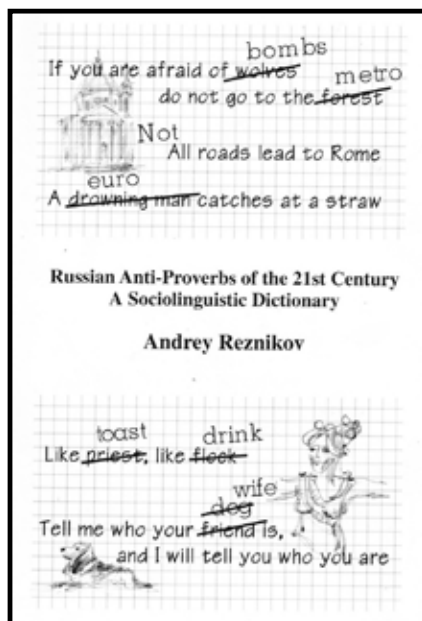


AN INTERVIEW WITH PROFESSOR ANDREY REZNIKOV ON HIS SPECIALITY: RUSSIAN ANTI-PROVERBS



Interviewed by Lydia Stone

From the interviewer: Having been introduced to the topic of anti-proverbs and finding out that there have been major studies devoted to Russian ones, I ordered and read the studies and requested an interview with their author. Following this interview is the taxonomy Professor Reznikov uses to classify Russian proverbs, with his examples and some English analogues introduced for purposes of comparison.

LS: Could you tell readers something about yourself?

AR: I am Professor of English and Linguistics at Black Hills State University, in Spearfish, SD. I have been teaching at the college level for 37 years now. I received all my degrees from Saint Petersburg University, Russia. My first specialty is English philology (language and literature, with an emphasis on linguistics), and my second specialty is translation.

My research interests lie in two areas: functional grammar and sociolinguistics. I have authored or edited several textbooks for college students, and over 50 research papers and books. The most significant among them, in my own opinion, is my book on George Orwell as a linguist (*George Orwell's Theory of Language*), in which I analyze the writer's views on the interaction between language and society, using his books, essays, diaries, radio commentaries, letters, etc. This book was published both in the USA and in Russia.

In addition to teaching and research, I spent over 20 years as Principal Translator and Interpreter for programs of the Russian American Rule of Law Consortium (RAROLC), non-profit rule of law exchange programs partnering ten US states with ten sister-regions of the Russian Federation. I have also translated several college textbooks from English into Russian.

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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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LS: How did you choose the very interesting topic of anti-proverbs as your research focus?

AR: The topic was suggested to me by my esteemed colleague and dear friend, Professor Wolfgang Mieder (University of Vermont). I will have more to say about this in my next answer.



LS: Would you tell us briefly how anti-proverbs are defined and what linguists hope to learn from studying them?

AR: The term *anti-proverbs* was introduced into paremiology (the collection and study of proverbs) by Professor Wolfgang Mieder of the University of Vermont. He is the founding father of this field of study, and as his research was based on the analysis of German anti-proverbs, he originally coined this term in German: *Antispruchwort*. Professor Mieder has defined anti-proverbs as *deliberate proverb innovations*. Today this term is universally accepted by proverb scholars all over the world.

I would like to add that the term itself may be somewhat misleading, in the sense that these new coinages are not against (anti-) traditional proverbs; they are new versions of those traditional proverbs, where either the form or the meaning (or both) is adjusted to new realities via certain language mechanisms — phonetic, morphological, semantic, etc.

LS: In your books you talk about this as being a socio-linguistic research topic. What kind of sociological truths can this study help reveal?

AR: First of all, it reveals which of the traditional proverbs (TP) are still used today. It is obvious that only those proverbs that are still alive in the common consciousness of speakers will be used as the basis of anti-proverbs (AP), as one of the standard requirements for an AP is that the prototype TP be generally recognizable. Also, from a purely scientific point of view, we can find out which of the language mechanisms are used to create AP, and which of them are used most often (or least often).

LS: I gather that research on anti-proverbs has been performed in various languages. Have any key differences between language communities been found? What are the most striking idiosyncrasies of Russian anti-proverbs in particular?

AR: Yes indeed, there are collections of anti-proverbs in all the main European languages — English, German, and French — as well as numerous studies of anti-proverbs. Those interested in such publications can look them up in the Bibliography to my book *Old Wine in New Bottles*. I have not seen any comparative studies done yet; so it may be the topic for the next book! I would expect the differences to be the same as those of traditional proverbs: apart from those coming from common sources, they will reflect the culture (and the society in general) of the language in question.

LS: I have read both your books. The first, *Old Wine in New Bottles* (2009), lists and analyzes more than 150 APs found in a dictionary of Soviet political jargon, and several dictionaries devoted to jokes, anti-proverbs and anti-aphorisms. The second, *Russian Anti-Proverbs of the 21st Century* (2012), does the same with 1,000 anti-proverbs taken from newspapers and magazines with named authors and URL addresses. The first book primarily consists of witty anti-proverbs expressing attitudes and preoccupations one would assume are shared by a large number of Russian speakers, ranging from responses to current economic and political conditions to preoccupations with getting drunk and having sex. The second book contains some of these, but the majority here seem to be punning APs referring to very particular situations used especially by headline writers (e.g., Грипп свинье не товарищ; Flu and a swine cannot be friends), which express no particular wisdom even on shallow topics, but do show how prevalent the original creation of anti-proverbs is. Which of these types do you find more interesting?

AR: It depends on what you call interesting. If you are looking from the point of view of the language mechanisms used in creating a new version, then yes, jokes are indeed much more interesting and witty (otherwise they would not be jokes). What I argue, however, is that those coinages are not, in the true sense of the word, proverbs, since a proverb by definition is something that is used in speech or writing. For that reason, those anti-proverbs that are recorded in a text are much more interesting for me as a linguist, as they are truly new proverbs.

LS: I have long wondered about whether the Russian words *пословицы* and *поговорки* (approximately, proverbs and sayings) have any real difference in meaning. What do you think?

AR: It is not unusual to use these two terms as synonyms; however, they refer to vastly different phenomena. A proverb (пословица) is a phrase or a complete sentence that always has some moral lesson; it teaches you how you should live your life (the fact that these lessons often contradict each other is a different story). Hence, *As you sow, so you shall reap* is a proverb, since it teaches us that one should think about the consequences of one's actions.

A saying (поговорка), on the other hand, does not have that moral element; it is simply a well-constructed phrase reflecting some aspect of life, society, people, etc., without the attempt to teach how you should live. For example, Пристал как банный лист [figuratively: "He stuck to me like a bur" – literally: "... like a (birch) leaf in a bathhouse"]. For purposes of my research, I use both of these types, since their anti-proverbs are created via the same mechanisms. In addition, I believe that for the purposes of my analysis, any phrase that is alive in the common memory of Russian speakers can be used (and is indeed used) as the basis for an anti-proverb, be it a traditional classical proverb, a well-known quote from a book or a movie, or a famous aphorism.

LS: The audience for this interview will consist primarily of translators into and out of Slavic languages. What implications, if any, can you draw from your work of particular relevance to this group?

