

Compass Points True North to Minnesotan SLD Member

The Editors

On Saturday, January 17, the winners of the Compass Poetry Award for Russian Poetry in English, conducted under the auspices of *Cardinal Points* magazine, gave a reading at Poets House in New York. The contest this year was for translations of Arseny Tarkovsky and winners were determined by a panel of judges from the United States, United Kingdom, and Russia. There were two honorable mentions and a first, second and third prize.

SlavFile is proud to announce that the first prize winner was SLD member Larry Bogoslaw, resident of boreal Minneapolis. The poem he chose to translate and his translation can be found on page 3, in addition to a brief commentary he wrote.



Larry Bogoslaw reading his prize winning translation.
Photograph by Terese L. Kreuzer.

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The 2015 Compass Poetry Awards will be given for translations of Boris Slutsky. As of this writing, the contest has not been announced on the web but will most likely have been by the time you are reading this. For more information about *Cardinal Points* and the Compass Awards see www.stosvet.net/index.html (Note: current contest rules and deadline not posted at the time of publication.)

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

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SLAVIC CERTIFICATION UPDATE

We are pleased to announce that a new team is in place working to reactivate ATA certification for **Polish-into-English**. Three people have been approved to form the initial grader group, which is working to identify practice test passages. The goal is to have PL>EN practice test passages available by June and to have approved exam passages in place in time for the ATA Annual Conference in Miami later this year.

The **Ukrainian-into-English** group is even farther along in the passage-selection process, and that language pair should also be available in time for the examination sitting at ATA 56.

ATA certification is currently available in the following Slavic language pairs: English>Croatian; English>Polish; English>Russian; English>Ukrainian; Croatian>English; and Russian>English.

The ATA Certification Program is a highly professional endeavor in terms of the amount of training graders go through to be prepared for its two main tasks – passage selection and grading. But it is also a semi-volunteer endeavor in the sense that putting together a program for a particular language pair involves many more hours of work than can possibly be reasonably compensated. If your language pair is not represented and you are up to the onerous but rewarding task of launching ATA certification for it, contact SLD and Certification Committee member [Nora Favorov](#) for information on how to get started.

UPCOMING LOCAL EVENTS OF INTEREST TO SLD MEMBERS

MARCH 14, 10:00 am – 3:00 pm. NEW YORK CITY.

A Conference on Literary Translation Co-sponsored by the New York Circle of Translators and the ATA's Slavic Languages Division. "Adventures in Literary Translation," the Circle's first-ever conference on the topic, is to be held this coming March. The event will feature a two-hour session of presentations by three professional literary translators, an hour-long lunch and networking break, and a two-hour roundtable discussion with a panel of five experts discussing the topic from an editing and publishing perspective. Location: the Woolworth Building (entrance on 15 Barclay St)

MARCH 14, all day. RALEIGH, NC. Carolina Association of Translators and Interpreters. Annual Conference. Two SLD members are speaking, ATA Certification Exam offered (2/27 exam, registration deadline).

See: www.catiweb.org/resources/annual-conference/

MARCH 26, 5:30 pm. AUSTIN, TX. Panel Discussion: Anna Karenina: A New Take on the Russian Classic, featuring translator Marian Schwartz.

For further information contact: jessicaweaver@utexas.edu.

<p>В последний месяц осени, на склоне Суровой жизни, Исполненный печали, я вошел В безлиственный и безымянный лес. Он был по край омыт молочно-белым Стеклом тумана. По седым ветвям Стекали слезы чистые, какими Одни деревья плачут накануне Всеобесцвечивающей зимы. И тут случилось чудо: на закате Забрезжила из тучи синева, И яркий луч пробился, как в июне, Как птичьей песни легкое копьё, Из дней грядущих в прошлое мое. И плакали деревья накануне Благих трудов и праздничных щедрот Счастливых бурь, клубящихся в лазури, И повели синицы хоровод, Как будто руки по клавиатуре Шли от земли до самых верхних нот.</p> <p>Arseny Tarkovsky (1978)</p>	<p>In autumn's final weeks, on the decline Of bitter life, Filled to the brim with wistfulness, I walked Into a leafless, nameless wood. It was engulfed from edge to edge in milk- White fog like frosted glass. Its hoary branches Dripped tears distilled like those That only trees weep on the eve Of winter that drains everything of color. And then a miracle occurred: at sunset Out of a raincloud peeked a gleam of blue, A ray of light broke through, as bright as June, A weightless spear of birdsong cast From future days back to my past. And now the trees stood weeping on the eve Of noble works and festive offerings Of cheerful whirlwinds luffing in the azure; And bluebirds started dancing in a ring Like hands upon a keyboard, rising measures From earth to the highest notes the air can sing.</p> <p>Translation by Larry Bogoslaw (2014)</p>
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Translator's Commentary

Certain features of this poem I felt needed to be preserved no matter what. First was the distinction between unrhymed and rhymed sections: In the original, the first 11 lines are blank verse, ending in the first color word other than white: *синева*, 'blueness.' The next eight lines go in the rhyme scheme aBBaCdCdC. Whatever one may argue about the meaningfulness of rhyme in verse as a general principle, the use of rhyme in this poem is surely a meaningful element, coinciding with the transition from drab, moribund fall to a summer-like scene bright with color, motion, and optimism. Next in priority was the enjambment in lines 5–6, an important stylistic feature in Tarkovsky's poetry. The image that frames those enjambed lines is also crucial. I sought to preserve at all costs the components of total envelopment and glass-like stillness, though I went through many options of how to word the image.

In terms of vocabulary elements, besides the basic referential nouns (autumn, forest, trees, branches, winter, sunset, ray), I also strove to keep the points of comparison (June, spear, winds, hands, keyboard). Color words were particularly important: from the very beginning, I was resolved to keep 'azure' (for *лазурь*) and the component of blue in the name of the birds (*синицы*): a literal translation would have

been 'chickadees,' but that would have offered too many visual options: not only blue, but yellow, black, and white. Therefore, my drafts included 'bluebirds' and 'blue-capped finches' (the latter being particularly close in shape and size to the birds Tarkovsky was referring to).

Other elements would have been desirable to preserve, but for various reasons I chose not to. For example, despite the transition between blank and rhymed verse, Tarkovsky's poem is quite regular metrically: except for line 2, every line is iambic pentameter, and the endings are balanced between masculine and feminine. Since words are generally longer in Russian than in English, one often has to add extra elements to produce the same number of syllables. Some lines (e.g., 4, 7, 8, 13, 14) I felt were so precise that extra images were an extravagance that Tarkovsky himself would have avoided. In the final line, for the sake of rhyme and meter, I did add a phrase ([notes] the air can sing) that I hope fits the celebratory spirit of the poem's second half.

Larry Bogoslaw, in addition to being an active member of SLD (see page 15 for a review of his latest conference presentation), is the chair of the Russian>English grading group and the official grader trainer for the ATA Certification program. He can be reached at larry@translab.us.

Diary of an Administrator

Lucy Gunderson, SLD Administrator



I missed seeing everyone at the conference this year! All reports are that things went off without a hitch, so I'd like to send a heartfelt thank you to Fred Grasso, members of the 2014 Leadership Council, and former assistant administrator John Riedl for handling their own conference duties and for covering for me at the same time. I can't wait to get my hands on the conference DVD so that I can listen to all the great talks I missed, but I'm afraid nothing will be able to replicate the atmosphere of collegiality and camaraderie that I always experience at the banquet, newcomer lunch, and division meeting.

New Leadership Council

As usual, at this time of year we form a new Leadership Council. Here is the list of members and their areas of responsibility.

Julia Blain — LinkedIn content
Nora Favorov — Greiss lecture
Jen Guernsey — newcomer coordinator
Todd Jackson — LinkedIn group manager
Ekaterina Howard — Twitter
Sam Pinson — blog editor
Boris Silversteyn — ATA Board liaison
Lydia Stone — *SlavFile* editor
Zhenya Tumanova — webmistress
Larisa Zlatic — Slavic outreach

Thanks to the members for agreeing to serve!

Our main goal for this year is to build on and solidify our social media strategy. We hope that Julia, Ekaterina, Sam, and Zhenya will be able to join forces in this area and come up with a plan that will keep all our outlets fresh and updated. Please see Ekaterina's excellent article on this topic on page 8.



People cluster around the "Russian" table at ATA 55's Resume Exchange.

2015 Nominating Committee

Thanks are also due to Liv Bliss (bliss.mst@gmail.com) and Marina Aranovich (marina.aranovich@att.net) for agreeing to serve on the 2015 Nominating Committee. If you are interested in running for Administrator or Assistant Administrator, please get in touch with either of them and they will provide you with descriptions of the two positions and an outline of the election process.

Thoughts on the Profession

I recently had the opportunity to work in-house at a law firm for a few weeks. I worked with a team of 10 amazing translators (hi, guys!), and I have to say that this was one of the most satisfying professional experiences I have ever had. For someone who usually works in isolation, it was so refreshing to be able to turn to my right or my left, or to peer between computer screens and across the table, to ask for clarifications about word meaning, usage, and Russian *mat*. Working together in a group improved all of our translations, and the final product was of a much higher quality than it would have been if any one of us had submitted the work individually.

