be matched with sub-definitions of one or more verbs in the other language, with key differences noted. Example sentences should be given in both directions.

5. Dictionaries in both directions should be issued together and cross-referenced.

the sounds themselves, but are rather based on usage in literature and other written sources. Furthermore, the characteristics that would have to be included to create an adequate definition in this class of verbs are unlikely to be the same as the relevant characteristics for any other class of words.

The second part of the talk turned into a lively, interactive discussion, with many suggestions of sound verbs and their various meanings and nuances being given by the audience, all of which Lydia accepted with enthusiasm.

When Lydia presented her materials and conclusions, she indicated that they are the beginning stage of what has the potential to become a bilingual glossary of sound-effect verbs, and extended an invitation to any interested Russian speakers to collaborate with her on the Russian-English part of this work. Several people from the audience, including myself, have expressed interest in the collaboration, which has been proposed as a presentation for ATA 2014.

It was clear that Lydia had put enormous effort into this project, however preliminary she claims it to be. And in undertaking this work, she may be on to some new ideas for the format of bilingual dictionaries that will surely be more valuable to practitioners of translation than the current standard.

The box on the previous page taken from the presentation handout contains desiderata for an eventual dictionary of sound verbs.

Svetlana Beloshapkina was born and raised in Novosibirsk, Russia and first aspired to become a translator when she was 11 years old. She went on to learn English, Italian, and French, and to obtain graduate degrees in teaching French and English as foreign languages, French literature, and translation and interpretation. Svetlana currently lives in San Diego, where she practices her life-long professional dream, specializing in translation for film subtitling and dubbing, marketing, advertising, and healthcare. She is a member of the ATA and its Slavic and Literary Divisions. For more information you can visit her website at www.beloshapkina.com. Contact: Svetlana@beloshapkina.com.

"Politically Correct" Language in Government Documents: How Does It Go Over in Translation?

Presented by Laurence H. Bogoslaw
Reviewed by Lydia Stone

Larry Bogoslaw's 2014 ATA Conference presentation on translating PC language in government documents was one of the most interesting I have ever attended, and judging from the audience response this reaction was shared by translators working in a number of different languages and areas.

Larry began by making the point that, although politically correct attitudes and language are often held up to ridicule, the motivation behind their use – showing respect, in general or particularly for the anticipated reader — is laudable. On a pragmatic level, documents have a purpose, and readers are less likely to cooperate with that purpose, even if it is to their benefit, if they or those close to them are referred to in a way they find disrespectful or even offensive. As Larry said, respect keeps avenues of communication open.

A particular word is just a word and does not have a respectful or disrespectful connotation aside from that associated with it by a culture. The words for a human condition considered acceptable (or respectful) will vary from culture to culture and from generation to generation. As a case in point, here is Larry's chart of the changing acceptable English words associated with disability:

BACKGROUND OF ENGLISH TERMS RELATING TO DISABILITY

Anglo-Saxon times to early 1900s	blind, deaf, dumb, lame, crippled
1960s–1980s	handicapped
1990s	disabled (differently abled, challenged)
Present day	person with disability

Larry pointed out that the first replacement of old terms occurred in connection with the civil rights movement and the Civil Rights Act of 1964 in particular. It is striking to realize how long the first descriptive, succinct, and now disrespectful terms were used, compared to the accelerating turnover in recent years. The final "PC" replacement is the only one that seems to come with a justification as to why one term might be considered more respectful than another. To call someone, e.g., a cripple, may imply that is the sum total or at least the most important aspect of what he or she is, while to refer to a "woman with a mobility impairment" can be taken to imply that this impairment is just one non-defining feature of her nature. In this regard, it is interesting that some people who cannot hear and who militantly assert that they have

their own culture, which should be equally as valid and satisfying as that of the hearing world, demand to be called simply deaf (often with a capital D) and want no part of person-first euphemisms.

The speaker then went into the background of his involvement with this issue. The translation agency he headed was under contract to translate English documents for the Minnesota Department of Human Services into languages spoken by immigrants. Such documents, he emphasized, must be translated to render not only meaning components but also the appropriate degree of respect for the reader and individuals discussed. The audience was shown renderings of the same sentence from a document ("***DHS is committed to providing fair and equal access to all of its programs and services for people with disabilities***") in a mere four of the many languages his agency needed to handle — Spanish, Russian, Somali, and Hmong.

It was absolutely clear from his discussion how important it is to use highly expert, culturally aware native speakers of the target language, not only to be certain that the terms used correctly specify a group of people, but also to ensure that a respectful or at least neutral term is being used. For example, there was a case where the translated term offered by the Hmong for "person with a disability" means literally "non-working arm [or] leg." To Larry, this sounded quite disrespectful (when used to refer to a person not just a limb), but he was assured by a Hmong expert that it was perfectly standard in a language that forms general nouns by concatenating specific examples.

The second half of the presentation was devoted to open discussion, and this turned out to be as interesting as the first half, especially as translators from the range of ATA languages were in the audience.

One topic discussed was the higher degree of political correctness seemingly mandated in the U.S., compared to most other countries. An intriguing conjecture was offered that perhaps languages that do not distinguish between formal and informal "you" might feel a greater need to express respect through other linguistic means. Several of the translators in the audience pointed out that in their languages, what seem to be calques of North American terms for people with disabilities that some might call euphemistic are being used quite often: люди с ограниченными возможностями (people with restricted abilities, Russian), *personnes avec besoins specifiques* (people with specific needs, French), *personas con capacidades diferentes* (people with different capabilities, Spanish), etc. It is not clear whether these simply represent course-of-least-resistance translations that begin to seem normal because of frequent use, or actual adoption of more respectful linguistic terms. Nora Favorov, who says she always benevolently uses terms marked for respect when translating grant proposals for human services projects, suggested that perhaps, along with all the things of dubious value the U.S. is accused of exporting (like fast food), we are also exporting the idea of respect for those with disabilities.