AR: Since proverbs are a part of the idiomatic lexicon (together with other set expressions, where the meaning of the whole cannot be deduced from the meanings of the parts), they present a difficult task for any translator. Unless an idiom has international usage (e.g., those with origins in the Bible or Greek mythology), they leave translators with only two choices: explain the meaning and lose the style or try to find an equivalent idiom in the other language. Both of these solutions have their problems, and I am sure your readers, being professional translators, are well aware of them: using a Russian equivalent oftentimes will be inappropriate, as it will bring a Russian *couleur locale* into an English text. However, trying to explain an idiom also has its own problems, as the stylistic charm will be inevitably lost.

LS: We have a fairly large faithful readership of mostly Russian translators/interpreters but also of those working in other Slavic languages and even, e.g., Uzbek and Georgian. Would you like to publish in conjunction with your interview an appeal to our readers to send you anti-proverbs in their languages that they come across?

AR: That is a great idea. If we have a large enough collection, it would be reasonable to try to publish it (obviously, giving credit to all the contributors).

READERS CAN CONTACT ANDREY REZNIKOV at Andrey.Reznikov@bhsu.edu

CLASSIFICATION OF ANTI-PROVERBS

Dr. Reznikov classifies proverbs along three dimensions: structural patterns; the “realms” or areas of life they pertain to (clever word play is included as a “realm”); and the linguistic mechanisms used to create them. We offer here a summary of these categories and have taken the opportunity to cite some of our favorites. The English examples were contributed by the interviewer and their classification may not be considered ideal by Reznikov. The Editors

STRUCTURAL PATTERNS OF ANTI-PROVERBS

1. Similar form, same wisdom
2. Similar form, new wisdom
3. Extension of a traditional proverb
4. New form, new wisdom

Semantic realms (Identified for one group of 150 Russian APs; other groups and languages are likely to suggest other realms)

- A. New political and economic realities
- B. Health and medicine
- C. Relationships between the sexes, including of course sex acts
- D. Drinking (and drugs)
- E. Jokes and wordplay (only)

NOTE: To conserve space, we have included examples for only two semantic realms under each pattern.

PATTERN 1: SIMILAR FORM, SAME WISDOM

Realm A. (New political and economic realities)

TP: Волков бояться — в лес не ходить. If you are afraid of wolves, stay out of the forest.

AP: Путина бояться — в сортир не ходить. If you are afraid of Putin, stay out of the outhouse. (Based on Putin’s famous assertion that he would seek out and destroy enemies even if they were in the outhouse.)

English example — AP: No nukes is good nukes. (TP: No news is good news.)

Realm E. (Joke, Wordplay)

TP: Уходя, гасите свет. When you leave turn off the light.

AP: Уходя, гасите всех. When you leave extinguish everyone.

English example — AP: Missouri loves company. (TP: Misery loves company.)

PATTERN 2: SIMILAR FORM, NEW WISDOM

Realm C (Sex, the Sexes)

TP: Сколько лет, сколько зим! So many summers, so many winters! (Said to emphasize how long it has been since one has seen someone.)

AP: Сколько Лен, сколько Зин! So many Lenas! So many Zinas! (names of girls).

English example — AP: Absence makes the heart go wander. (TP: Absence makes the heart grow fonder.)

Realm D. (Drink and Other Intoxicants)

TP: Не хлебом единым жив человек! Man does not live by bread alone.

AP: Не водкой единой пьян человек! Man does not get drunk by vodka alone!

English example — AP: Beauty is in the eye of the beer holder. (TP: Beauty is in the eye of the beholder.)

PATTERN 3: EXTENSION OF EXISTING PROVERB

Realm B (Health and Medicine)

TP: Здоровье не купить. You cannot buy [good] health.

AP: Здоровье не купить, хватило бы на лекарства. You cannot buy good health, I would be glad to have enough for medicine.

English example — AP: Anyone who thinks money isn’t everything has never been sick. (TP: Money isn’t everything.)

Realm E (Joke, Wordplay)

TP: Хорошо там, где нас нет. (We think) places where we are not are good. (i.e., The grass is always greener...)

AP: Хорошо там, где нас нет. Но теперь, когда мы везде, где может быть хорошо? (Places where we are not are good. But now when we are everywhere, where can it be good?)

English example — AP: Charity begins with home delivery of the *New York Times* (advertisement). (TP: Charity begins at home.)

PATTERN 4: NEW FORM, NEW WISDOM

Realm A. (New Economic and Political Realities)

AP: После того, что правительство сделало с народом, оно обязано на нем жениться.

After what the government did to the people, it should have been obliged to marry them.

English example — AP: The trouble with political jokes is they get elected. (Harry Truman.)

Realm C. (Sex, the Sexes)

AP: Любая юбка лучше всего смотрится на спинке стула. Any skirt looks best when it is draped over a chair.

English example — AP: A woman without a man is like a fish without a bicycle.

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SLAVIC LANGUAGES DIVISION (SLD) 2015 ELECTION CANDIDATES

The Nominating Committee of the Slavic Languages Division (consisting of Marina Aranovich and Liv Bliss) is pleased to announce that the following Division members have been nominated as candidates in the upcoming election of officers:

- Administrator: Ekaterina Howard
- Assistant Administrator: Fred Grasso

CANDIDATE STATEMENTS



CANDIDATE FOR ADMINISTRATOR

Ekaterina Howard

I am honored to be nominated for the position of administrator of the ATA's Slavic Languages Division. It has been a great pleasure to meet and work with members of the SLD and to contribute to division activities over the past two years.

I am an En/De>Ru translator working with business, marketing and real estate materials. A graduate of the Moscow State Linguistic University with a BA and MA in Management Science, I moved to the US in 2010 and started my freelance business in 2013. As a member of the SLD Leadership Council, I have been managing the SLD Twitter account and assisted with the recent content strategy survey whose results have been published in the Spring 2015 issue of *SlavFile*.

As SLD administrator, I would like to continue the work begun by Lucy Gunderson. While there are many directions in which the SLD can develop, I would like to begin by focusing on enhancing the Division's online presence and raising its profile, in particular by making some key improvements to its website. Among the changes I have in mind are:

- increasing the frequency of blog updates;
- integrating website and social media activity;
- offering varied materials of interest to SLD members; and
- publishing informational materials for Slavic language translation buyers.

To achieve these goals, I would like to create a framework for continuous blog and website updates, and will actively encourage SLD members to share their skills and experiences online.

Ekaterina Howard (info@pinwheeltrans.com)



CANDIDATE FOR ASSISTANT ADMINISTRATOR

Fred Grasso

Having served as Assistant Administrator since November 2013, I hope to remain in that position and, in addition to the goals enumerated below, provide a certain level of continuity for the newly-elected Administrator.

Because collegiality is so vitally important to the Division and the professional development of its members, my goals — if elected as Assistant Administrator — will be to:

- maintain and enhance the SLD's collegial atmosphere;
- continue to welcome and encourage first-time conference attendees;
- promote participation in the mentoring program for Slavic language interpreters, translators, and editors entering the freelance environment; and
- encourage SLD members to contribute to the SLD blog, *SlavFile*, LinkedIn groups, and other appropriate social media.

Those goals are in addition to the fulfilling the Assistant Administrator's functions as enumerated by ATA guidelines.