This experience made me wish for more of the same. I began to think about how helpful it would be for agencies to allow translators on a team to communicate directly among themselves. I have occasionally been allowed by agencies to do this, but that has been the rare exception to the rule, at least for me. Although I do understand why agencies don't want their translators to be in direct contact (especially to avoid discussion of rates), it seems to me that all parties would benefit from an arrangement in which translators are able to talk to and e-mail one another without going through a project manager. This practice would lead to more consistent translations, higher quality, and greater job satisfaction for end client, agency, and translator alike. Please let us know your feelings on this matter by starting a LinkedIn discussion!

Please don't hesitate to contact me (russophile@earthlink.net) and Fred (frdgrasso@satx.rr.com) with any questions, concerns, or ideas. We look forward to hearing from you.

Best wishes for a happy 2015!

Cut It Out: Improving Readability in Russian>English Technical Translations

Presented by Jennifer Guernsey and John Riedl

Reviewed by Lydia Stone

During the years I needed to make a living from translation, technical documents comprised the lion's share of my work. Although that period ended some years ago and I do scarcely any technical work these days, I well remember and even occasionally feel nostalgic for the challenges, satisfactions and frustrations of those days. I therefore enthusiastically attended the ATA presentation by Jen Guernsey and John Riedl entitled "Cut it Out: Improving Readability in Russian>English Technical Translations." Finding the talk as good as I expected based on my familiarity with both presenters, I volunteered to review it.

The presenters started by introducing the idea that technical translation can and almost always does involve a tug of war between word for word fidelity to the Russian and readability in the English. To help translators resolve this conflict they suggest adherence to a principle followed by many beloved Russian poets in their personal lives: Too much fidelity is not necessarily a good thing. Indeed, the presenters call it the bane of the insecure translator, leading to awkward wording, shifted emphasis, and incomprehensible and cluttered text.

In particular, they argued, Russian technical writing includes a fair number of words that are implied by the context and so can be left out to produce a text more consistent with English scientific writing and thus more readable to the target audience. They cite as authority for what they call "omission permission," 2012 Greiss speaker Natalia Strelkova, author of *Introduction to Russian-English Translation* (Hippocrene, 2012 — reviewed in the [Winter 2013 edition of SlavFile](#)), who suggests that in many cases omission can actually increase fidelity, and

recommend Isador Geld's *Dictionary of Omissions for Russian Translators* (Slavica, 1993 — reviewed in the [Winter 2014 edition of SlavFile](#)).

They list the types of words or key omission-ripe opportunities as follows (underlining signifies suggested omissions):

- Transitions between adjacent sentences or used to introduce information, e.g. так, при этом, известно (thus, given this fact or information, it is well-known);
- R-E differences in extra words in characterizations: беловатый цвет, терапия препаратом ABC (whitish in color, treatment with the drug ABC);
- R-E differences in amount of specificity required: результаты наблюдения регистрировали... (results of observations were recorded...), эффективность проведенной терапии (efficacy of the therapy performed), факторы риска развития болезни (risk factors for the development of the disease).

After this cogent presentation of their recommendations, the presenters did what I was taught to do when volunteer teaching 3 to 5 year-olds at a nature center: After demanding that the audience listen, taking account of age-appropriate attention span, give them something active to do. To keep their adult audience engaged, the presenters conducted a series of group "cut it out" exercises in which the audience at large was to provide a translation devoid of superfluous verbal matter. To allow non-Russian speaking audience members to participate alternative source material was provided so they could work from literal English translations of typical Russian phraseology.

The longest of the exercises read: *It must be noted that in models of severe degree of disease, administration of the drug ABC at various doses turned out to be ineffective.* The presenters' revision, made public only after a number of acceptable audience variants were volunteered, cut the word count by 50%: *In models of severe disease, ABC was ineffective at the various doses.*

Finally, audience members were given another set of similar examples to work on individually.



We are presenting them here for our readers who were not lucky enough to be present. Again, non-Russian speakers were able to participate. Underlining indicates words that can well be eliminated.

Russian	Так, противолучевое действие препарата, вводимого в дозе # мг/кг, характеризовалось увеличением величины выживаемости на # %.
Literal English	<u>Thus</u> , the radioprotective effect of the drug <u>administered</u> at a dose of # mg/kg was characterized by an increase in the <u>value</u> of survival by #%.
Russian	При этом, как видно из данных, приведенных в таблице 1, выживаемость экспериментальных животных увеличивалась на # %.
Literal English	<u>With this</u> , as <u>is seen from the data</u> shown in table 1, survival of the subject animals increased by #%.
Russian	Необходимо отметить, что на моделях тяжелой степени болезни введение препарата ABC в различных дозах оказалось неэффективным.
Literal English	<u>It must be noted</u> that in models of severe <u>degree of</u> disease, <u>administration</u> of the <u>drug</u> ABC at various doses <u>turned out</u> to be ineffective.

Jen and John did not extensively discuss the other tug of war this presentation brought up: that between a translator's desire to produce a readable streamlined text and the opposing need to live on one's by-the-word pay. Perhaps, they simply assumed that all translators are as conscientious as I know them to be.



Christine Pawlowski, ATA-certified Polish into English translator, holds up a copy of Isadore Geld's *Dictionary of Omissions* she won at the drawing held at this presentation.

Omission-Rich Opportunities

- Transitions
- Characterizations
- Differences in source/target specificity
- Differences in source/target grammatical construction
- Verbal props

Cut It Out
ATA 55th Annual Conference, November 6, 2014 - Jen Guernsey, John Riedl

Conclusion

In translation, what we leave out is as important as what we leave in.

Cut It Out
ATA 55th Annual Conference, November 6, 2014 - Jen Guernsey, John Riedl

ANNUAL MEETING OF THE SLAVIC LANGUAGES DIVISION OF THE AMERICAN TRANSLATORS ASSOCIATION

Thursday, November 6, 2014

Sheraton Chicago Hotel & Towers, Chicago, Illinois

Lucy Gunderson, Administrator

Fred Grasso, Assistant Administrator

1. Call to order

In the absence of the Division Administrator, Lucy Gunderson, who was unable to attend, the meeting was called to order by Fred Grasso, Assistant Administrator.

2. Acceptance of agenda

3. Approval of 2013 minutes

The agenda was accepted and the 2013 minutes were approved.

4. General comments and summary of 2013-2014 activities

Among SLD's 2013-2014 activities, the Assistant Administrator mentioned that the Twitter feed was now active, thanks to Ekaterina Howard; the SLD was now engaged with UTIC (the Ukrainian Translation Industry Conference), and four editions of *SlavFile* were published this year.

5. Discussion of SLD activities for 2015

a. Call for volunteers for new Leadership Council

The Assistant Administrator solicited volunteers for the coming year's Leadership Council. No one stepped forward at the meeting, but the offer will also be put forth in the *SlavFile* and other division communications. (Leadership Council members for 2015 are listed on page 4 of this issue.)

b. 2015 conference — proposals, session topics, Greiss lecture, banquet

The following people made suggestions for future conference sessions:

- Larisa Zlatich: Translation business in general with a slant toward Slavic.
- Anna Baglay-Bouchard: Modern trends in Russian, e.g., political and commercial language. She suggested the book *The Russian Language on the Verge of a Breakdown* by Maksim Krongauz (Русский язык на грани нервного срыва) as a source.
- Lydia Stone/Svetlana Beloshapkina: Translating English phrasal verbs.

- Jen Guernsey/John Riedl: Another session on eliminating Russian>English source language interference.

Suggestions for Greiss lecturer were:

- Maksim Krongauz (author of the aforementioned *The Russian Language on the Verge of a Breakdown*).
- Contacting Alex Lane to explore his prior suggestion of a speaker related to the space program (an astronaut; the person who runs the astronaut language education program; or the person who runs the business that provides translation services to the space program).

Contacts in Miami are being sought who can arrange next year's banquet. The Assistant Administrator also noted that it was essential to have banquet payments made in advance of the conference.

c. Professional development and webinars

The Assistant Administrator reported that the webinar held by Mickey Berdy was a great success, and that ATA would like to see more webinars from the SLD. The ATA contact person for setting up webinars is Mary David.

d. Website, LinkedIn group, blog, Twitter

Ekaterina Howard asked for more involvement in the new Twitter feed, including retweeting interesting links, UTIC tweets, and *SlavFile* notices. She would like to see more involvement from the non-Russian Slavic linguists as well.

Discussion ensued about creating a Facebook page, though many felt that the LinkedIn group already served the same purpose.

Zhenya Tumanova, the webmistress, would like to receive more contributions for the SLD website. She encouraged us to think of the site and the blog as our public face and a way to attract newcomers.

John Riedl suggested information on best practices as blog/website subject matter. Elizabeth Adams referred us to the English>French "Naked Translations" blog as an example.