Another interesting issue touched on the use of cognates as translations. While in English the word *individual* is ordinarily felt as perfectly respectful — perhaps even more so than *person* — in Brazilian Portuguese the cognate word is prominently used by the police to describe persons of interest to them and is thus felt as somewhat demeaning when used in a neutral context. Larry had previously reminded us that just because an English term has changed for reasons at least partially associated with political correctness — e.g., food stamps -> food coupons -> electronic benefits — does not mean that the translation needs to be altered if the entity referred to remains the same.

In response to an audience query, it was agreed that even in a politically correct culture it is not always necessary to translate using a term marked for respect when one is not present in the original, for example, when translating the equivalent of a source-language Stephen Colbert into English. This left the audience laughing and anticipating Larry's next presentation in 2014.

Larry continues to work on this subject and is eager for additional examples.

Contact him at larry@translab.us.

Larry talks with an interested audience member after his presentation.

NATALIA STRELKOVA DELIVERS THE 16TH ANNUAL SUSANA GREISS LECTURE

"Live and Learn: One Translator's Bicultural Education"

Reviewed by Nora Seligman Favorov

I first read Natalia Strelkova's *Introduction to Russian-English Translation* while flying to San Diego for the ATA Annual Conference in 2012. The book left me feeling inspired and excited about my chosen profession. What inspired me most was the wealth of real-life translation challenges the book shares and the brilliant solutions offered. But in a way it seems odd to call these solutions brilliant. The examples feature the very ordinary way people say things, but in two languages. What could be more common or colloquial than the following statement (from page 3):

Favorov and Strelkova sitting together at the SLD banquet in San Antonio.

«Да нет, говорю тебе, никогда не пойду на такое!»
"I've already told you. I'll never agree to a thing like that."

Or, in this example from a more formal realm (page 88):

«Это был первенец отечественной металлургии».
"That was the first steel mill in the country."

At the SLD meeting in San Diego members of the division were asked to suggest speakers for the following year's Greiss lecture. I cannot recall whether I was the first or only one to suggest Strelkova, but when her name came up, a number of people in the room — people who knew her not only through her book, but personally or by reputation as a teacher and translator — voiced enthusiastic support for the idea. Thankfully, the suggestion was accepted and Natalia Strelkova agreed to travel to San Antonio the following year to deliver the Greiss lecture.

Both in her talk and in her book, one idea, or rather one way of expressing the primary goal of translation, is central: translate thoughts and ideas, not individual words. This is of course a simple and obvious idea, but the examples above show how difficult it is to put into practice.

Strelkova's talk was introduced by another former Greiss lecturer: teacher, writer, and interpreter Lynn Visson, who has known her professionally for years. Visson became acquainted with Strelkova at the Maurice Thorez Institute of Foreign Languages (aka InYaz) in the late eighties and saw firsthand how adored she was by her students, who fully appreciated their good fortune in having such an educated and bilingual native speaker as a teacher.

While the book breaks down the process of comprehending and translating a source text, introducing such useful concepts as key words and props, sense categories, agenda, emphasis, readability, and register, the talk focused more on her own highly unusual bicultural life story and general thoughts on translation.

Both of Strelkova's grandfathers were Russian Orthodox priests who wound up leaving Russia — one as a missionary to North America before the revolution and the other in response to the Bolshevik takeover. Her parents met and married in San Francisco, so Strelkova was raised by Russian parents in the United States. (During her talk, she shared some fascinating family history, which is included in an interview in Russian posted on our website and excerpted in the fall 2013 *SlavFile* with parallel translation.) This already qualified her as bilingual and bicultural, but in November 1956 she and her parents went to live in the Soviet Union. Strelkova remained there for almost forty years, working for the State Radio Committee and the Radio Moscow World Service, mainly revising translations into English. She later wrote for *Soviet Life* and other publications with English editions before she began teaching at the Maurice Thorez Institute. In 1992 she and her husband Sergei (whom she met on her second day in Moscow) returned to the United States.

It is easy to see how this back-and-forth life between Russia and America — a life spent continuously dealing with language (including the teaching of French, Latin, and English before her departure for Russia) — could help explain Strelkova's impressive ability to render Russian into English with such freedom from the "source language interference" that plagues much translation.

After the lecture, the twenty copies of Strelkova's books we had on hand for sale were immediately snatched up. The Greiss lecture audience and everyone who came into contact with Natalia Strelkova during her visit to San Antonio was charmed by her simple modesty and openness. I, for one, was honored to spend time with her and plan to continue turning to her book for inspiration for many years to come.

SLAVFILE LITE: NOT BY WORD COUNT ALONE

Lydia Razran Stone

The Lite Side of the Mountain: News from Sochi

Yesterday my husband came into my office, saying "There is no joy in Mudville," meaning, I knew immediately, that Russia had lost the Olympic hockey match he had been watching. For those readers who are not familiar with the entire range of U.S. winged words, and this is a rather low-culture one, I will explain. This phrase is the start of the last line of "Casey at the Bat," a tragi-comic poem about a small town baseball player, a hero in his own anthill, who clutches at the last critical moment and strikes out. The relevant, often quoted lines read:

> Oh, somewhere in this favored land the sun is shining bright;
> The band is playing somewhere, and somewhere hearts are light,
> And somewhere men are laughing, and somewhere children shout;
> But there is no joy in Mudville—mighty Casey has struck out.
> (Ernest Thayer, 1888)

The town name, Mudville, surely chosen to suggest its unassuming infrastructure and ambitions, turns out to be remarkably apposite for the anything but unassuming Sochi, with its mashed-potato-like snow slopes and moisture-logged unpaved areas. One can only hope that Putinville, as a writer in the *New York Times* called it, is as forgiving as Thayer's late 19th century town was likely to have been. Only Ovechkin, Plyushchenko, and little Lipnitskaya will ever know for sure. And of course Ovechkin, the star of Washington D.C.'s hockey team, has yet another Mud(as in slinging)ville to worry about.