I have over twenty years of RUS > ENG translation and transcription experience with primary specializations in oil and gas, legal, general aviation, and aerospace, in addition to a career as a military translator/transcriptionist and intelligence officer. Additional linguistic experience includes special translation training at the National Security Agency, and residence in and extensive travel throughout Russia and the former Soviet republics. I have a B.A. in Russian from Syracuse University, an M.A. in International Relations from the University of Southern California, and a J.D. from The University of Texas at Austin. I am a member of the State Bar of Texas.

Fred Grasso (frdgrasso@satx.rr.com)

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ADDITIONAL CANDIDATES

Additional candidates may be added to the ballot. Additional candidates must be voting members of the Association.

Deadline for objections to the slate and/or receipt of nominations to add candidates to the slate is July 26 (45 days after publication of slate); each nomination must include a written acceptance letter and candidate statement from the candidate to be added, and sent (mail, fax, or email) to:

Attn: Jamie Padula
225 Reinekers Lane, Suite 590
Alexandria, Virginia 22314
Fax: +1-703-683-6122
Jamie@atanet.org

For questions, please contact Jamie Padula, ATA Chapter and Division Relations Manager, by email to jamie@atanet.org

ELECTION PROCEDURE

If no further candidates are received, then this is an uncontested election and officers will be declared by acclamation at the Slavic Languages Division's annual meeting during ATA's 56th Annual Conference (November 4-7, 2015, in Miami, Florida).

LANGUAGE MECHANISMS USED IN CREATING ANTI-PROVERBS

1. Phonetic (homonymy, paronymy, rhyme). Если народ терпит слишком долго, его страна превращается в дом терпимости. (If the people suffer too long, their country turns into a house of sufferance. *House of sufferance* is a colloquial term for a house of prostitution.) (English example: Mafia: The family that preys together.)
2. Morphological mechanisms (use of English words with Russian morphological endings, neologisms). Храните деньги в сберегательных кассах! → Храните деньги в сберегательных баксах! (Keep your money in savings banks → saving bucks.) (English example — Sochi: Putin on the Ritz)
3. Lexical mechanisms (antonymy, synonymy, new lexical content of the same syntactic structure). Молчание—знак согласия. → Венчание—знак согласия. (Silence implies consent. → Marriage implies consent.) (English example — No body is perfect. (space between no and body is intentional)
4. Syntactic mechanisms (restructuring, extension). В вине мудрость — в воде микробы. (In wine there is truth, in water there is microbes.) (Syntactic extension reinforcing semantic extension.) (English example — Every man has his price, every woman has her figure.)
5. Stylistic metaphors (including metonymy, and metaphor). Дети — цветы жизни. Дарите девушкам цветы. (Children are the flowers of life. Give girls flowers.) (English example — If you must cry over spilled milk, condense it.)
6. Defeated expectancy. Верю что не в деньгах счастье, но хочется убедиться самому. (I believe that money does not buy happiness, but I would like to find out for myself.) (English example — Cleanliness is next to impossible.)

2016 Will be SlavFile's Year of the (Translated or Translation Related) Book

For many *SlavFile* readers and SLD members, the ultimate professional accomplishment is the publication of a translated book or a book about translating. To acknowledge this and incidentally *SlavFile*'s 25th year of publication, we would like to publish a series of articles on our books: the translation issues involved, the life story of a book project, the joys of dealing with publisher requirements, book contracts, sales, publication alternatives, even dreams of potential books... We will publish such articles throughout the year and beyond if, as we hope, the supply is greater than a single calendar year can hold. In accordance with our policy articles must be in English, but may deal with books translated into or out of any Slavic language (or non-Slavic language of the former Soviet Union). Contact: Lydia at lydiastone@verizon.net to discuss ideas or schedule an article.

Odd Couple Collaboration in Poetry Translation

Presented by Lydia Stone

Reviewed by Martha Kosir



Lydia Stone started her presentation by telling us about her long history with poetry. It started with her parents reciting poetry, her father in multiple languages, so she grew up believing that if you liked a poem the natural thing to do was to memorize it. As a teenager she wrote her own verses, but as she matured she found that she simply did not have a great deal to say as a poet and that she “most likely had the mind of a poet but not the soul.”

After years of loving Russian literature, especially poetry, she felt she could never translate poetry properly, which to her meant maintaining the original rhyme and meter without distorting the English. The experience of correcting the poetic translations of a native Russian speaker changed her mind, and she realized that she in fact could translate poetry into rhyme and rhythm and thus fulfill the stringent expectations of most Russian poets.

She approaches translating poetry as a creative but primarily intellectual problem-solving exercise involving satisfaction of a number of criteria. These criteria necessarily include an accurate transmission of the main theme (the narrative arc) of a poem, its tone, meter and rhyme (with some small exceptions due to differences in English and Russian rules), using well-formed English and at least attempting to render the sound play of the original poem. Lydia could not imagine translating a poem without regularly consulting a thesaurus and a rhyming dictionary. Her favorite characterization of poetry translation is “a series of compromises, punctuated by miracles.” Except for the miracle part, she even ventures to compare it with the solving of simultaneous equations.

In her presentation, Lydia emphasized that she cannot and therefore doesn’t attempt to translate poems that she does not understand. Since literal translations are, barring miracles, not poetic, if she doesn’t understand, she does not know how far from the literal — and in what direction — she can go. With dead or

otherwise unavailable poets, translation, in Lydia’s opinion, involves conjecture. With living authors, however, a translator can ask if different variants are acceptable, or for a clarification of what the poet was trying to do in a particular stanza, line or even word.

What Lydia does to get living authors to collaborate with her is to only translate poems she truly loves or respects and to make this clear to their authors. She willingly points out the aspects of her own work that she is not satisfied with. She consults with them and is happy to try to make changes. She listens to their corrections and explanations and tries her best to do what they are asking — either her changes make the translation better or the authors themselves go back to her original translation. She makes it clear that only the poet can decide if a translation is good enough and does not charge money unless and until the poet is satisfied. At times, she is moved to modify her translations and continue to work on them, even after a poet is satisfied with the result.

In this presentation, Lydia described the process of translating the poem “Snowy Blues” in collaboration with a Russian poet, Olga Zbarskaya, who indeed has a poetic soul, and whose approach to poetry is completely different from her own. While the poet favors the emotional and the dramatic, Lydia prefers the understated and the ironic.

The poet would tend to think in images, while she needed a rational “story line.” Nonetheless, the two worked together amicably and produced a poetic translation with which they were both ultimately quite content.

This article includes the poem in its Russian original, a literal English translation of the original, Lydia’s final poetic translation, and a chart of the sequential versions of one of the stanzas. Although the poet and the translator never met face to face, they conducted a number of interesting conversations through Internet correspondence. These conversations cast light on the process of

СНЕЖНЫЙ БЛЮЗ

Замёрзших капель нарост ледяной
Вокруг земли хрустальным саркофагом
Поёт теплу хорал за упокой,
Пространство измеряя снежным шагом.

Огранку бриллиантовой росы
Вершит мороз, и замирают слёзы
Цветов экзотической красоты,
Застывших как созвездия мимозы,

Сверкающих бездонною казной...
Метели убажуют сфинксов снежных,
Облив лилейных эльфов белизной,
Укрыв простор эмалью белоснежной.