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Newcomer Reactions to the 2014 ATA Annual Conference

Ekaterina Howard

This was the first ATA Annual Conference I attended “live,” and it was a great pleasure to meet other first-timers and more experienced conference-goers. Thanks to the Buddies Welcome Newbies program and to my buddy/mentor Catherine Christaki, the conference felt less overwhelming than I had anticipated. The variety of sessions this year was very impressive and made choosing just one to attend in each time slot quite challenging. Fortunately, eConference materials will allow me to catch up with the many I missed.

I really enjoyed the conference in general and I loved meeting other SLD members and participating in SLD events, such as the newcomers’ lunch and the SLD banquet. As this was my first conference, I really appreciated the opportunity to meet other translators socially and would like to thank the organizers for making it such a great experience.

In this article I would like to discuss a few topics that were raised during the conference as they relate to SLD.

SLD Annual Meeting and The Division’s Social Media Presence

One of the topics that came up during SLD’s Annual Meeting was the division’s presence on social media channels. I think that before expanding to new social media, such as Facebook, it is important to keep in mind that creating a profile is just a first step. Even a minimal social media presence requires time, effort, and, ideally, a content strategy.

Currently the Slavic Languages Division has the following channels at its disposal:

- Website: blog (publicly available)
- *SlavFile* (publicly available)
- Twitter (publicly available)
- LinkedIn group (private).



Three out of the four are public channels, and in my opinion, there is a lot of potential for improvement. As far as Twitter is concerned, at the start of December we had 74 followers and had published over 300 tweets. They fall into one of the following categories:

- SLD-related tweets: Slavic Languages sessions at the conference, blog post announcement retweets, as well as *SlavFile*-related tweets;
- retweets of information of general interest (languages in general, Russian language [tweets regarding other Slavic languages are encouraged — we just haven’t had any yet], and translation/localization-related resources);
- event-related retweets (ATA, UTIC).

On the blog (again by the start of September) we had had 10 articles published, out of which half were on internal SLD matters (ATA event details and similar) and half were of general interest to translators and interpreters (UTIC announcement, conference presentation reviews and follow-ups).

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ANNUAL MEETING OF THE SLAVIC LANGUAGES DIVISION

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Lydia Stone noted the difficulty of finding the divisions on the new ATA home page.

e. *SlavFile*

Lydia reported that the *SlavFile* published four issues this year. She needs reviewers for this year’s conference sessions. Contributions concerning non-Russian Slavic languages are encouraged, as always. Members are encouraged to contribute their own articles, other interesting articles that we can get permission to reprint, movie reviews, and so on.

6. Call for volunteers for the Nominating Committee

The Assistant Administrator indicated that we already had one volunteer for the Nominating Committee for next year’s elections, Liv Bliss, but that we needed a second. Marina Aranovich offered to be the second committee member.

7. Additional business, Open discussion, Introduction of new members

Conference newcomers were invited to introduce themselves.

8. Adjournment

The meeting was adjourned on time.

NEWCOMER REACTIONS

Continued from page 8

Some ideas of what kinds of content we could be producing:

- Member profiles. This is a lovely opportunity to find out more about fellow SLD members and what they are doing, as well as promote their work.
- Language of the month/quarter. Examples of possible content: interviews with translators in this language pair; translation challenges for this language pair; featured dictionary (from the *SlavFile* archive, for instance); featured literary translations, etc.
- Dates and events of linguistic significance in the Slavic world, such as the birthdays of major authors. Examples of possible content: translations of X's works into English — an overview; why you should read X; our members recommend X, Y, or Z, etc.
- Client/general public outreach. Examples of possible content: 10 fascinating facts about a language, challenges in translation En>X and X>En; advice on working with a translator in a language pair, etc.
- Language tips of general interest. Examples of possible content: infographics and similar; "light-weight topics," such as the best untranslatable words in a particular Slavic language.

The final choice of topics, would, of course, be determined by the choice of our social media goals and target audience. We would need to decide whether all of the channels are meant to be of interest exclusively to SLD members, to SLD members and other Slavic language translators, or to other groups, as well. Should we try to expand our follower base? Do we want to be more active in pointing out translation blunders in the media and elsewhere (as is sometimes done in the "*SlavFile* Lite" column)? Having determined these goals, the next step would be to create an editorial calendar and start working on the content.

And this is where we'll need the participation of SLD members. If you are interested in contributing to content creation or have additional ideas or any thoughts on what you would like the SLD content strategy to be, you are very welcome to get in touch with the Leadership Council or directly with me at ekaterinahoward@gmail.com.

ATA Certification Exam

I really enjoyed being able to speak with other translators and hear what they are interested in and what challenges they face. Among them, not surprisingly, is the challenge of taking the ATA certification

exam. This topic, as well as the availability of prep programs, also came up during the ATA Annual Meeting of all Members.

ATA provides great resources describing the exam itself, both on the website and in a webinar, but they are geared towards into-English translations.

At the conference there were several sessions on pitfalls encountered when taking the ATA certification examination in specific language pairs, and I would love to see such sessions presented for the Slavic languages, as well, either as a conference presentation or as a preconference seminar. I think that discussing specific challenges that are often present in the exam passages for one language direction would be of great benefit to all interested in taking the ATA exam.

Another topic raised at the Annual Meeting of all Members was that of creating informal "apprenticeship" arrangements, whereby prospective certification candidates contact certified translators in their language pair and direction to have some sample translations reviewed.

Whether this would be done centrally via the Certification Committee or via language divisions, I think it would be great to have a list of certified translators interested in participating in such training programs.

Ekaterina Howard is an English to Russian and German to Russian translator working in the business, marketing and real estate fields. An ATA and CATI member, she tweets at @ATA_SLD for the Slavic Languages Division. You can find additional information about her at pinwheeltrans.com or connect with her on Twitter (@katya_howard).

Photo by Jeff Sanfacon 2014



SLD members at the Opening Reception manually express their pleasure at being present at ATA 55. From left to right: Elana Pick, Lydia Stone, Laura Wolfson, Emma Garkavi, and Nora Favorov.

Son of Sound Verbs

Presented by Lydia Stone and Svetlana Beloshapkina

Reviewed by Shelley Fairweather-Vega



A few years ago I faced a translation dilemma. I was editing the English version of a novel translated from Uzbek by a competent but non-native English speaker. The scene was a funeral procession. Businesses

were shuttered, women wept, and the nicest cars in town drove slowly down the main road, sounding their horns with “a solemn toot-toot.” This “solemn toot-toot” almost made me laugh out loud, something I generally try to avoid during funeral processions. I changed it to “mournful honking,” I believe, and went on without giving it another thought.

Fast forward to the ATA 55th Annual Conference in Chicago this November, where I attended the intriguingly entitled presentation, “Son of Sound Effects,” by Lydia Razran Stone and Svetlana Beloshapkina. The presentation turned out to be a sequel to one delivered at ATA 54, by Stone and Vladimir Kovner. Their research, in a project now joined by Beloshapkina, has focused on a niche area of linguistics — sound verbs — the words used to denote the making of a particular noise, whether natural or mechanical, human or animal.

Stone and Beloshapkina laid out their reconstruction of how sound verbs evolved, starting from a cave-man perhaps howling like a wolf to describe what he had heard to his companions. Later, as spoken language evolved, that howling sound would have transformed into something like a noun (“I heard a **howl** last night”), then to a verb (“The wolves **were howling** all night”). As we all know, the phonemes used to represent these natural sounds vary across languages, although in the case of Russian and English there are surprising similarities. Later, those simple onomatopoeic verbs continued to evolve, now in ways that differed depending on the specific language group in which they were developing. Their morphology was modified to incorporate, for instance, repeated or

elongated sounds; Russian verbs took on prefixes and aspect; English verbs started to breed new, related nouns and adjectives. And along the way, in both languages, those sound-effects words took on emotional connotations. Howls were lonely, anguished, mournful, and so on. And honks, I thought, might be solemn, but toots could only be kind of silly.

Seeing my own old translation dilemmas in a new light immediately helped focus my attention on Stone and Beloshapkina’s presentation — not least because honking and tooting kept coming up. One question in which they were particularly interested concerned how sound verbs are recorded and described in bilingual dictionaries. An extensive handout charted out dictionary definitions for a single Russian verb, гудеть, for which the authors found six different English equivalents, English verbs ranging from **honk** and **toot** to seemingly unrelated sound verbs such as **drone** and **buzz**. Looking up each of those six words in an English-Russian bilingual dictionary yields several new Russian sound words for each English one. After a few rounds of that, the hapless dictionary-browser ends up with a surprisingly long list of verbs (37 new verbs added in the second round of listed R>E equivalents), covering a range of sounds that seems similarly broad. So that was the reason behind that unintentionally hilarious translation, the solemn toot-toot, which had been amusing me for so long: гудеть, in its Uzbek equivalent, showing up in an English translation that was appropriate according to the dictionary but totally emotionally inappropriate for the scene and sound being described.