Putinville is an OK name for the venue, but given the circumstances I prefer Putinkin Village (or to use the local vernacular, Khutor). This reminds me of something else. How many readers have been asked who Rosa Khutor is? I suspect that this question is second in frequency only to "Why don't Russians smile?", which I have seen discussed in a number of media. Who could blame U.S. Olympophiles for being reminded of certain cultural heroines, e.g. Rosa Parks or Rosa Luxemburg, and assuming Rosa Khutor falls into the same category? Not all Americans have had the privilege of being introduced to Gogol during their formative years. For the meaning of this word see http://en.wikipedia.org/wiki/Khutor. I notice the wiki article was most recently updated last week, indicating that the person who asked me about the heroine was not the only one mystified by the term. Probably the best translation is *homestead*, and the name for this particular location came from an Estonian homesteader named Rooza, the remnant of an Estonian colony in the area, which is no longer there. The seemingly nominative rather than adjectival or genitive form Rosa is also, I believe, an Estonian remnant.

I myself visited Sochi in what I am pretty sure was 1961. When my father received an NIMH grant to go to the USSR to meet with Soviet psychophysiologists, he took my mother and me with him, and whenever it was possible we went on side trips to places he had been reconciled to only reading about (not charged to the government contract, I might add). Sochi was one of them, just a stone's throw from the Institute he needed to visit in Sukhumi. The only parts of our stay there I remember clearly are the contrast between the bright and uncluttered Intourist "sanatorium" and the dark dusty ornate hotels where we stayed in the capitals, the beauty of the Black Sea, and the prevalence of pajama bottoms for men and brassieres for women as beach costumes. The pictures I have seen of the Sochi venue do not look the slightest bit familiar; though my memories of the delightful Sukhumi monkey colony are very clear. Perhaps this is because the sea-level Olympic venue, according to a report I read, is not actually in Sochi proper but in an outlying district some distance away called Adler. I guess "the Adler Olympics" just did not have the right ring, and certainly did not clearly suggest what mother country was underwriting the spectacle.

Another source of cross-cultural humor came from reports of glitches in facilities preparation and U.S.-Russian disconnects that we kept reading about before the games started and distracted attention.

Two of these had to do with yogurt and bathrooms. Both of them brought to my mind passages from Mikhael Zadornov's hilariously funny 1991 book, "Возвращение" (Return), about his visit to the U.S. during the Gorbachev era. To my knowledge this book has never been published in English translation, so I will provide my own (which a number of publishers rejected).

First, yogurt: if you have forgotten or managed not to know, Chobani yogurt, an "Olympic sponsor," attempted to ship boatloads of its yogurt, so vital to the stamina and strength of the U.S. athletes, to Sochi, but was prevented from doing so by another one of

those pesky Russian import paperwork requirements. Here in two languages is what Zadornov had to say about U.S. vs Soviet yogurt. The paragraph before the one cited below dwells on the diversity of goodies Americans manage to stuff into their olives without the mandatory “assistance of the Yale student body or Harvard faculty.”

В одном супермаркете я насчитал девяносто сортов кефира! Есть кефир с привкусом клубники, есть с привкусом земляники, черники. Есть с шоколадом, есть с орешками. Есть с орешками, шоколадом, клубникой, черникой и земляникой... Как я понять могу, чего я хочу? Я все хочу! Может быть, меня больше никогда за границу не выпустят после того, как я расскажу, сколько я видел кефиров. Может быть, вообще перестройка на днях закончится. Так что я хочу все кефиры сразу! Здесь, немедленно! Я хочу принять "ерша" из этих кефиров! Именно это выражает мое "индустриализационное" лицо, когда я смотрю на эти кефиры, расставленные на полках, как книги в Ленинской библиотеке.

Вы попробуйте прийти у нас в магазин и спросить у продавщицы: "Какой из кефиров вы мне сегодня рекомендуете?" Продавщица вам тут же ответит: "Вчерашний, козел!" Поскольку за семьдесят лет так называемой советской власти мы научились выпускать два сорта кефира: вчерашний и позавчерашний. Бывает еще двухнедельный, но это уже не высший сорт!

In one supermarket I counted 90 different kinds of yogurt! There is raspberry yogurt; there is strawberry yogurt, even blackberry yogurt. There is yogurt with chocolate and yogurt with nuts. There is yogurt with chocolate, walnuts, strawberries, blackberries and raspberries. How can I decide which one I want? I want them all! Maybe they won’t let me go abroad ever again, once they know that I have disclosed how many different kinds of yogurt they have here! Perestroika might come to an end any day! So I want all the different types of yogurt at once! Right here, right now!* I want to get drunk on a cocktail of these yogurts! All this can be read in the expression on my “industrialized” face, as I gaze at these containers of yogurt lined up on the shelves like books in the Lenin Library.

Just try to venture into one of our Soviet stores and ask the sales clerk: “Which yogurt do you recommend today?” She will certainly reply “Yesterday’s, you ass!” Because over the 70 years of Soviet power we have learned to manufacture two kinds of yogurt: yesterday’s and the day before yesterday’s. I suppose there is also two weeks ago’s to be had, but it is not a premium product!

* This statement bears a close resemblance to the following quoted in the *New York Times*. *“I want all the gold there is out there, everything that exists in figure skating, in all events, in all competitions.”* — Adelina Sotnikova.

Note that I have translated kefir as yogurt, remembering that at the time Zadornov was writing kefir was not being sold in U.S. supermarkets, except perhaps in Brighton Beach.

Bathrooms next. You are invited to admire my forbearance in refraining from focusing on anything that might be euphemistically called “potty” humor, of which the Internet was full. Instead let us consider locks on bathroom doors. A U.S. bobsledder found himself stuck in a Sochi hotel bathroom when the door locked on him and could not be opened from the inside. Luckily, he evidently had been eating his yogurt and was able to run through the door, which, also luckily, had not been built to withstand an Olympic athlete (and possibly even anyone with enough determination to run at it). Zadornov brings up a similar situation with regard to the differences between American and Soviet senses of humor.