Склоняясь пред красой озябших муз,
Переводя дыхание ледяное,
Февраль на саксофоне снежный блюз
Играет в храме зимнего покоя...

collaboration between the poet and the translator, and provide an insight into the overall complexity of poetry translation.

Snowy Blues: Literal translation	Snowy Blues : Poetic translation
<p>A layer of frozen drops, Like a crystal coffin over earth, Sings a hymn for the repose of warmth, Measuring the distance with a snowy step.</p> <p>Frost facets the dew into diamonds The tears of flowers of esoteric beauty Are stilled Freezing like a constellation of mimosas.</p> <p>Flashing like a bottomless treasure Storms soothe snowy sphinxes, Immersing lilac elves in whiteness, Covering the expanse with snow white enamel.</p> <p>Bowing before the beauty of frozen muses, Holding its icy breath, February plays the blues on a snow saxophone In the temple of winter peace...</p>	<p>Encased in chastest ice the stilled earth lies, A chill wind over frozen vastness blows, A crystal coffin for the warmth's demise, A wind sung dirge for Springtime's soul's repose.</p> <p>Creating diamonds out of dew drop tears, Frost fills the world with dazzling new creations And sculpts mimosas for frail flowers' biers, Assembling ice in starry constellations.</p> <p>Dull earth concealing, fallen snow reveals Dream forms that lurk there just below the surface: Shy shaggy snow sphinx grazing on ice fields Albino elves convened for elvish purpose.*</p> <p>While February plays the frost-white blues Through icy lips - a hot-sax tremolo- In tribute to his lovely frozen muse Within her shrine to winter peace and snow.</p> <p>*Poet Prefers: Dull earth concealing, fallen snow reveals, By painting all with glaze of purest white Albino sphinx that graze on winter fields Cold-loving elves in postures of delight.</p>

By taking on this poem, Lydia embarked on a fascinating journey. As a literary translator who expects logic and structure in poetry before rendering it from one language into another, working with Olga was challenging yet intriguing.

One of the first things Olga shared with Lydia was that poetry for her is a kind of mystical experience. It seems to simply come to her. She does not appear to require strict logic in the development of a poem nor logical consistency of the images.

Lydia, on the other hand, requires a well-structured narrative and a logical progression of thoughts. She needs to analyze a poem down to its component parts and then put it back together on the basis of what she would call the "narrative," making compromises or even omissions in the interest of keeping what she believes to be the most important parts of a poem.

As part of their correspondence, Lydia wrote, "I am sure you understand already that writing the sort of poetry you do and translating involve two completely different approaches and that you and I probably have very different mentalities for the way we go about things. Call it right brain (you) and left brain (me)."

In another email exchange, Olga explained to Lydia: "When it comes to poetry, I have difficulties to separate its music, meaning, rhyme, and rhythm. It's just a flow in my head. I went to a Japanese poetry evening, and I knew when it didn't flow."

Although, as Lydia observed, Olga's ordinary English was excellent (she had a professional job, wrote professional papers), when she tried to translate her own poems as an example for Lydia to edit, the translator did not find these translations suitable.

The result of this cooperation was a number of translation variants exchanged between the poet and the translator. They worked together agreeably and respected each other's work. Olga appreciated Lydia's professionalism and her passion for translation, and as long as she felt that Lydia's translation would "flow," she was fine with the result. Lydia explained to the poet that she did not mind criticism. She also emphasized that if she felt that a change the poet insisted on was detrimental to the product, she would share her thoughts on the matter but not reject the poet's choice. Although their approaches to poetry were very different, their style of collaboration ultimately turned out to be perfect.

During her conference presentation, Lydia spent a considerable amount of time discussing the translation variants with the audience. She solicited the audience's comments and suggestions for improving the translation. Using her usual keen sense of humor, Lydia generated a very lively discussion and received a great deal of audience feedback. Clearly interested in the audience's input, she treated their suggestions seriously.

Lydia began the discussion with Stanza 4 of the poem, the stanza she had immediately fallen in love with, and which also produced the least amount of discussion with the poet. Indeed, the translation was accepted after her first translation attempt. Regarding this stanza, Lydia discussed with the audience her decision to have a single muse, as opposed to having several, as in the original. The translator believed that there was more romance with one muse than with several. Further discussion involved the phrase "in tribute to," where the audience offered some additional alternatives. One audience member, a native Russian speaker, also brought up a very interesting

point regarding the phrase "frozen muse," pointing out that the Russian term may be suggesting not so much frozen in beauty, but the discomfort suggested by shivering.

The discussion then turned to the first stanza. In recreating this stanza, Lydia made a considerable effort to maintain the sound of the poem. Her translation became descriptive rather than active, but more logical, and thus satisfying to her. Olga listened to the translation, liked the sound of it, and accepted it. That's what Lydia found wonderful about working with Olga.

Regarding the second stanza, the discussion with the audience revolved a great deal around the actions of the frost. "Огранку бриллиантовой росы" literally "Frost facets the dew into diamonds," was one of the lines Lydia found most difficult to translate. One of the audience members thought that a literal translation would have been brilliant. Below is a chart of the progress of the translation — which took two weeks of correspondence to reach an agreement.

STANZA 2 — ORIGINAL Огранку бриллиантовой росы Вершит мороз, и замирают слёзы Цветов экзотерической красоты, Застывших как созвездия мимозы,	LITERAL Frost facets the dew into diamonds Stilled are the tears Of flowers of esoteric beauty Freezing like a constellation of mimosas,
L. 12/16 Creating diamond facets out of dew drops, Frost saves the fleeting from annihilation And freezes fairest flowers tear drops In esoteric icy constellations.	O. 12/16 Frost cuts his diamonds from ice-covered dew, And icy tears are suffering stagnation. Like esoteric plants of arctic view Mimosa's flakes form frosty constellation.
12/19 L. Frost forges (chisels) dew drops into diamond chains And heeding fragile (fleeting) flowers lamentations Erects white monuments to their remains— Pure ice mimosa petals—his creations	O. 12/19 Doesn't like previous or repetition of drops in first one Creating diamond facets out of tears Frost saves the fleeting from annihilation And freezes fragile flowers' flowing fears In esoteric icy constellations.
L. 12/19 Creating diamonds out of dew drop tears, For every loss frost offers consolations, And sculpts mimosas for frail flowers' biers, Arranging ice in starry constellations	O. 12/19 Doesn't like attributing altruistic motives to Frost. Creating diamonds out of dew drop tears, <i>Frost flaunts piece and icy consolations</i> And sculpts mimosas for frail flowers' biers, Arranging ice in starry constellations.
L. 12/30 Creating diamonds out of dew drop tears, <i>Frost fills the voids with dazzling new creations</i> And sculpts mimosas for frail flowers' biers, <i>Assembling</i> ice in starry constellations.	ACCEPTED: Process 14 days

Lydia pointed out that she had a very interesting discussion with the poet regarding the actions of the frost. While Lydia wanted to establish that winter provided consolation for what it killed, the author maintained that the frost was “too selfish” and “ego-centric” to offer any kind of consolation. Speaking of Frost the poet, who claimed that poetry is what is lost in translation, Olga maintained that poetry can be found in translation as well. She believed that “the translator may reasonably improvise as long as he/she can recreate the effect of the original poem.” There are few poets who allow a translator to be so flexible.