A good portion of the presentation focused on exploring the differences between how native speakers of different languages hear, and label, the same sound. Stone and Beloshapkina are currently running a survey asking listeners to characterize heard or named sounds, and session participants were able to participate. (To participate in the written sound survey, write to lydiastone@verizon.net specifying your native or dominant language.) Some technical glitches in the

SOUND EFFECTS MEN ARE NEEDED FOR RADIO BECAUSE REAL THINGS DO NOT SOUND LIKE REAL THINGS TO THE AUDIENCE; SOUND MEN CAN PRODUCE SOUNDS THAT DO.

GARRISON KEILLOR (HEARD ON THE RADIO)

sound system, unfortunately, delayed and curtailed some aspects of the audience-participation part of the session. But even the unexpected and sometimes startling sound effects this caused provided us with some bangs and pops that we were able to discuss as completely relevant to the topic at hand.

The conclusions of the project are listed in the box to the right.

Stone and Beloshapkina plan to continue their research, though they have regretfully set aside plans to compile a sound-verb dictionary based on their work. There's something very satisfying in knowing that such a narrow-sounding subject is in fact broad enough, and fascinating enough, to provide fodder for audiences at two conferences running. I hope there will be more similar presentations next year.

Shelley Fairweather-Vega translates legal, academic, and creative texts from Russian and Uzbek into English. She lives and works in Seattle, Washington and can be reached at translation@fairvega.com.

PRESENTERS' CONCLUSIONS

1. Even starting with the same sounds, languages rarely attribute the same meanings to the sound verbs derived from them.
2. Any acquired meaning of a sound will have some influence on other meanings.
3. Although most sound verbs will have started as imitations of physical sounds, over the years their meaning or understanding will increasingly emphasize other aspects more important to people than auditory characteristics — what makes the sound and why.
4. Creating a bilingual dictionary of sound verbs perfectly adequate for the purposes of translation is far more complicated than we initially believed, and we cannot devote the resources necessary to attempt it.

AHUM/BUZZ TREE				
Гудеть	1. Hum	1. Жужжать (Гал. мыкать, мамлить)	1. Hum (Ox. whizz) 2. Buzz 3. Drone	
		2. Напевать	1. Sing (Ox. croon) 2. Hum	1. Петь
	2. Buzz	1. Жужжать 2. Зудеть	1. Hum 2. Buzz 3. Drone	
	3. Drone	1. Гудеть 2. Жужжать 3. Зудеть		
		4. Бубнить	1. Mumble (Ox. grumble) 2. Mutter 3. Drone	1. Бубнить 2. Бормотать (Гал. ворчать, брюзжать)
	5. Дудеть		1. Drone 2. Play a fife (Ox. pipe)	

NB Words that have already been defined are not defined again
First appearance in chart
Repeats word in previous column
Additional sound verbs equivalents found in Oxford R>E 1972 and Galperin E>R 1977

AHUM/BUZZ TREE (Continued)				
Гудеть	4. Honk	1. Гудеть 2. Трубить (о диких гусах)		1. Играть на дуде
	5. Toot	1. Гудеть (Гал. трубить)		
	6. Hoot	1. Ухать (Гал. кричать, гикать, улюлюкать)	1. Cry out (Ox. crash, bang) 2. Gasp (Ox. rumble) 3. Hoot 4. Ring out/Resound	1. Кричать, выкрикивать (Гал. вокрикнути) 2. Задышаться 3. Раздаваться (Гал. прозвучать, звучать, оглашаться)
		2. Освистывать	1. Hiss a performer (actually a whistle) (Ox. catcall)	1. Шипеть (Гал. выпускать газ) 2. Свистеть 3. Шкакать 4. Освистывать
	1	6	6 new words	9 new words

NB Words that have already been defined are not defined again
First appearance in chart
Repeats word in previous column
Additional sound verbs equivalents found in Oxford R>E 1972 and Galperin E>R 1977

ISO NEW B/C/S EDITOR.

After a number of years as *SlavFile* editors for Bosnian, Croatian, and Serbian, wife and husband Janja Pavetić-Dickey and Stephen Dickey, who have done an admirable job, have retired. We are looking for someone to take over this position. We ask that an editor produce or recruit at least one but preferably two or more contributions pertaining to the relevant language per year. Contact one of the editors (emails on masthead) if you are interested.

Recent Trends in Contemporary Written Russian

Presented by Elizabeth Macheret

Reviewed by Lana Rachkovskaya

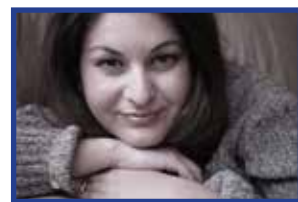
As someone who has been working with English<>Russian translations for the past 17+ years, I am proud to say that I was lucky to be taught by old-school translation professionals. I was also taught my Russian writing and stylistics by teachers who adhered to the strict, traditional Russian language rules. Naturally, this education shaped my preferences when it comes to grammar and style. Needless to say, I was pleasantly surprised to meet another fan of the traditional style and way of linguistic thinking and truly delighted to listen to Elizabeth Macheret's presentation "Recent Trends in Contemporary Written Russian" at the ATA Annual Conference in Chicago.

Elizabeth's presentation was based on data she collected from two major sources: 1. the actual work of professional translators and 2. Oxford Russia Fund grant applications and essays written by Russian college students majoring mostly in linguistics and foreign languages. (Elizabeth has been working as an independent expert with this UK-based organization for the past 7 years.) However, in order to make the analysis less "academic," many examples for the presentation were taken from other texts, including Russian scientific publications, mass media publications, advertisements, and Internet sources. Typical errors in grammar, punctuation, syntax, and style served as a starting point for the discussion of effective translation strategies. Elizabeth also offered her advice on the rules and standards of Russian still relevant for translators.

First, Elizabeth summarized the main points of her presentation as follows:

- The Russian language is still undergoing substantial changes;
- The influence of Western culture and technology is a key factor;
- The Russian public is growing increasingly aware of the need for literacy in oral and written speech;
- The Russian language creates its own new vocabulary literally every day. Some of the "newcomer" words just come and go, but others cannot be corralled within Internet chat rooms;
- Recent morphological changes are less "structured" but more aggressive, and some of the rules of Russian have been blurred;

- The punctuation mess and stylistic chaos have not subsided, but now there are emerging patterns of structural organization and the ultimate "legalization" of already widely accepted new forms;



- It is very important to remember that today's error can become tomorrow's standard.

Elizabeth made a few brief remarks on the ongoing substantial changes in Russian in general and the key role of Western culture and technology in this process. Anyone who had been out of Russia long enough and travels back 5-7 years later can easily agree with this observation. The influence of Western culture and specifically of the English language is overwhelming. While written Russian has to accept certain "imported" vocabulary and new semantic content in the fields of technology, business and marketing, and other relatively new terminology, my personal preference has always been to use native Russian words that do exist in the Russian language. I really appreciated the presentation slide showing a mini-dictionary issued by the Saint Petersburg Government Council on Language Standards. It suggests using native Russian terms in place of the borrowed ones, as in наклейка instead of стикер, плакат instead of постер, or ссылка instead of линк. In my experience, such borrowings are more common in conversation than writing. However, we cannot deny that some new realities have recently emerged and are now an important part of Russian life (for example, "Ещё один гипермаркет откроется в ноябре" ["One more warehouse store will be opened in November"], "... создание вблизи торговых предприятий 56 паркингов и 279 открытых автостоянок" ["... creating 56 indoor and 279 outdoor parking spaces in close proximity to businesses"],* "... в России ещё не пришло время президентства женщины" "Russia is not yet ready for a female president [literally "presidency"]").

*Note: generally the terms паркинги and автостоянки refer to parking garages and lots, but in this context spaces seems more likely.

Elizabeth further stated that among trends that grow stronger every day is the Russian public's attention to spelling rules. There are several grassroots movements taking part in the process, which range from All-Out Grammar Test enthusiasts to "grammar nazi" activists, to users of "Olbanian language." Usages from these movements were presented, and the examples of *Olbanian* prompted the most laughs from the audience. *Olbanian* (intentionally misspelled "Albanian"), now accepted in the mainstream, grew out of "padonkaffsky jargon" (see http://en.wikipedia.org/wiki/Padonkaffsky_jargon). Both are counter-cultural phenomena based on colloquial Russian and playing with word orthography/morphology. Used mainly by the Russian Internet's intellectual community and intentionally mocking both the pompousness and the illiteracy of "officialese," they have influenced the spelling and writing style of Russian writers, the media, college students, and, as a result, the mainstream public. Nowadays, to use *Olbanian* means not only being literate and thus able to engage in complicated word-play, but also unorthodox, creative, and positive (see the example below).

Olbansky ad in front of a theater:



[Translation into standard Russian: Театральному агентству срочно требуется грамотный МЕНЕДЖЕР и его ПОМОЩНИК — тоже ГРАМОТНЫЙ! Платят 42 000 рублей. Вам от 17-ти до 45-ти лет, [вы] знаете русский язык, креативны, позитивны — тогда звоните! Только днем.]