Однажды во время гастролей в России в одном северном городе мне дали в гостинице номер, в котором дверь в ванную запиралась только снаружи. Когда я рассказываю об этом со сцены у нас, зрители смеются. Американцы даже не улыбаются. Некоторые ахают и сочувственно качают головами. Для них это не шутка - шпингалет с другой стороны, - а горе, беда! Профессор русского языка из Сан-Франциско после того, как я рассказал ему об этом шпингалете, долго смотрел на меня, потом очень серьезно спросил:

- А почему шпингалет с другой стороны? Я не понимаю. Если это анекдот, то объясни, в чем смысл!

Что я должен был ему объяснить? Мне надо было начинать объяснения с 1917 года, почему у нас шпингалет с другой стороны.

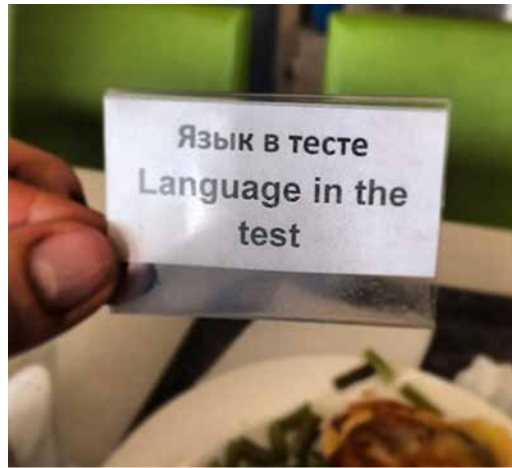
Once during a tour of Russia, I was given a hotel room in a northern city where you could only lock the bathroom door from the outside. When I tell this to Soviet audiences, they burst into laughter, but Americans do not even smile. Some of them exclaim and shake their heads in sympathy. This isn’t a joke to them – getting locked in – it’s a misfortune, a calamity! After I told him this story, a professor of Russian in San Francisco stared at me for a long while, and then asked me very seriously.

“But why put the lock on the outside of the door? I do not understand what’s funny about it. Please explain.”

What in the world could I have said to explain? I would have had to begin with 1917 to explain why they put locks on the outside here.

Evidently, in more than a few cases, if you will pardon my French, plus ça change, plus c’est la même chose…

SLAVFILE LITE



SLD member Galina Korovina, who was working in Sochi (perhaps she will write about her experiences for us), submitted a photo from a Sochi restaurant buffet via the Yahoo Russian Translators Group identifying a dish as "Language in test."

For those who do not know Russian, the word for tongue is the same as the word for language, as in English, except that Russian has no alternative word. And the word for dough, as in, for example Beef Wellington, is phonetically *testo*. By the way, anyone wishing to join this Yahoo group in order to receive messages such as this may do so by contacting Nora Favorov (norafavorov@gmail.com). You need not be an ATA member to join.

Yet another menu translation item from the *Washington Post* featured another dairy product, possibly being offered as a substitute for the banned Chobani yogurt. Evidently a breakfast item offered at Sochi hotel kitchens and cafeterias was initially translated as "curd mass," until the translation police intervened and modified this to "cottage cheese," increasing its popularity among the non-Russian speaking guests.

And as the last food-related item from Sochi, I offer this *Washington Post* feature by Rick Masse subtitled "We're not in Kansas anymore…probably" and dealing with how many of the clichés of Western culture have been imported into Sochi: "Of course, even Western culture here comes with a twist. A friend stopped into Subway and was asked which bread he preferred for his sandwich: 'White or gray?'" Speaking as a U.S. resident who deplores the unappetizing grayish-beige color (and/or taste) of what passes for dark bread in many places here, I sympathize.

And for the last item from Sochi, something serious and possibly useful. My husband, knowing I was searching the Olympics news for translation issues, brought to my attention reports that a severely injured skier was in "grave but stable" condition, with survival apparently a good possibility. My husband contended that grave meant nearly the same thing as fatal and therefore was not compatible with stable life signs or good chances of survival. Search of the Internet shows that this idea of the meaning of grave is shared by many — though the dictionary definition stops short of most likely terminal and instead says fraught with danger or harm. I suspect that the English adjective which comes from the Latin *gravis* has been colored by the noun *grave*, which is related to the Russian *гроб* and *гребет* and comes from an Indo-European root for dig. Linguistic speculation aside, I felt it would be useful to know how the terms used by hospitals and doctors in English and Russian corresponded. To my surprise, I could not find this particular information in either my medical dictionaries or on the Internet. So I wrote to *SlavFile* columnist Yuliya Baldwin, who has recently published a medical dictionary. Here is her extremely useful reply, confirming in my mind at least, that the English *grave* is, in this case and others, a mistranslation of *тяжелое*, which should be rendered as serious.

"I know that there are five terms used in Russian healthcare to describe a patient's medical state: *удовлетворительное, средней тяжести, тяжелое, крайне тяжелое и терминальное*. This scale is based on the European system. The American Hospital Association in the U.S. has proposed the use of 4 medical states: *good, fair, serious, and critical* — in official descriptions/medical paperwork. Major U.S. hospitals use these one-word terms. Some other hospitals and the media may use other terms, such as *grave*."

When I asked her for the Russian equivalent of stable, she replied, citing a relevant joke, as she frequently does: "Yes, стабильное is correct, but as I remember Russian doctors don't like to use this word and even have a joke: Из медицинской записи: "Состояние больного стабильное, пульс стабилен, давление стабильно, рефлексы стабильны. Время смерти 2:15". (From a medical chart: "Patient's condition stable, pulse stable, blood pressure stable, reflexes stable. Time of death: 2:15.")