Olga ultimately accepted Lydia’s translation, which completely reconstituted the original stanza. They reached an agreement after the poet offered several explanations of the imagery created in the poem.

Regarding the third stanza, which took the longest to translate, one audience member brought up Lydia’s use of alliteration in “shy shaggy snow sphinx” (a solution Lydia was very attached to). Lydia’s reason for using alliteration is simply that she likes it, although, as a native Russian speaker commented, it is not that common in Russian poetry. In the case of “shy shaggy snow sphinx,” she felt that she captured the sounds of the poem well and gave back whatever she felt she had to take away so that the net effect was equally beautiful. But in the end, it was extremely important to Lydia to recreate the sound and the connotative impact of Olga’s poetry.

In addition to discussing alliteration, several other lexical choices, like “enamel” and “elvish,” were discussed with the audience.

Overall, Lydia’s presentation was very enlightening, as it demonstrated what could be a highly challenging yet also a very rewarding translation experience. The presentation confirmed that translation is inevitably a process of give and take, and what is sometimes taken away can be compensated for by enriching the poem in another way. It also demonstrated that logic and emotion can reach a compromise and produce a translation acceptable by very differently minded individuals. Despite their differences, Lydia and Olga forged a very successful working relationship, where they appreciated each other’s work and produced a poetic translation treasured by both.

Martha Kosir is *Slavfile*’s editor for Poetry. In addition to translating poetry from Slovenian into English, she has done poetry translations from English into Spanish, from Slovenian into Spanish, and from German into Spanish and English. Her areas of special interest are the philosophy of language, foreign language pedagogy, and film studies. She works as an Associate Professor of Spanish at Gannon University, kosir001@gannon.edu.

**The Slavic Languages Division
is pleased to announce the 18th Annual Susana Greiss Lecture:**

“The Early History of Simultaneous Interpreting in the USSR and in the West”

to be delivered by

Sergei Chernov

Deputy Chief Interpreter for the International Monetary Fund

3:30–4:30 Thursday November 5th at the ATA Annual Conference in Miami

This, That, and the Other: Translating Articles and Demonstratives between English and Slavic Languages

Presented by Laurence Bogoslaw, Larisa Zlatić, Emilia Balke, Olga Shostachuk, and Christine Pawlowski

Reviewed by Jen Guernsey

It is a tricky business having a multilingual ATA division, and even more so when one language is dominant. I have long been a heartfelt proponent of inclusivity in our division's activities, newsletter, and conference presentations. Thus it was with great pleasure that I noted this multi-Slavic presentation in the conference program.

Larry Bogoslaw was the initiator, coordinator, and moderator of this presentation. He was joined by colleagues Larisa Zlatić (Serbian/Croatian), Emilia Balke (Bulgarian), Olga Shostachuk (Ukrainian), and Christine Pawlowski (Polish). I don't speak more than a few words in any of those languages, but I still found the presentations incredibly interesting.

I was expecting some sort of a panel format, with Larry lobbing questions at all four panelists simultaneously. Instead, the format was four mini-presentations, with each presenter addressing the topic in her specific language. The presenters each took strikingly different approaches to the subject, which made it a little more challenging for me to compare and contrast the languages. However, the format still made for a very informative hour, which was more diverse for the different approaches.

Larisa went first. She provided a straightforward comparison of demonstratives and articles in English and Serbian/Croatian. In short, both English and Serbian/Croatian have demonstratives to distinguish



between proximal and distal ("this" and "that" in English). But, like most Slavic languages, Serbian and Croatian have no articles to distinguish definite from indefinite. She gave a number of examples illustrating how demonstratives and articles are translated between English and Serbian/Croatian. The correlations were very similar to those in English and Russian. Aha! I thought. This is easy!

Not so fast, for next up was Emilia Balke discussing Bulgarian. It turns out that not only does Bulgarian have definite articles, it has myriad demonstratives. Whereas English has two sets that indicate distance ("this/these" is proximal, "that/those" is distal), Bulgarian has additional ones indicating difference, size, and quantity. When you consider all the forms, there are 45 different demonstratives! And the definite articles are not simple either. They are suffixes (interestingly, the same is true of Norwegian and I presume, the other Nordic languages as well), and there are long and short forms that Emilia said were confusing even to native speakers. Holy cannoli! See the box below.

Olga Shostachuk then discussed Ukrainian, but in a very different way: she had analyzed translation corpora and compared the number of times that various English articles and demonstratives occurred in the English texts for both EN>UK and UK>EN translations. There were certainly some differences between English as source and English as target, but determining whether those differences are significant would require further study. She also showed us a number of examples of demonstrative usage in the corpora. Sounds like a good Ph.D. dissertation topic, doesn't it?

Christine Pawlowski finished up the presentations with a discussion of Polish. She first pointed out some aspects of translating articles and demonstratives from Polish to English. Again, there are no articles in Polish; verb aspect can indicate whether something is definite or indefinite; and whether a noun is in the "topic" or "comment" position in a sentence can also be used to determine the article — with this last point being a completely new concept for me. (See box on next page.) Chris also noted that in English, "this" is marked for proximity whereas "that" is unmarked

DEMONSTRATIVES IN BULGARIAN

Like English, Bulgarian distinguishes between proximal and distal demonstratives. Unlike English, it has more than 45 different demonstratives divided into four categories.

1. Generic demonstratives that indicate proximity and distance
2. Demonstratives that indicate characteristics and distinguish between proximity, distance and difference
3. Demonstratives that indicate size and quantity
4. Demonstratives with remnants of case forms

TRANSLATING ARTICLES AND DEMONSTRATIVES BETWEEN
ENGLISH AND POLISH

• VERBAL ASPECT

"I wrote the letter." "Napisalem list." (Perfective past)
"I wrote a letter." "Pisalem list." (Imperfective past)

• TOPIC-COMMENT DISTINCTION

(1)Kiedy wszedłem zobaczyłem, że mężczyzna jeszcze czekał.
When I entered I saw that the man was still waiting. (noun before verb)
Bare noun in topic position = definite

(2)Widziałem jak do pokoju wszedł mężczyzna. (verb before noun)
I saw a man coming into the room.

Bare noun in comment position = indefinite

and thus more neutral; in contrast, in Polish, the equivalent word for "this" is unmarked, while the word for "that" is marked as distal, although the distinction has faded. Finally, she translated an excerpt from *Sklepy Cynamonowe* by Bruno Schulz, and compared the use of demonstratives in the source text and in both her translation and a published translation.

The biggest disappointment of this presentation was the one-hour time limit. Any one of these four presentations could easily be a stand-alone hour-long presentation, and they all left me wanting more. I hope the presenters will consider expanding on their work at a future conference.