[English translation: **OUR THEATER AGENCY** is in urgent need of: Literate **MANAGER** and **JUNIOR MANAGER** — also LITERATE! We pay 42,000 rubles. If you are 17-45 years old, creative, have a positive attitude, and know Russian — then PLEASE CALL! During business hours only.]

Elizabeth then provided several examples of how the "union" between "hyperforeignism" and street language works against the time-honored lexical, morphological, and syntactic structure of Russian, even in official documents and scholarly/scientific works. This prompted a lively discussion; however, some participants found it difficult to comprehend what was wrong with the original, incorrect versions, for instance: Новый роман от писателя ... [New novel by the writer ...]. I believe that sometimes we hear or read the wrong use of words or punctuation so many times that it becomes difficult to remember what the correct version was, especially if we do not live in the language environment. This can be harmful to us, as we work with the language professionally, and we must be extremely mindful of what we are typing. This discussion was followed by more examples and suggestions concerning the incorrect and correct use of vocabulary, punctuation marks and prepositions.

Example 1 (vocabulary):

New usage: Данное исследование **напрямую** связано с...

Standard usages: **прямо, непосредственно.**

Example 2 (use of comma):

На основании проведенных исследований, мы пришли к следующим выводам:

Example 3 (use of slash, correct usage in brackets):

Такова природа человеческой природы: о многом мы даже не задумываемся, пока не потеряем/повредим/потратим [**потеряем или (и) повредим, потратим**] что-то.

According to Russian punctuation rules, a slash sign (/) should be used as a special, "mathematical" symbol for division, fraction, or ratio, or is permissible in a date in the DD/MM/YY format.

Example 4 (use of prepositions, correct usage in brackets):

Статья отправлена на [**в**] печать в сборник.

Многие философы сходятся на [**во**] мнении, что...

...уделить немного внимания и времени для любимого [**любимому**] хобби

Book title: Руководство по [**Руководство к**] лабораторным занятиям по физике

One of my personal favorite authors is Nora Gal (Нора Галь), full name Eleonora Yakovlevna Galperina (Элеонора Яковлевна Гальперина), April 27, 1912 – July 23, 1991, who was a translator, literary critic, and translation theorist. In 1972 she wrote *Words Living and Words Dead* (Слово живое и мёртвое), a practical manual that contains

numerous examples of translation, both good and bad. There, she challenged conventions and advocated a dynamic word choice and sentence structure over a passive, cluttered, and officialese tone, simplicity and flow over the heavy, cold, and technical style that was in fashion back then; if it makes more sense but sounds rustic, then so be it. I find her translation examples refreshing and certainly worth jotting down. This presentation reminded me of Nora Gal because she too was someone who persistently tried to “clean up” Russian and fought for clarity and proper use of the language.

In the final section of her presentation — “Who is responsible — The machine or its user?” — Elizabeth stressed how important it is for translators to remember that today’s error could become tomorrow’s standard. As an illustration, she showed several recent examples from her collection of uncritical and/or unprofessional applications of machine translation technology. Funny examples of machine translation mistranslations are always entertaining to read, although I must note that today’s machine translation technology is far from what it was 10 years ago. Machine translation can now be trained and put to good use in certain contexts. Many clients continue to misuse it, and, of course, it can never replace human translators. It has, however, certainly made a lot of progress.

Examples of machine (mis)translations into English or analogous human errors:



Actual translation: Pastry wrapped tongue.

In conclusion, I would like to thank Elizabeth Macheret for speaking up and for reviving the good old sense of style and proper application of Russian grammar. Let us always strive for the most correct, proper, stylistically elegant, and beautiful expression of the Russian language. And let us always remember to check our usage against our latest Rosenthal edition.

Lana Rachkovskaya has over 17 years of experience in the translation industry, providing language services to major companies in the medical, healthcare, legal, marketing and financial fields. She has expertise in project management and cutting-edge translation technologies and has served as a consultant on translation workflow management, as well as translation memory tools and glossarization. Lana is a professional Russian<->English translator, with clients in the United States and Europe. She can be reached at lane@capitaltranslation.net.



Actual translation:
Please clean up this room.



Actual translation:
Please do not disturb.

SLD MEMBERS:

DID YOU PUBLISH A TRANSLATION OR ORIGINAL WORK IN 2014?

We would like to list it in the Spring 2015 issue of *SlavFile*. Send information to Lydia lydiastone@verizon.net.

THE VISIBILITY DILEMMA: TRANSLATING WOMEN'S JOB TITLES

Presentation by Laurence "Larry" Bogoslaw

Reviewed by Vadim Khazin

The issue raised in this presentation may not seem very important to some, but in our times of political correctness, especially in this country, it is sensible to take it into account. Failure to use gender neutrality may offend some and, as norms and standards change, may appear simply incorrect to those accustomed to newer usages. Larry described ways to deal with translating into and out of "gender neutral" languages with quite telling examples both in English and Russian.

Based on the guidelines of *The Chicago Manual of Style* and UNESCO, the recommendations for "gender neutrality" should be followed. This entails avoiding, on the one hand, "female invisibility" — using *he* and *man* to refer to a single person when gender is not known, and, on the other hand, "biased language" — terms some consider demeaning to females, such as "stewardess." (By the way, I am not sure there is evidence that female flight attendants in this country feel demeaned if called stewardesses. The Russian стюардесса sounds fine to me and even sexy, as most of them are.)

As for the quotation from Marina Tsvetayeva that Larry cited:

Моим стихам, написанным так рано,
Что и не знала я, что я — поэт,
Сорвавшимся, как брызги из фонтана,
Как искры из ракет, —

who is to say that she chose the masculine поэт (poet) for reasons other than rhyme and would have been offended if called поэтесса, as the Russian Wikipedia refers to her?

Larry provided a list of techniques to ensure gender neutrality by avoiding the "he": (a) repeating the noun ("A writer should be careful not to antagonize readers, because the writer's [not their] credibility will suffer"); (b) using the neutral pronoun "one" ("A writer in New York is likely to earn more than one would in Paducah"); (c) where possible (particularly in abstract cases), using gender-neutral terms, especially not ending in "-man" (*spokesperson*, *chairperson*, or even *chair*). In my view, though, if the report on a meeting says that a question was put to the chair, some might picture a piece of furniture being queried.

In Russian, of course, the situation is different: in contrast to their limited use in English, feminine suffixes are used in the majority of "paired" sets of terms

(учитель-учительница, актёр-актриса, etc.) and are not considered offensive to or by females. Although grammatically masculine terms are used for both genders, in a sentence their gender is betrayed by endings in accompanying adjectives, proper names, or past-tense verbs. However, this last situation can lead to interpretable but grammatically awkward-sounding constructions, such as in the example Larry provided: "Этот молодой оператор хорошо справилась с заданием".

On the other hand, in the first situation, where a writer or speaker can choose between a generic (but grammatically masculine) term and one clearly designating a female, as Larry mentions, the relevance of gender (or perhaps the "political" or other "correctness" of mentioning it) comes into play, as illustrated by two interesting examples.

First is a case where the subject's identity as a woman is conveyed through one of the paired forms mentioned above — in this case, *сослуживица*, "co-worker":

"Особенно характерно, что преследованию подвергаются, помимо самого бывшего министра, члены его собственной семьи — сестра и ее муж, не говоря уже о *сослуживице*..." (Kirill Rogov, *Novaya gazeta*, Nov. 19, 2012) translated as:

"It is especially telling that not only is the former minister himself being persecuted, but so are his own family members — his sister and her husband — not to mention his *co-worker*."

But was the gender of the co-worker irrelevant here? Not at all, not when you're talking about the disgraced ex-defense minister Anatoly Serdyukov, who was having an affair with that particular (female) co-worker.

The second example contains the feminine counterpart of a paired set of terms: представитель-представительница, meaning "representative." This is a passing reference to Sarah Harrison, an associate from WikiLeaks who traveled last year with NSA whistleblower Edward Snowden from Hong Kong to Moscow:



“Специалисты из WikiLeaks оказывают беглому сотруднику АНБ юридическую поддержку, а представительница этой организации даже сопровождает его в полете...” (Kirill Benediktov, *Izvestia*, June 26, 2013, p. 6), meaning:

“WikiLeaks specialists are providing legal assistance to the fugitive NSA contractor, and a [*female*] representative of that organization is even accompanying him on his flight...”

As Larry correctly observed, eliminating “female” in the English translation means that “We are leaving out an information component that is readily available to the reader of the Russian text. In addition, as with any gender-neutral form, we run the risk that a significant portion of the target audience will assume that the person being talked about is male.” This option presents the risk of “female invisibility” — another undesirable issue for a translator. The choice to mark gender in this Snowden excerpt translation raises an additional complication: some readers may infer that the female representative might be involved in a sexual relationship with him. In either case, the translation is not equivalent to the source.