TRANSLATING THE LIMERICKS OF EDWARD LEAR

Vladimir Kovner

Vladimir Kovner has translated virtually all of the limericks of the famous British nonsense poet Edward Lear into Russian. Here he discusses the challenges of this enterprise. A longer version of this paper appeared in the Russian translation journal Bridges («Мосты»). *In this article all of the English limericks, except where noted, are by Lear, and all of the translations by Vladimir.*

The standard form of a limerick is a single stanza of five lines. Typically the rhyme scheme is aabba, i.e., the first, second, and fifth lines rhyme, and the third and fourth lines rhyme. The first, second, and fifth lines most often have three feet of three syllables each, while the third and fourth lines are shorter, with only two feet of three syllables each. The defining "foot" of a limerick's meter is usually the anapest, (*ta-ta-TUM*), but sometimes limericks can also be considered amphibrachic (*ta-TUM-ta*). This is where English<>Russian limerick translators may encounter their first problem. Although meter is defined the same way in the English and the Russian languages, words divide into syllables in quite different ways. To make matters more complicated, there is no agreement among linguists as to what the meter should be in the first line of the enormous number of English limericks that start with "There was." Some say that this line is written in anapest except for the first foot, where an iamb is substituted. Others claim that this line is written in amphibrach. If you read the following limerick by Edward Lear, you will see a mixture of everything: the first line is written in iamb and anapest, the second and the fourth lines in amphibrach, and the third and the fifth lines in anapest. Nevertheless, the whole sounds very smooth. This problem is easily solved by translators with a good musical ear. Instead of counting the syllables, they need only listen to the melody of a poem, repeat it until it is engraved in their brains, and then repeat this melody in the target language. As a check, they can read the resulting translation and the original in parallel to make sure that the melody (meter) has not been distorted.

There was an Old Man who screamed out Whenever they knocked him about; So they took off his boots And fed him with fruits, And continued to knock him about.	Старикашка, когда его били, Так вопил, что святых выносили; С него сняли сапожки, Дали фруктов немножко, И опять старикашку побили.

Is there any difference between translating limericks and other poetry? On the surface one would think not. This, however, is not the case. In the United States some consider it acceptable, even preferable, to translate rhymed metric poetry into free or even blank verse. Even within the more rigid standards prevailing in Russia, a translation of Pushkin might be considered acceptable if it, for example, substituted iambs for dactyls, or a masculine rhyme for a feminine one. However, a limerick can no longer be called a limerick if it does not adhere to the standard limerick form(s). Since the short limerick tells a story limited to a very few details, any additions, subtractions, or changes a translator may make to retain rhyme and meter present the danger of producing a new, if analogous, limerick instead of a translation. In spite of this, it is indeed sometimes possible to retain both the limerick form and all the content elements as well. This is definitely a cause for celebration.

There was an Old Man of Kilkenny, Who never had more than a penny; He spent all that money On onions and honey, That wayward Old Man of Kilkenny.	Никогда старичок из Килкенни Не имел ничего больше пенни; Тратил скромный доход Он на лук и на мёд, Своенравный старик из Килкенни.

Ideally, all poetic translations would have exactly the same number of lines as the original. However, as translators know, whatever the direction of a translation, it tends to be longer rather than shorter than the original. Poetic translations that are longer than the originals generally result from various attempts to retain all (or most) semantic elements of the original while also maintaining the rhyme and meter. But adding an extra line violates the rigid form constraints of the limerick genre. This problem is especially severe for translations from English into Russian, since English tends to have shorter words. Here is one example:

There once was an old man of Lyme, Who married three wives at a time. When asked, "Why the third?" He said, "One's absurd, And bigamy, sir, is a crime."	Один курд мне сказал весь в волнении: «Три жены всем нужны, без сомнения». Пояснил это курд: «Ну, одна ведь — абсурд, Двоеженство же, сэр, преступление».

The English words bigamy and crime have a total of four syllables, while the Russian analogs двоеженство (or бигамия) and преступление have nine. The translation solves this problem by lengthening the 1st, 2nd and 5th lines, from 8 syllables in the original to 11 in the translation, while staying within the maximum considered acceptable for the genre.

The first line of a limerick almost always introduces a generic character, such as an old or young man or woman. It then often goes on to specify the character by assigning him or her to a geographic location, often with an exotic name, which appears at the end of the first line and establishes the rhyme for the second and the fifth lines, as in the example below:

There was an Old Lady of Chertsey, Who made a remarkable curtsey; She twirled round and round Till she sank underground, Which distressed all the people of Chertsey.	Была дама одна из Прованса Пребольшим знатоком реверанса; Но она так крутилась, Что в землю ввинтилась, Тем расстроив всех дам из Прованса.

Sometimes, instead of giving a location, the end of the first line begins with a some description of that character, which continues in the second line and sets the stage for the whole short story.

There was an Old Person whose habits Induced him to feed upon rabbits; When he'd eaten eighteen He turned perfectly green, Upon which he relinquished those habits.	Старичок был со странной привычкой Только кроликов ел он обычно; Съев подряд двадцать штук, Он зелёным стал вдруг, И отбросил он эту привычку.

The English introductory construction "There (once) was" can be translated into Russian as жил or был. The phrase *There was an Old Man with a beard* can, for example, be translated as Жил старик с сединой в бороде *or* Жил-был дед с сединой в бороде. For the translation of an *Old Person* or a *Young Person* and the like, the Russian language provides a variety of opportunities with stresses on the 1st, 2nd or 3rd syllables: дед, старец, бабка, бабушка, девушка, мальчик; then старик, старуха, девчонка, мальчишка; then старичок, мальчуган and so on, and the translator can choose whatever works best.