Jen Guernsey is a Russian>English translator specializing in medicine, pharmaceuticals, infectious disease and biological defense, chemistry, and the life sciences. Contact: jenguernsey@gmail.com

A Yahoo! Group Discussion Redux: CAT tools

Liv Bliss

For anyone unfamiliar with the Russian Translators Club on Yahoo, this is as good a time as any to make its acquaintance. To join this lively, friendly and informative discussion group, you'll need to have a Yahoo! account. There are clear instructions on that (only three steps) at www.wikihow.com/Join-a-Yahoo!-Group. Your next move will be to contact Nora Favorov for an invitation to sign up with the RTC, at norafavorov@gmail.com.

Once you've joined any Yahoo! group, you can set the frequency of message delivery by going to Manage My Groups on the left side of the screen.

And once you've joined the RTC, please be sure to read the very straightforward rules of group etiquette on its home page.

Now, the real subject of this column: a recent group discussion of CAT tools. I should first mention that all participants have been asked if it was OK to use their contributions.

Around mid-May, Jen Guernsey launched the discussion by posting that she had "about had it" with her current CAT tool (Fluency), which she was finding unacceptably buggy, and was looking for advice from colleagues on other CAT systems she might try.

The responses came in as follows ("yes" indicates a vote in favor of the given tool; "no" indicates that at least one respondent had tried it and decided not to continue with it; "grrr" indicates possibly terminal frustration). Some respondents gave information on more than one tool:



Here are some specific comments:

Across	Fluency	MemoQ	OmegaT	Trados (SDL Studio)	Virtaal	Wordfast*		
						Classic	Pro	Anywhere
		3 yes	2 yes	1 yes		1 yes	1 yes	
1 no	1 no 1 grrr	2 no		3 no	1 no			1 no

*One "no" was also entered for Wordfast in general, without specifying the version.

Fluency

After finally balking at the cost of Trados upgrades and not finding it “terribly intuitive,” Jen Guernsey switched to Fluency. She enjoys its customizable layout, its file handling (especially of .tmx and Trados bilingual files). She likes that the TM is “just one huge database” that can be used as is or filtered by client, etc. But her favorite thing is the Research feature, which accesses a concordance and several online resources, including Multitran. The tech support is “terrific, and very responsive,” and the price is reasonable.

On the downside: although improvements have been made, Fluency is still way too buggy for Jen’s taste. And in a recent round of upgrades, it lost the WYSIWYG side-by-side source/target final edit function, which she had found very useful.

MemoQ

Ekaterina Howard has been “quite happy with the way MemoQ’s search and terminology look-up work (for German and Russian though).” She also mentioned that it offers a couple of workarounds for inflected languages, which may, she believes, be covered in the introductory course that comes free with purchase.

Amy Lesiewicz, self-described as “not an early adopter,” has experience only with MemoQ, but finds it “pretty easy to use” and mentioned the free training videos on the website and the free webinars.

Stephen Rifkind reports that MemoQ is “very user friendly, intuitive and works with all programs” and has “good support.”

Paul Makinen tried MemoQ but he “ran into difficulties importing translation memories, so ... didn’t upgrade beyond the free version.”

OmegaT

Susan Welsh finds OmegaT “by far simpler for the user than the other CATs I’ve used at least briefly.” Her review is detailed enough to warrant being quoted near-verbatim:

“It is free and open source, and the tech support is fantastic, consisting of the group of dedicated and patient volunteers who created it and develop it for their own use and that of others. It is developed at an extremely rapid pace, and if a bug should pop up, the developers whack it as soon as somebody mentions it.

“... Everything is right there on your desktop; there are no hidden files or proprietary formats (like the SDLXLIFF in Trados). It can handle just about any file format, although plug-ins are needed for the proprietary ones, such as Trados TTX or SDLXLIFF files, and

you won’t be able to export a finished Word file for those, just a new TTX or SDLXLIFF.

“The ‘tokenizer’ function for Cyrillic glossary matches is quite good.

“There is no WYSIWYG side-by-side source/target final edit function, but it takes a second to enter the source file and see whether everything looks okay.”

Scott Ellsworth also favors OmegaT. Scott’s use of Linux limited his choice of CAT tools, but “OmegaT looked like a good place to start because it appeared to be the best-developed of the free tools available to me. It took a little while to get familiar with it, probably because it was my first CAT tool.” But he later looked into five other systems (Heartsome and TStream of those not included in the table above), finding none of them as congenial as OmegaT, “based on its great reliability, features, speed and ease of use, and wonderful support community.”

Trados Studio

Paul Makinen uses this and Wordfast Classic most. He appreciates the Trados autosuggest function but notes that “generating the autosuggest dictionary took five days.” (See also below, under **Wordfast Classic**.)

Scott Ellsworth found that Trados (in Windows 7 with VirtualBox) “has some very nice features, but it’s very bureaucratic and slow to use, has a complicated, clunky interface, and it’s less reliable [than OmegaT].”

Susan Welsh has tried SDL Studio, but found it far inferior to OmegaT.

Virtual

Scott Ellsworth says that “Virtual is useful if I just want to open up a TM file and ... briefly tinker with it.” But he much prefers OmegaT.

Wordfast Classic

Paul Makinen reports that Wordfast Classic “is very forgiving when the Word file you’re working on is imperfect” (and that Trados Studio “tends to be less forgiving in that circumstance”). He finds that “TM and terminology matches in Wordfast and Trados Studio seem to work well in Russian and other highly-inflected languages.”

Wordfast Pro

Paul Makinen is presently finding that Wordfast Pro works best for a current project that involves a Word file with bookmarks and internal hyperlinks.

Wordfast Anywhere

Scott Ellsworth says that “Wordfast Anywhere is not bad, but it’s less efficient to use and has fewer features [than OmegaT].”

Your mileage, of course, may vary.

The only reference to Atril’s Déjà Vu in this (admittedly limited) sample came from Paul Makinen, who mentioned it in connection with the free training videos offered by Dominique Pivard (there does not seem to be one place to look for these; I suggest searching on the product name and “Dominique Pivard” to see if he has covered the tool that interests you).

The Yahoo! discussion may well have continued after press time, so, for those with an interest, it is probably worth checking the thread for any late-breaking news. Many thanks to all of you who shared your experience, whether good, bad, or indifferent. And if I have misquoted, underquoted, overquoted, or otherwise maltreated anyone here, I do apologize.

Here, though, are some URLs that may be useful:

Across: www.my-across.net/en/translation-workbench.aspx

Fluency: www.westernstandard.com/Fluency/freelancers.aspx

MemoQ: www.memoq.com

OmegaT: www.omegat.org

Trados: www.sdl.com/cxc/language/translation-productivity/trados-studio

Virtaal: <http://virtaal.translatehouse.org>

Wordfast: www.wordfast.com/products

Readers might also be interested in the “Which—if any— machine translation software (& version) is the best?” discussion that is currently ongoing in the “Selling Translations” group on LinkedIn. Not a member of LinkedIn? Want to be? Check with me (email below) and I’ll send you an invite. Incidentally, the poster is calling “machine translation” something that most of us would call CAT — but there’s a whole new can of worms that I’m *not* about to open here.

Finally, for the very latest in CAT technologies, you might want to subscribe to Jost Zsetsche’s newsletter, *The Tool Box Journal*: www.internationalwriters.com/toolkit/. Every month, Jost generously shares his remarkable industry knowledge and personal observations in a concise, entertaining, and highly accessible way. (He just doesn’t use the term CAT; he prefers TEnT — Translation Environment Tool.) The basic version of the *Tool Box* is free, the premium edition costs \$25 per year.