Larry suggested that these examples show that in such situations translators are forced to become *interpreters* — “in the sense that we need to bring to bear all kinds of knowledge about the source language, the target language, and the outside world to arrive at an adequate understanding of what was said.”

His final example, not discussed at the session because of time constraints, deserves to be cited here.

When former British Prime Minister Margaret Thatcher died in April 2013, the current Prime Minister, David Cameron, posted the following tweet:

“We have lost a great leader, a great prime minister, and a great Briton.”

Part of what makes Cameron’s tweet so concise and so effective in English is that (1) he exploited the ability of English to employ gender-neutral terms for all three designations of Thatcher; and (2) he managed to use the homonym “Briton/Britain” to express figuratively that Thatcher as an individual was the symbol of an entire nation.

Russian-language publications featured at least two slightly different translations of Cameron’s statement.

The Russian service of the Gov.uk online news agency translated the tweet as follows:

“Мы потеряли великого лидера, великого премьер-министра и великого британца”.

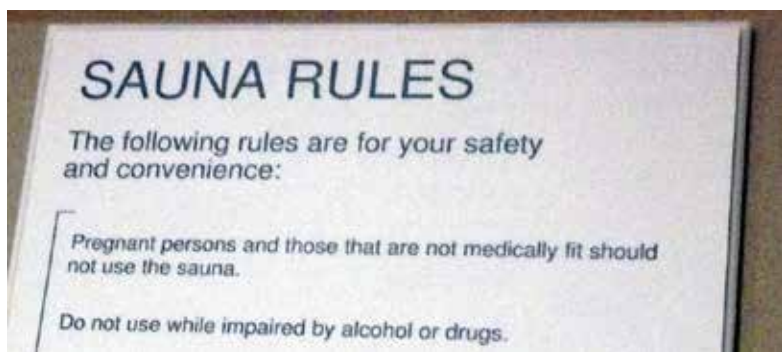
The BBC Russian news service published this version:

“Мы потеряли великого лидера, великого премьер-министра и великую британку”.

Which do you think is preferable?

Dr. Vadim Khazin is a freelance translator/editor/interpreter for various agencies, mostly in English, Russian, and Ukrainian. A native of Ukraine, he has published a number of translations of novels and other fiction writings in 6 language combinations (including from Spanish, Italian and Polish) into Ukrainian and Russian, as well as a Trilingual (English-Russian-Ukrainian in all directions) Geotechnical Dictionary, in the former Soviet Union. He holds a PhD degree in Geotechnics. Vadim is ATA certified (English-Russian) and is a member of the ATA English-Russian and chair of the English-Ukrainian certification groups.
Contact: vkhasin@gmail.com

Based on discussions during and after this presentation, it was obvious that there is wide divergence of opinion on the value of gender neutrality in English and its reflection in other languages. With that divergence in mind, some SLD members plan to propose a panel discussion on this topic and hereby invite nominations of panel members. Please contact Larry Bogoslaw (larry@translab.us) if you would like to participate.



A sign spotted at the conference hotel by alert SLD member Irina Knizhnik. What do *SlavFile* readers think of “pregnant persons”? Ridiculous or not even jarring?

SLAVFILE LITE: NOT BY WORD COUNT ALONE

Lydia Razran Stone

Happy New Year everyone! As I have complained before, the recent serious and divisive events in East Slavostan have made writing this column considerably more difficult. Time was *The Washington Post*, our daily paper, used to be full of “lite” Slavic material that I could use. Unfortunately those days are, temporarily we hope, past. Occasionally I find something Slavic related that is maybe even too light and frothy (yeasty?) for this column. For example, on what must have been a slow news day on December 29, the business page featured an article under the header, “He’s on a mission to chart the lowly pirogi’s ascent toward world domination.” The topic: a local citizen who has, not with blinding success, started a company to produce and market what he calls *Herogies* — shield shaped pirogis in a variety of flavors (including strawberry cheesecake) intended to honor first responders. Some people will go even farther to make a bilingual pun than I will.

A few days later, the *Post* featured a New Year’s Day piece on the mood in Russia. It included the following startling (to me at least) quote from a young man encountered skating in Gorky Park. “Russians are a nation of optimists. The worse things get the better we develop.” Optimists??! I have never heard that said before and it has not been true of the myriad Russians I have known and/or loved throughout my Slavophilic life. The definition he gives fits survivors IMHO much better than optimists, and that is an epithet that has indeed been associated with respect and admiration for the Russian people for a very long time. Could this be a mistranslation? A somewhat skewed meaning of a foreign cognate as in Yefim’s poem (page 19)? Or is it possible that generations of survivors eventually give birth to a generation of optimists?

I am currently reading a book written in Russian and translated into English (*Medea and Her Children* by Lyudmila Ulitskaya, Schocken: 2002). It was given to me by an American friend, who may or may not realize that when I read books of this nature I am distracted from the story by reconstructing what I consider misleading, good, or otherwise noteworthy translations. An example of the first type: “She knew the region near and far like the inside of her own *buf-fet*.” Clearly the word should be cupboard or cupboards. Or: “a field covered in capers.” Caper bushes or, perhaps, fish instead of field? Much more interesting is the translation’s frequent use of the word *silly*. It struck me not because it seemed inappropriate

to the context, but I think this is because I am not used to seeing the word in translations from the Russian. What Russian word would have the preferred translation of silly as opposed to, say, foolish? Is there really a difference? Is it my imagination or does silly (as in “silly billy” or “Don’t be silly, you don’t owe me anything for the coffee I brought you”) have less sting and reflect more affection than foolish? Also, perhaps even foolish in many contexts is less negative than Russian alternatives.



In her review of the presentation Svetlana Beloshapkina and I gave at the ATA Annual Conference, Shelley Fairweather-Vega (page 10) writes, “There’s something very satisfying in knowing that such a narrow-sounding subject is in fact deep enough, and fascinating enough, to provide fodder for audiences at two conferences running.” Thinking about this statement, I realized that at last year’s conference Sveta and I were not the only ones with a seemingly narrow topic. Jennifer Guernsey and John Riedl wrote on what can be omitted when translating technical and medical documents; Larry Bogoslaw spoke about translating women’s job titles; Paula Gordon participated in a Literary Division panel on whether and/or when to translate proper names in literature; Larisa Zlatic, Emilia Balke, Olga Shostachuk, and Christine Pawlowski spoke on articles and demonstrative pronouns in particular Slavic Languages, while Daniel Sax focused on the translation and meaning of a handful of words used in Polish technical writing, primarily the word “*dinamika*.” I myself found every one of these talks more than usually fascinating. Perhaps for the same reason I struggled in broad history survey courses in college but love historical novels — the more and more exhaustive the details the more interesting a subject seems, to me at least. To draw an even broader conclusion, language represents an incredibly rich tapestry, and when you begin to trace a single thread, you come into contact with an increasing number of unexpected other threads you otherwise would not have encountered.

I recently gave a talk in Maine, *What’s All the Fuss about Russian Poetry: A Translator’s Perspective*, illustrated not with slides but with some poems I have translated. In it I emphasized the use of Aesopian language and the poet as a rebel and champion of

freedom in a society under virtually continuous censorship. When I got to the middle and late Soviet period, I talked about the number of potentially great “serious” poets who chose to become translators and children’s poets as a way to ensure they could make a living and avoid attracting censorious attention. To illustrate the brilliance of their works, I read a translation of Marshak’s *Baggage*. The first question I was asked dealt with what I considered to be the hidden social criticism behind this poem, the questioner evidently having inferred that one was obligatory. I was dumbfounded but was saved by another audience member remarking that it was a satire on the bureaucracy of the USSR. This satisfied the audience, but not me particularly. Sometimes, methinks, a brilliant funny poem is simply that.

Finally, I would like some advice about a poem by Bulat Okudzhava that I have translated with substantial help from Vladimir Kovner and Larry Bogoslaw. I am having trouble with the next to the last verse (as most of you know Pushkin kept a list that totaled 800 women). My problem is not being unable to translate it but having come up with too many ways to do so, none of which I consider wholly adequate. The alternatives are listed below and numbered for your convenience. Lines 1 and 3 of the one included in the full translation were suggested by Larry Bogoslaw. Readers — do you have a preference? Please let me know. Or write a translation of your own.