The geographic name often found at the end of the first line, on the other hand, if retained, offers little flexibility, since it must rhyme with the story line elements at the ends of lines 2 and 5. To keep the limerick's story as close as possible to the original, the translator may be forced to substitute another name which has better rhyming potential in the target language. If formal features, geographic name, and story can all be retained, this is cause indeed for jubilation (see below). If not, the geographic name is usually the most defensible sacrifice, since it rarely bears any coherent connection to the character or action.

There was an Old Man of Nepal, From his horse had a terrible fall; But, though split quite in two, With some very strong glue They mended that Man of Nepal.	Жил старик в королевстве Непал, Он с коня неудачно упал; На две части распался, Но клей отыскался — Чинят всех в королевстве Непал.

It may also be considered acceptable to simply invent a place name, as in the following.

There was a young lady of Ryde, Whose shoe-strings were seldom untied, She purchased some clogs, And some small spotted dogs, And frequently walked about Ryde.	Одна девушка в городе Ки, Чьи развязаны редко шнурки, Взяв собачек с собой, В новых красных сабо Щеголяла по городу Ки.

Often, the composers of English limericks (Lear included) use mostly one-syllable words in the short third and fourth lines of limericks, which generally render the action of the poem. This may even seem to a Russian translator to be a conspiracy, since Russian analogs tend to have at least two if not three or more syllables. A clever enough translator may get around this problem by using fewer words than the original and/or moving some of the action to the fifth line, as in the example below.

There was an Old Person of Deal, Who in walking used only his heel; When they said, "Tell us why?" He made no reply, That mysterious Old Person of Deal.	Жил старик в тихом городе Вятке, Он ходил почему-то на пятках; На вопрос: «Почему?» Ни словца никому Не сказал скрытный старец из Вятки.

The fifth line brings the story to the conclusion, to the climax. Most limerick writers today, Russians included, use it as a punch line, which gives a twist, a kick to the whole story. The poem about bigamy cited above is an excellent example of this.

In early limericks, including many by Edward Lear, the last line essentially mirrors the first. Some critics considered this to be a weakness of Lear's limericks. But instead of creating a punch line, Lear would typically add an abstruse learned adjective (obsequious, propitious, abstemious, oracular) to the fifth line, or even one that he invented, to describe the main character. Most frequently, this adjective has no discernible relation to the story told in the first four lines, or, in the case of inventions, no meaning at all. These amusing and pretentious-sounding words would certainly have delighted child readers, but are guaranteed to be a torture to hapless translators who may be forced to turn to dictionaries and the Internet for some non-words such as *scroobious, ombliferous, borascible, and moppsikon floppsikon*. Here are two examples of Lear's use of words not likely to be understood by children. Note that in the first one Prague must be pronounced in English with a long "a" sound.

Actual, if uncommon, adjectives:

There was an Old Lady of Prague, Whose language was horribly vague; When they said: “Are these caps?” She answered: “Perhaps!” That oracular lady of Prague.	Одна бабка из города Кончево Всем всегда отвечала уклончиво; Спросят: «Шляпка из кожи?» Она скажет: «Быть может!» Ох, загадочна бабка из Кончево!
There was an old person of Rye Who went up to town on a Fly: But they said: “If you cough, You are sure to fall off! You abstemious Old Person of Rye!	Скромный старец был вечно не в духе И всегда летал в город на мухе. Все кричат: «Кашлянешь, Камнем вниз упадёшь!» А он деньги берёг для старухи.

Invented words:

There was a Young Person of Crete, Whose toilet was far from complete; She dressed in a sack Spickle-speckled with black, That **ombliferous** Person of Crete.	На девчонке, на острове Крит, Был костюм очень странный на вид; Был ведь только (о, шок!) Весь в горошек мешок. Вот, что мода с девчонкой творит!
There was an Old Person of Ware, Who rode on the back of a Bear; When they ask’d: “Does it trot?” He said: “Certainly, not!” He’s a **Moppsikon Floppsikon** Bear!”	Старикан на свидание к леди Тихо ехал верхом на медведе, Все кричат: «Хватит спать, Надо рысью скакать!» Он им: «Как? Я ж на мопсо-медведе».
There was an old man in a trunk, Who inquired of his wife, “Am I drunk?” She replied with regret, “I’m afraid so, my pet.” And he answered, “It’s just as I **thunk.**” (Ogden Nash)	Спать улёгся в сундук старикан, Спросив у жены: «Шшшо, я пьян?» Та сказала спросонок: «Как обычно, котёнок». «Так и ддымал», — изрёк старикан.

The limericks most amusing to modern adults tend to be at least mildly if not extremely scabrous (to use a word that sounds like it was invented by Lear, but was not). This characteristic is reflected in the limerick on limericks below:

The limerick packs laughs anatomical
In space that is quite economical,
But the good ones I’ve seen
So seldom are clean,
And the clean ones so seldom are comical.
(Anonymous)

Those of us who are admirers of Edward Lear think his work provides ample proof that limericks can be both of the above.

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TRANSLATING POLISH VERBAL NOUNS INTO ENGLISH

Jon Tappenden

I have found it very hard to produce a piece of writing that clarifies the issue of translating Polish verbal nouns. In fact, I have quite a few unfinished texts on the subject. When confronted with what in Polish is called *gerundium* or *rzeczownik odczasownikowy* (which will be referred to here as *verbal nouns*), the translator must decide whether the verbal derivative in the source text is best expressed by an English verbal noun, gerund, or other structure. See the box below for a definition of terms.

DEFINITIONS

A verbal noun is a noun derived from a verb and morphologically similar to it (e.g., educate --> education). One type of verbal noun is the gerund, which is a non-finite verb form (one that is not marked for tense) used as a noun. In English the main device for deriving verbs from nouns is addition of a suffix, although vowel changes are sometimes involved. In English the term gerund is used to refer to the –ing form of the verb, as in "hiking is strenuous." Since every verb in English has an –ing form, in many cases gerunds and other verbal nouns referring to the same verb exist side by side (as in educating and education). There are some very subtle differences between such parallel forms in usage and meaning, leading to the complications discussed in this article.