Would you like to contribute
to this discussion?

Would you like to see similar columns
on other Russian Translators Club
threads?

Liv Bliss’ e-door is open at
bliss.mst@gmail.com

After Hours Café aka

Poetry Reading

Friday • 9:00pm - 11:00pm

Drink in poetry and prose!

ATA’s Literary Division hosts this coffeehouse “open mic” reading. Read your original or translated excerpt, listen to readings from your multitalented peers, or both. If reading, don’t forget to bring your works with you.

Note: Because this event has become so popular we have been forced to limit readings to 10 minutes each and to English only (a small percent of your time may be used to convey the sound of an original poem).



Book Splash:

Friday • 6:00pm - 7:00pm

Celebrate books!

Browse among books and chat with their authors and translators. The opportunity to purchase books will also be available. If you have written or translated a book and are interested in being a participant, you must register by completing a form available on the ATA website by September 25 and paying a \$50. fee.

COLUMN FOR NEWCOMERS

Edited by Svetlana Beloshapkina



This is the debut of our newly minted Column for (not to mention by and about) Newcomers, featuring two newcomer profiles — a great beginning!

In this first edition, we are pleased to introduce Shelley Fairweather-Vega, a translator from Russian and Uzbek, and Eugenia Sokolskaya, a Master of Arts in Translation candidate and freelance translator from Russian and French to English, as well as English to Russian. Shelley and Eugenia may be newcomers to the SLD, but they have already contributed to the *SlavFile* by writing conference presentation reviews for previous issues.

Shelley brings a new interesting twist to the Slavic Languages Division: she works with the Uzbek language, which is not actually a Slavic language (it is part of the Turkic language family), but she says that knowing the Russian language and culture helps her with many aspects of Uzbek, which is spoken in once-Soviet Uzbekistan.

Eugenia is fully bilingual, having been born in Russia and brought up in the United States. After she sent me her first draft for this column, I asked her to include in her profile how she was able to maintain

complete fluency in Russian, out of — I must admit — personal interest: I have two children and am always on the lookout for tips on how to encourage multilingualism in them. Perhaps, this was not entirely selfish, because, I am sure, many more among us will find her story useful, as well.

We would like to extend Shelley and Genia a warm welcome and are looking forward to hearing from them again and seeing them at future ATA conferences!

Please send contributions to Svetlana Beloshapkina svetlana@beloshapkina.com. Contributions need not be limited to newcomer profiles. We will consider anything of particular interest to newcomers to our organization and profession, including questions for other newcomers or the membership as a whole. Suggestions for a more exciting name for this column are very welcome. See the Fall issue of *SlavFile* for a preview of this year's conference, including special SLD newcomer activities.



Shelley Fairweather-Vega

Freelance Translator

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...and Uzbek, too!

My translation career started with Russian. It was a natural fit, since I'd read and studied that language for years, and worked with it in several different jobs in different fields. Since I started translating as a volunteer and then a freelancer in 2006, I've taken and passed the ATA certification test in Russian to English translation, joined the Slavic Languages Division, and worked with all kinds of Russian-speaking colleagues, clients, and translation agencies. My career has been typical so far, except for one aspect: I also translate from Uzbek.

I started learning Uzbek in graduate school, partly on a whim (what an unusual thing to do!) and partly for practical reasons (there were government-funded grants to do it). The sole Uzbek professor at the

University of Washington took me under her wing and gave me a crash course in grammar, sentence structure, and verbs. After a few weeks of that, I joined one of her regular classes, dedicated to reading mostly twentieth-century short stories and rearranging them, bit by bit, into intelligible English. The following summer the university offered an intensive Uzbek course, taught by an Honored Writer of Uzbekistan whose pen name is Muhammad Ali. He helped us with more grammar and more reading, and most importantly with conversation, exhibiting extraordinary patience and good cheer during our attempts to twist our tongues around Uzbek pronunciation and twist our thoughts into Turkic sentence structure. At the end of the summer, Muhammad Ali introduced me to his daughter, who also lives in Seattle, and declared he would like me to help her translate his latest novel into English. I found it hard to refuse. I revised every page, and eventually that book was published in English in Tashkent. My Uzbek translation career was born.

Having a good grasp of the Russian language, and Russian history and culture, helps with Uzbek,

NEWCOMER PROFILE

even though the languages are so completely different. Unlike many of my fellow students, for one thing, I could read Cyrillic with no problem — in fact, it's more difficult for me to read the newer Latin-alphabet version of Uzbek that has been made the official one in the years since the breakup of the USSR. Uzbek also absorbed large chunks of Russian vocabulary during imperial Russian colonization and Soviet rule, especially in industry and technology, bureaucracy, and education. Thanks to Uzbekistan's Soviet history, even in areas in which the vocabulary is different, the underlying cultural framework is familiar, including the way in which the higher education system is organized and the courts of law operate. This makes deciphering Uzbek documents in those areas a much simpler proposition. Uzbek has also borrowed a great deal of vocabulary from Arabic and Persian, so knowing Uzbek also makes those two other great languages seem suddenly much more accessible.

The business aspect of Uzbek to English translation works a bit differently. I don't advertise heavily for work in that language pair, but I do list it in profiles online, and clients sometimes come to me. I only take certain types of texts, and only with generous deadlines. Official certificates and business documents are fine, and so is journalism, but I always work with a native-speaker collaborator for legal documents, in which the stakes are higher, and I work with authors themselves on fiction to be sure I'm not missing shades of meaning or cultural allusions with which I'm not familiar. I refuse all work related to government surveillance and counter-terrorism, because of the high stakes, again, but also because much of that work involves spoken Uzbek, which comes in many more dialects than I can handle with my academic

grasp of the language. I can charge agencies more for Uzbek translation, except in cases when I'm competing with Uzbek speakers who accept very low rates; and I've never yet made any money at all working directly for Uzbek authors, who generally don't have a translation budget but could very much use the exposure.

Having Uzbek in my portfolio has been a great advantage in terms of standing out from the crowd. Even the relatively small community of Slavic-language translators in the U.S. is enormous compared to the group of us dealing with Turkic languages, so I get to be the big fish in a small pond. I'm the only certified translator in the ATA directory who lists Uzbek (though there is no certification for that language, and there very likely never will be), so I'll be the one reviewing a new Uzbek dictionary for *The ATA Chronicle* this summer. When an agency finds me with a once-in-a-decade request to translate an Uzbek birth certificate, I have an opportunity to remind them I can handle their much more common Russian documents, too. As the one who volunteered to translate an essay by an Uzbek writer, in jail for his anti-government activities, for a Translators Without Borders project, I was the one contacted by *another* Uzbek dissident writer to translate *his* short stories, one of which is available [here: www.wordswithoutborders.org/article/the-stone-guest](http://www.wordswithoutborders.org/article/the-stone-guest)

Certainly, translating Uzbek has been a shortcut for me to opportunities that are generally out of reach to most new translators. I hope that, through my work, some Uzbek writing also finds a path out into the wider, English-speaking world.

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.