СЧАСТЛИВЧИК ПУШКИН	PUSHKIN HAD ALL THE LUCK
Александру Сергеичу хорошо! Ему прекрасно! Гудит мельничное колесо, боль утасла,	Our Pushkin's luck can't be denied — His life was splendid! In exile in the countryside, His heartache mended.
баба шуруется из избы, в небе — жаворонки, только десять минут езды до ближней ярмарки.	The mill wheels hummed the livelong day, With skylarks soaring. A fair was not too far away If life got boring.
У него ремесло первый сорт и перо остро. Он губаст и учен как черт, и все ему просто:	His craft was of the highest sort His pen—a rapier; His wit so quick that verse was sport — With words and paper.
Жил в Одессе, бывал в Крыму, ездил в карете, деньги в долг давали ему до самой смерти.	In Black Sea towns he made a splash, In style he'd ride, And people always loaned him cash Until he died.
Очень вежливы и тихи, делами замученные, жандармы его стихи на память заучивали!	When he was exiled to a place — (Such were the times) The gendarmes who were on his case All knew his rhymes.
Даже царь приглашал его в дом, желая при этом потрепаться о том о сем с таким поэтом.	To chat with him the tsar was pleased And even showed it; Who'd not be glad to shoot the breeze With such a poet.
Он красивых женщин любил любовью не чинной, и даже убит он был красивым мужчиной.	1. He worshipped beauty quite a lot (Not chastely, to be honest). And even died from being shot By an Adonis.
Он умел бумагу марать под треск свечки! Ему было за что умирать у Черной речки.	He'd honor well worth dying for — Which he defended. And there upon the river shore His short life ended.

Alternative stanzas

2. He loved fair beauties quite a lot
(Not chastely, as a rule)
And fair the man who took first shot
And killed him in a duel

3. He worshipped beauty in his way/night and day
In verses and in bed (Quite often in a bed)
And famed for beauty, so they say,
The man who shot him dead

4. He loved fair beauties quite a lot
And how could they refuse him?
And even fair the man whose shot
Caused Russian art to lose him.

5. He worshipped beauty every place,
Not chastely as a rule.
They say the man was fair of face
Who killed him in a duel.

6. He worshipped beauty quite a lot,
Pursuing it — his rule.
And good luck held for he was shot
By one good-looking fool.

7. He'd worshipped beauty, he confessed,
Unchastely, but with vigor.
And famed for beauty was Dantes
Who pulled the final/fatal trigger.

And one by Nora Favorov, who could not resist the
challenge while editing this column.

8. He always loved a pretty face
But often not discreetly.
Alas, a handsome shooting ace
Did vanquish him completely.

Finally, I have a recommendation for you. Many of you may remember Laura Wolfson, a past editor of *SlavFile*, talented translator, former interpreter and, in my opinion, a very fine writer. Laura has been writing about her own experiences of Russia and Russians, among other topics, publishing in a variety of print and online journals. She has just launched an author site at lauraestherwolfson.com. It is well worth visiting.

May 2015 be a good year for us all!

A POEM IN NEW RUSSIAN

Yefim Palchik

We have received the following delightful poem from Yefim Palchik. He has managed to include, in a poem of 105 words, 43 examples of English cognates that have been recently adopted in Russian to replace perfectly serviceable existing words, either Russian in etymology or borrowed at some earlier time (10 of these in the poem). Those who cannot read the Russian may be interested to know that he achieved this feat while producing a poem in perfect iambs and with perfect rhymes. Following the Russian poem is a literal translation with cognates marked. And, finally, there is a handy glossary compiled by Yefim. His poem is especially striking when read in combination with the review of Elizabeth Macheret's ATA Conference presentation, "Recent Trends in Contemporary Written Russian" (see page 12).

В НОВОМ РУССКОМ СТИЛЕ

Yefim Palchik, November 2014

Он был монёром Ваней,
Но, в духе парижан,
Себе присвоил звание
Электротехник Жан.
В.В. Маяковский

Однажды мувимейкер креативный
И бывший файтер, ныне коуч спортивный,
Почувствовали драйв, заметив скрипта тренд,
Создать не фейк, а мейнстрим муви брэнд.

Сценарий — не ресайклинг сэконд-хенд апгрейд,
А паттерн имиджа спортсменов и спортивный трейд.
Шорт-лист на роли ими был составлен и дресс-код,
И на аудишн вскоре собираться стал народ.

Герои фильма футболисты, клинер, брокер, киллер,
Два дистрибьютора, риалтор, нарко юзер, авто дилер.
Сюжета фича — суперстар, его камбэк и суицид,
Бэкграунд — сэйл-хаус, ресепшн и, совсем некстати, СПИД.

Был у продюсера неоспоримо ценный редкий дар:
Он знал как бросить слоган, дать промоушн и пиар.
Успех в бокс-офисе собрал людей огромный кластер,
Аккаунт пополнил баксами и маржу сделал мастер.

Continued on page 20

IN THE NEW RUSSIAN STYLE

Yefim Palchik, 2014

He had been Vanya the lineman
But in the Parisian spirit
He called himself
Jean, the Electrical Technician
V.V. Mayakovsky

NOTE: Words that are cognates of English newly adopted into Russian, sometimes with slightly different meanings, are in *italics*. English cognates that have long been used in Russian are underlined.

Once a *creative moviemaker*
And a former *fighter*, now a sports coach,
Having noted the *trend in scripts*,
Felt a *drive* to create, not a *fake*, but a *mainstream movie brand*.

A *scenario* — that would not be a *recycled second-hand upgrade*,
But a *pattern of the image of sportsmen* (athletes) and the sports trade.
They developed a *short list* for the roles and a *dress code*,
And people soon began to come to *audition*.

The film's heroes were football players, a *cleaner* (janitor),
a *broker*, and a *killer* (hitman),
Two *distributors*, a *realtor*, a narcotics user, and a *dealer*.
The main feature of the subject (plot) was a *superstar*, his *comeback* and *suicide*.
It took place against the *background* of a *sales house* (commercial establishment), a *reception*, and, inappropriately, AIDS.

The *producer* without doubt had a rare and worthy gift;
He knew how to throw *slogans* around, and handle *promotion* and *PR*.
He successfully attracted a huge *cluster* of people to the *box-office*.
His (bank) *account* filled up with *bucks* and the master made a *margin* (profit).

For those who are not sure of the meanings of these “new Russian” words, there is a glossary in the right column.

Yefim Palchik was born in Belarus, where he worked as a technologist and scientific researcher, publishing 52 technical articles and authoring five inventions. He has been writing poetry since childhood. In 1981 he emigrated to the U.S., where he has worked in test laboratories and as a translator. He became ATA accredited for English into Russian in 1983 and was invited to become a grader. He eventually served as language chair for the English into Russian grading group. Yefim lives in Galveston, Texas, and may be reached at ypalchik@yahoo.com.

Glossary of English Cognates used in the Original Poem

1. Мувимейкер (movie maker) — режиссёр
2. Креативный (creative) — творческий
3. Файтер (fighter) — боец, боксёр (boxer)
4. Коуч (coach) — тренер
5. Драйв (drive) — сильное желание, намерение (strong desire or intention)
6. Скрипт (script) — сценарий
7. Тренд (trend) — тенденция
8. Фейк (fake) — фальшивка
9. Мейнстрим (mainstream) — основное направление, широко распространенный
10. Муви (movie) — кино
11. Брэнд (brand) — вид, сорт (type, kind)
12. Ресайклинг (recycling) — утилизация, повторное использование
13. Сэконд-хенд (secondhand) — подержанный
14. Апгрейд (upgrade) — модификация, улучшение качества
15. Паттерн (pattern) — образец, модель, узор
16. Имидж (image) — образ
17. Трейд (trade) — торговля, обмен
18. Шорт-лист (short list) — финальный список (final list)
19. Дрес-код (dress code) — форма одежды (form of dress)
20. Аудишн (audition) — прослушивание
21. Киллер (killer) — (наёмный) убийца (hitman)
22. Брокер (broker) — агент
23. Клинер (cleaner) — уборщик (janitor)
24. Дистрибьютор (distributor) — распространитель
25. Риалтор (realtor) — агент по недвижимости
26. Юзер (user) — пользователь
27. Дилер (dealer) — аккредитованный продавец (accredited seller)
28. Фича (feature) — характеристика (key feature)
29. Суперстар (superstar) — звезда первой величины
30. Камбэк (comeback) — возвращение после неудачи
31. Суицид (suicide) — самоубийство
32. Бэкграунд (background) — фон
33. Сэйл-хаус (sales house) — торговое предприятие (commercial establishment)
34. Ресепшн (reception) — приём
35. Продюсер (producer) — постановщик
36. Слоган (slogan) — лозунг, рекламная фраза
37. Промоушн (promotion) — реклама
38. Пиар (PR, public relations) — отношения с широкой публикой
39. Бокс-офис (box office) — касса
40. Кластер (cluster) — скопление
41. Аккаунт (account) — счёт
42. Бак (buck) — доллар
43. Маржа (margin) — прибыль (profit)



SONJA MANOJLOVIĆ

Poems translated by Dinko Telećan

Introduction by Martha Kosir

Sonja Manojlović was born in Zagreb in 1948 and graduated with a degree in philosophy and comparative literature from the University of Zagreb.