Polish does not have a noun form that corresponds to the –ing gerunds. In Polish verbal nouns are referred to either as *gerundium* or *rzeczownik odczasownikowy*, and are all of the education type.

In this article the term *gerund* shall be used to refer to English –ing forms of verbs used as nouns; the term *verbal noun* shall be used to refer to all Polish verbal nouns and non-gerund English verbal nouns.

The fact that English nouns derived from verbs of non-Germanic origin with Latinate roots (ending in *-ation, -ance, -ence, -ment, and –ission)* exist side by side with the *-ing* gerund is a major hurdle for Slavic learners of English. Even advanced non-native speakers of English, including translators, may make errors in this area. In Slavic languages, such nouns derived from verbs are a very common way to refer to actions as grammatical subjects and objects, while in English there are many more grammatical forms to choose from, and the nuances of their use and rules for using them are a great deal more complicated. For this reason misunderstandings about nouns ending in *-ation*, *-ance*, etc. and the *-ing* gerund are very common for native speakers of Slavic languages. It may be assumed that the *– ing* form is interchangeable with English verbal derivatives ending in *-ation*, etc., whereas these latter forms tend to be used in a more formal context than the *-ing* gerunds, and in addition the *-ing* form is more likely to convey a process, while derivative nouns have a more abstract connotation. There is also the issue of the agent implied by the *-ing* form, which will be discussed below. This complicates the whole field for Slavic users of English and translators alike, and manifests itself in errors and infelicities of this nature (to give a few typical examples):

the coming of Christmas was expected

the signing of the agreement was made after the reaching of the agreement between the parties

thank you for the sending by you of the agreements

the documents will be sent after their signing

the conducting of business activity is conditional upon the obtaining of a license

The difference in use and meaning of the English gerund and corresponding verbal noun can also be shown by comparing them in context:

(his) specializing was important to him
his specialization was important to him

loving her was his undoing
his love for her was his undoing

As demonstrated below, when it comes to translating verbal derivatives into English we are heavily dependent on context, not only in a given sentence but also elsewhere in the text being translated. When translators come across a Polish verbal noun, they are inclined to translate it into English using the *-tion, -ence, -sion*, or other endings, or gerunds ending in *-ing*. We should not feel that we are bound by the grammatical form in the source text, however. We should always consider using an alternative structure. The form that l find lends itself to such use most frequently is the infinitive construction *to do* or *to be done*. When we use verbs to express Polish verbal nouns in English, a complication that arises is that we also have to incorporate an element of time which might not be expressed in the Polish phrase we are translating. (This issue is discussed below.) We also have to decide whether a word in Polish with a noun ending, commonly *-enie/-anie*, but also *-ictwo* and others, is acting like simple noun, a gerund, or a verbal noun. We can usually tell this intuitively from the context, but not always.

Let us look at how the context helps us choose the form in which we can best express a Polish verbal noun or gerund in English. The late Lech Kaczyński's pronouncement *Panie Prezesie, melduję wykonanie zadania!* (which if translated literally would be, *I announce the task's completion*), spoken on election night in Poland on 23 October 2005, demonstrates how the Polish *-enie/-anie* form is typically used. Polish verbal nouns and gerunds function differently in Polish than in English. In this particular context neither the verbal noun lexically corresponding to the Polish nor a gerund is satisfactory in the English translation. Either will be understandable but both will sound awkward, and, let's face it, therefore unprofessional. We need to come up with what a native speaker would naturally say on such an occasion. Use of an English verbal noun or gerund would be a waste of the opportunities for inventiveness that this phrase gives us. One could write *I [can] report completion of the task, I [can] report the completion of the task*, or *I [can] report that the task has been completed*, or any of many other variations. Let us think back to the context. It was election night, and this phrase was an expression of (political) triumph and satisfaction: *Mission accomplished! Happy to say, sir, mission accomplished. Mr. Chairman, we have done what we set out to do!* (the latter at the risk of making him sound like Margaret Thatcher).

Sometimes a Polish verbal noun can be translated quite conveniently using an English verbal noun—indeed, so conveniently that I think twice about using them out of fear of source-language interference. However, this fear is unfounded. These are phrases such as *dla/w celu uniknięcia wątpliwości*, which is literally *for the avoidance of doubt*, and *w odniesieniu do, w nawiązaniu do (in reference to, in relation to*). *Po -eniu/-aniu* (as in the phrase *po wykonaniu*, for example) can also relatively conveniently be translated using a verbal noun. But in each instance, before opting to use the verbal noun, translating the phrase as *after the completion of*, or a gerund, to produce *after completing*, we need to consider whether *having done/completed* might be more appropriate. Where the context does not indicate the subject of the verb (agent) or the tense for the English verb, we are restricted to the phrase *after/upon the completion of*. If detailed context is available, we can begin to write things like *once he has/had done something* or *once something is/has been/had been done.* We do not need to use the gerund or verbal noun if the context provides enough information; English works better when we use verbs. So we can use wording in English that in fact goes beyond the meaning conveyed by the Polish gerund or verbal noun alone.

The Polish word *przez* (which expresses "by" [someone]) often co-occurs with *po (trans)*, for example in the phrase *po wykonaniu [czegoś] przez [kogoś]* (literally *after the doing of something by someone*), in which case an English translation using a verb structure sounds awkward, as it results in wording like *something having been done by Paul*. This means we need to revert to the active voice for *po wykonaniu przez* and write *once Paul had done...* As mentioned above, to arrive at this formulation we must depend on detail provided by the context, as *wykonanie* does not indicate time and might not indicate the agent, (although in this case it does). The best rendering might be *once Paul had done, once Paul has done,* or *once Paul does.* The word "following" with a verbal noun is useful: *following confirmation, following the signing of the agreement*, etc., because no time or agent issue arises.

When dealing with Polish verbal nouns in which an agent is indicated, the agent has to be conveyed in the translation. The Polish phrase *lubie śpiewać* means *I like singing*. These two phrases correspond because the person speaking is the agent. Śpiewanie, as a gerund, implies an agent in the same way as the English *singing* in the sentence *singing is good for the soul (śpiewanie jest dobre dla duszy). Śpiew*, on the other hand, requires a different approach in order to convey the meaning properly because of the absence of an agent (it being a regular noun, no agent is expressed). This word would be rendered correctly if used in the phrase *someone heard singing* (*heard* is active here, not passive) or by using the English word *song* in the general sense, as in: *the story is told through song and dance.* A translator therefore needs to exercise caution and be mindful of the agent issue. It is tempting to translate *lubie śpiew* as *I like singing.* But *lubie śpiewać* means that the speaker *likes to sing his- or herself*, whereas *lubię śpiew* means that the speaker *likes to hear (other people) singing. I like singing* would therefore be a mistranslation of this phrase.

Words such as *suggest, advise, possibility of*, and *intention of* generally work in the same way as the equivalents in Polish. The Polish phrase *proponuję załatwić to inaczej* and the perhaps less common *proponuję załatwienie tego inaczej* are neutral when it comes to expression of the agent, which we infer solely from the context. In English we would say *I suggest doing it differently* or *I suggest dealing with the problem in a different way*, a phrase that is neutral with respect to agent. Since *I suggest that this be dealt with in a different* way does not indicate the agent either, it would be an appropriate translation as well. Where the source text provides information elsewhere as to the agent performing an action, we

can insert it even though the Polish verbal noun itself does not convey this, and write *I suggest that [...] deal with the problem in a different way*. My justification for making an extra effort to make such an addition where the source text permits is that it supports coherence. If inserting extra information that is provided by the context but not conveyed in a particular word makes the text flow better, then we should do so.

The English word *propose* is special because of the possible uses in English, which are *I propose having a party*, which indicates the agent *we*, i.e. *that we have a party*, and *I propose to do something*, in which the speaker is saying that he/she will undertake that action him/herself. The Polish word *proponuję* with a gerund is therefore a trap for the Polish-English translator. *I propose dealing with the problem in a different way* is "agent-neutral," as is *I suggest dealing with the problem in a different way*, but *I propose to deal with the problem in a different way* is not, since "propose" is being treated there not as "suggest" but as "intend."

In some cases the verbal noun can be ambiguous in Polish, as in the case of some advice once given to me that I remembered precisely, and only due to its ambiguity: *Warto rozważyc słuszność dojazdy samochodem*. If the speaker is against going by car the translation would be *I would think about whether going by car is a good idea*, and if the speaker is in favor it would be *I would consider going by car*. Only context can tell us which.

A word ending in *-anie* or *-enie* can have different functions in the same context. As a translator principally of legal texts I often come across *zabezpieczenie* as a noun meaning "injunction" (a document or court order) and shortly afterwards a phrase such as *w celów zabezpieczenia*, which is, strictly speaking, a gerund because it literally means "for the purpose of securing" but which I would translate as *as a safeguard to ensure, as a means of protection of, as security for*, etc., because this sounds better in English.

The question of singular and plural forms is also important. When the regular noun z*abezpieczenia* is in the plural we can use English noncount nouns, i.e. *collateral or security*, but we need to bear in mind that this is a count noun in Polish and that the author's use of the plural might be deliberate. Instead of *collateral or security*, the author might have been thinking of *various kinds/forms of collateral/security*.

The possessive forms *jego, jej* in a phrase like *jego, jej wykonanie* do not convey possession. They act like the genitive of the noun that precedes the *jego, jej* in the same or previous sentence. It is common to come across phrases like *jego, jej wykonanie* in Polish, meaning *the way something is done/made/produced*, or something's *quality of workmanship*. Only the context can tell us whether to use a noun or a gerund here. *Zakończenie filmu* will be *the film's ending*, but *czytanie książki* is *reading a book*.

Polish underived nouns and verbal nouns in the nominative before a noun in the genitive can indicate an act performed by somebody or an act done to somebody, and we are entirely dependent upon the context to determine which meaning is intended. The context also determines whether we use a verbal noun or a gerund. Compare:

egzekucja saddama husajna (act done to somebody) — *the execution of Saddam Hussein* or *Saddam Hussein's execution*

oświadczenie studenta – (act done by somebody) — *the declaration made by/given by/submitted by the student*, and not simply *the declaration of the student*

postępowanie Tomasza Judyma — Tomasz Judym's conduct/actions

zabicie swych obywateli — killing its own people

spalenie tkanki tłuszczowej — burning off fat

jedzenie dzieci — children's food/eating children

With regard to this last example I found an article on the Internet entitled "Niedobre jedzenie dzieci" (children eating food that is bad for them) and another bearing the title "Jedzenie dzieci w Chinach" which was about reports, although it's hard to believe, of cannibalism in China.

Chains of derived and nonderived nouns are very common in Polish, and most of the time the best way to translate them into English is to use verbs, but if a translator tries to use verbs every time he/she comes across a Polish verbal noun, he/she could find himself being drawn into syntactical acrobatics, poring over sentences that have become too complex. When the web gets too tangled, by all means use a verbal noun to keep the text reader-friendly (*following completion by* versus *once someone had completed something*), but never use the English *-ing* form without considering other options first.

Jon Tappenden was born in the UK and currently lives in Poland. He has a degree in German language (1995) and has been a translator from Polish into English since 2000. He has translated for a number of institutions and private companies and taught translation workshops at the University of Warsaw. A member of the Polish Association for Certified and Specialist Translators (TEPiS), in 2006 he set up his own company TAPPENDEN TRANSLATIONS, providing translations for law firms and translation agencies in the UK and working on EC translation tenders. He can be reached at jon.tappenden@tdtranslations.pl and more information about him can be found on his website: www.tdtranslations.pl.