She published her first book of poetry, *Tako prolazi tijelo* [Thus Vanishes the Body], in 1965, followed by *Davnog stranca ljubeći* [Loving a Bygone Stranger] in 1968, *Sarabanda* [poems in prose] in 1969, *Jedan espresso za Mariju* [An Espresso for Maria] in 1977, *Civilne pjesme* [Civil Poems] in 1982, *Babuška* [Babushka] in 1987, *Njen izlog darova* [Her Show-Window of Gifts] in 1999, *Vješturkov tanac* [Wizard's Dance] in 2001, *Upoznaj Lilit* [Meet Lilith, selected poems 1965-2002] in 2002 (2nd edition in 2003), and *Čovječica* [A She-Man] in 2005. In 2008 she published, in collaboration with Saša Šekoranja, *Pjesme i crteži* [Poems and Drawings]. In 2010, her collection *Hod na rukama* [Walking on Hands] was published, followed by *A sa šest labradora na more putovat ću* [And With Six Labradors I Shall Travel to the Seaside] in 2012. In 2013, likewise in collaboration with Saša Šekoranja, she published another collection of poems and drawings titled *Daj naslov* [Give Me a Title].

In addition to her numerous collections of poetry, she also published a collection of short prose titled *Mama, ja sam don Juan* [Mom, I'm Don Juan] in 1978.

Her poems have been included in numerous anthologies and translated into more than 20 languages (Albanian, Bulgarian, Catalan, Chinese, Danish, English, Esperanto, French, German, Greek, Hungarian, Italian, Japanese, Macedonian, Polish, Romanian, Russian, Slovenian, Spanish, Swedish, Ukrainian), including books of selected poems in English, French, Polish and Romanian.

She has been the recipient of numerous literary awards, among them the Award for Excellence in Poetry at the 23rd World Congress of Poets in Osaka, Japan, 2014; The Crystal Pen (1st prize) for excellence in poetic creativity, awarded in 2013 at the 5th International Festival of Slavic Poetry in Tver, Russia. She has also received the Award of the City of Zagreb in 2013 for the poetry collection *A sa šest labradora na more putovat ću* [And With Six Labradors I Shall Travel to the Seaside]; the Grand Mediterranean Poetry Prize at the 22nd World Congress of Poets in Larissa, Greece in 2011; and the Medallion of St. Quirinus for her overall contribution to Croatian poetry.

A TO SE NE SMIJE

Smiješiš se, i kad nemaš sugovornika, očima,
u prazno, u grotlo vulkana, u ljudsko lice
koje treba voljeti

samo ne njihovim tržnicama, ne sjenovitim mjestima
na kojima stvari izgube nazive, ljudi imena
tamo prelijeću sjene osmijeha preko ljudskih sjena
Prehodaš grad, gledaš u oči,
a to se ne smije
Rastrgaš vrata, i uđeš, usta se smiješe sama,
usta uvijek rade svoj posao — izluđujmo slabe!
Jer donja čeljust hoće i hoće
Od kad to znaš, od šapata, zatomljenog smiješka?
Potroši se odmah osjećaj
koji prethodi riječi
Ne govoriš, nije u riječima,
djetešce bačeno u zrak

BUT THIS IS NOT ALLOWED

You smile, even when there's no one to talk to,
with your eyes, at the open space, at the volcano crater,
at a human face that needs to be loved

but not at their market squares, nor
at the shadowy places
where things and people lose their names
and where fluttering shadows smile over human shadows
You walk through the city, look at their eyes,
but this is not allowed
You break the door down and enter, your mouth smiles on its own
doing its job, as always — let us infuriate the weak!
For the lower jaw is willing and eager
Since when do you know that, from a whisper, a concealed smile?
A feeling that precedes the word
is exhausted immediately
You do not speak, it is not in the words,
an infant tossed into the air

About the translator:

Born in 1974, Dinko Telećan holds degrees in philosophy and English language and literature from the University of Zagreb. During the last two decades he has written poetry, prose and essays. He also translates from English and Spanish into Croatian, including over 50 books (novels, poetry, scholarly works, books of essays and lectures by authors as varied as J. G. Frazer, Jorge Luis Borges, Kahlil Gibran, Richard Flanagan, Ernesto Sabato, Slavoj Žižek, Henry David Thoreau, Terry Eagleton, Stephen Greenblatt, Robert Graves, Julio Cortázar, and Roberto Bolaño). He has published four collections of poetry: *Kreševa* [*Clashes*] in 1997, *Vrtovi & Crvena mijena* [*Gardens & Red Phase*] in 2003, *Iza* [*Beyond*] in 2005, and *Plast igala* [*Needlestack*] in 2011. His other publications include a metaphysical study titled *Sloboda i vrijeme* [*Freedom and Time*] (2003); a travel book, *Lotos, prah i mak* [*Lotus, Dust and Poppy*] (2008), written in India and Pakistan; a book of essays, *Pustinja* [*The Desert*] (2009); and a novel, *Dezserter* [*Deserter*] (2013). His poems in English have been published in the anthologies *Poets' Paradise*, *The Fancy Realm* and *Poetic Bliss* (Guntur, India, 2010-2012).

Manojlović's poetry is captivating and unique, as is exemplified in its highly distinctive and fascinating imagery. It creates an astounding world of associations and most unexpected surprises. Krešimir Bagić makes a crucial observation that "Obscurity, suggestiveness and mysteriousness are the lyrical monsters through which she attracts and retains attention" (K. Bagić, on the book *Daj naslov, Give Me a Title*, 2013). Prosperov Novak maintains that "Sonja Manojlović has dedicated her whole life to one of the most exciting, but therefore also most threadbare zones of lyricism, committing herself to the quest for eternal femininity in order to touch its fragility. She has touched it in a more convincing manner than any other poet or poetess of her time" (S.P. Novak, *The History of Croatian Literature*, vol. IV, Split, 2004).

Although the sample of Manojlović's poems provided here is brief, it demonstrates well the richness, complexity, and intrigue of her poetic opus. The idiosyncratic punctuation of the original has been faithfully followed in the translation.

BEZLIČNE VEZE

Hoda u mjestu,
a nije k meni pošao,
po svjetlonosnim iglama,
sve se ljuljaju u teškoj vodi
Krevet i stol, uspužale sjene,
blisiču knjige
Koja je to igra, čudim se
Te obećaj,
te i pogled je dodir,
a najbolje ništa
Bezlično daruje, daruje s visoka,
i ništa ne traži zauzvrat
Jer taj se odmah nagne, kaže,
i golim mi rukama čupa srce
u odsutnoj ekstazi
Tako je bilo, i tako će biti,
ne bojim se velikih riječi

Ali, ti, daroprimče, sitnozubo zmajsko dijete,
sjedi nepomično
Kako su blijede tvoje nozdrve!

Njihov plamen meni ne može ništa
Pusti mi ruku,
nedjelja je, dan kad svoje roditelje
vodim u nigdinu

IMPERSONAL LIAISONS

Marching in place
he does not walk toward me,
across the light-bearing needles
swaying in powerful water
A bed and a table, shadows that crawl up,
glittering books
What game is this, I wonder
First a promise
then a gaze that is also a touch,
and better yet nothing at all
He gives impersonally, imperiously,
and doesn't ask for anything in return
For he leans forward without delay,
and pulls my heart out bare handed
in an absent ecstasy
So it has been, and so it shall be,
I am not afraid of big words

But you, tiny toothed dragon child, a recipient of the gift,
sit still
How pale are your nostrils!

Their flame cannot harm me
Let go of my hand,
it is Sunday, the day when I take my parents
into nowhere

OBIČNA, NAJOBIČNIJA ČAROBNICA

Sve je rasvijetljeno, sve se vidi,
a nekad za naša srca bilo je tame
i prepješačili bi je bez riječi,
kako je vilenjak htio
Što je davao, više ne znam,
uzela sam što se moglo,
dijete nije ušutkano, volim, ne volim,
još se čuje

kroz stapku noći,
penjači imaju laka tijela, penjat ću se,
živjeti u prozračnim kućama,
jesti laku hranu,
kliznut koridorom kućnih ikonica
zuba zarivenih u brzo i fino,
jer ne prigovaram, ne tražim
do na javi,
obična, najobičnija
čarobnica

AN ORDINARY, MOST ORDINARY ENCHANTRESS

Everything is lit up, everything can be seen,
but once there was darkness for our hearts
and we walked through it silently,
just as the elf wanted us to
What he was giving, I no longer know,
I took what I could,
the child has not been hushed up, I love, I don't love,
it still can be heard

through the stem of the night,
climbers have light bodies, I will climb,
I will live in airy houses,
eat light food,
slide through the corridor of familial icons
with my teeth sunken into the fast and the fine,
for I do not complain, I do not seek
except in the waking state,
an ordinary, most ordinary
enchantress

CALLING ALL NEWCOMERS TO SLD, NEWLY MINTED SLAVIC TRANSLATORS AND INTERPRETERS, TRANSLATION STUDENTS

You are the future of SLD and we would like to start getting to know you better.
Announcing the birth of a Newcomers Column in *SlavFile*
to be compiled by Svetlana Beloshapkina (a relative SLD newcomer).

You are invited to start sending her profiles of yourself and your translation interests,
as well as any comments you have concerning SLD and *SlavFile*, and suggestions
for further column content, or even a better column title.

Contact Sveta at: svetlana@beloshapkina.com.