Eugenia Sokolskaya

Freelance Translator
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I came to the U.S. when I was 4. We still have family in St. Petersburg, so I

was able to go back several times during childhood. My Russian has remained fluent and, because I speak it frequently at home, I can avoid resorting to English (whether or not I have that option). My parents held me to a very high standard of literacy, working with me with workbooks brought over from Russia, then sending me to a tutor once I outgrew their knowledge. So I never felt like my Russian was really slipping — but I did notice that when I was in Russia, my Russian flowed more naturally. Since leaving my parents' house to go to college and live on my own, I have had to put in more conscious effort to keep using Russian: taking classes, reading and watching Russian media, etc. But overall, maintaining my Russian language skills has been relatively easy.

I started translating for fun in early high school, but to some extent I had always been translating. Growing up in a Russian-speaking family, but an English-speaking society, there were always Russian jokes and quotes that I wanted to share with my friends that required translation. Initially, I was planning to be a French teacher, but an introductory education class disillusioned me in my freshman year of college. The next semester I took my first translation class and began seriously considering translation as a career. During that semester I started working as a translator on an informal referral from my translation professor, and by the end of the year I was looking for work online.

The first job I had was translating a letter and a sample contract from English into Russian, to be sent from a local exhibit company to the Hermitage Museum in St. Petersburg. I later continued working with this same company, working in both directions, translating emails and other communications with the Hermitage, as well as museum catalogs. Later I was asked to make a call, through Skype, directly to a secretary in the museum's administration. Therefore, I did a bit of everything!

I am currently pursuing a Master's in Translation at Kent State University and teaching Russian to undergraduates. A few Russophiles know me from the

work I do for *Russian Life*, which includes translating articles for the print magazine, translating literature for the magazine's literary supplement, *Chtenia*, and writing short articles for the blog. My most recent post can be found [here](http://www.russianlife.com/blog/how-well-do-you-know-russian-fairy-tale-characters) (www.russianlife.com/blog/how-well-do-you-know-russian-fairy-tale-characters), and a recent translation (also for the blog), [here](http://www.russianlife.com/blog/dizzy-with-success-the-horrors-of-collectivization) (www.russianlife.com/blog/dizzy-with-success-the-horrors-of-collectivization).

I am a freelance translator working primarily from Russian to English, as well as English to Russian and French to English. As of now, I don't have a specialization, since what I enjoy most about translation is how each project requires me to research something different. As a result, I have experience translating a wide variety of texts. However, I've found that I have a particular affinity for legal texts, which may become a specialization in the future.

I have been a member of the ATA and the Slavic Languages Division since early 2011, but last year I had my first chance to attend the conference. Unfortunately, I was only able to attend Friday and Saturday, which means that I missed the SLD dinner, and looking back, I think that dinner would have been the most useful part of the conference. The sessions were engaging and extremely varied, but there were not always talks of interest to me in every time slot, not to mention that a lot of the material was also covered in *The ATA Chronicle* or reviewed in division newsletters (including the review I wrote for the spring *SlavFile*).

In future conferences I would like to see more talks that deal with the various fields in which our colleagues work. I really liked Irina Jesionowski's presentation titled "Interpreting for International Visitors: Hot Pursuit of Happiness," because it allowed me a glimpse into an area of Russian translation (or, in this case, interpretation) without actually working in it. Whether for newcomers looking for a specialization, or established language professionals looking to broaden their experience, I think knowing more about how our skills and services are used would be helpful — and interesting!



High Stakes, Drama in Soviet Hockey

Reviewed by Susan Welsh

Legend No. 17 (Легенда № 17), 2013

Director: Nikolai Lebedev
Starring: Danila Kozlovsky, Oleg Menshikov, Svetlana Ivanova
DVD in Russian, with English subtitles.
No U.S. rating; some nudity.

Red Army, 2014. Director: Gabe Polsky

Documentary, in English and Russian (with subtitles), rated PG,
DVD released in USA: June 2015. Theatrical release in Russia:
August 2015

Hockey was a big battleground of the Cold War, and both *Red Army* and *Legend No. 17* tell that story in quite different ways, both with a focus on Moscow's ЦСКА (Central Sports Club, Red Army). For both the United States and the Soviet Union, hockey was a symbol of national pride; for the latter it was also the recipient of large sums of money, befitting its role as a propaganda instrument. The Ministry of Defense oversaw the Red Army Team, whose players were soldiers who became the core of the top National Team that played in international competitions. The ruling Politburo even named the team captain.

Both of these enjoyable films are especially recommended for young people who have no recollection of the Cold War, as they give insight into those years, as well as into Russians today and their love/hate relationship with the country's Soviet past. They are also a useful antidote to knee-jerk New Cold War anti-Russian feelings that appear to be increasingly evident in Western society.

What's more, they show some fantastic hockey.

It is no surprise to anyone who watched the 2014 Sochi Winter Olympics that sports is today both an instrument of Russian policy and big business. President Putin, with his black belt in judo, frequently emphasizes the importance of sports for the development of skills and patriotism among youth. As part of the recent celebration of the 70th anniversary of Victory Day, commemorating the Nazi capitulation to the USSR, Putin and Defense Minister Sergei Shoigu suited up to join Vyacheslav Fetisov — the famous defenseman and the main character in the documentary film *Red Army* — in a "Gala Match" of the Night Hockey League in Sochi.

From left: hockey legend Vladislav Fetisov, President Vladimir Putin, and Defense Minister Sergei Shoigu after the Gala Match in celebration of Victory Day, Sochi, Russia, May 16th, 2015.
Credit: kremlin.ru



Legend No. 17

This fictionalized biopic about the late Soviet hockey star Valery Kharlamov (played by Danila Kozlovsky) was the smash hit of the Russian film industry in 2013, grossing \$27 million within a month of its release. How closely it follows the life and career of the real Kharlamov (who died in a car crash in 1981) is not known to me, but Kharlamov for sure played a leading role in the famous Summit Series with Canada in 1972, when the Soviet team unexpectedly beat the tough Canadian team in the first game. Whether the handsome and exuberant young player really climbed up the fire escape to the apartment of his beloved to bring her flowers, read poetry, and ask her to marry him, is anybody's guess (not surprisingly, she had turned a cold shoulder to him when he said, while in bed with her, that the only thing he loved was hockey).

In those early years (before 1972), the team was trained by Anatoly Tarasov (played by Oleg Menshikov), a brilliant coach who is featured in both of these films. Under his leadership, the Soviet team won every world championship from 1962 to 1971. Like American coach Herb Brooks as portrayed in the 1981 American film *Miracle on Ice* (about the U.S. Olympic Team's defeat of Team USSR at Lake Placid, N.Y., in 1980), Tarasov in *Legend 17* is a tough, sometimes almost brutal, taskmaster with a heart of gold, who takes a bunch of young machos full of testosterone and turns them into an actual team. (I am informed by those more expert in these matters than myself, that without that plot line, there is no sports movie.)

One of the turning points in the film is based on real events: the game in Moscow between the National Team and the Spartak club, which was General

Secretary Leonid Brezhnev's favorite. Brezhnev attends the game, and the Communist Party and KGB functionaries who constantly circle around the hockey players like vultures looking for carrion, try to maneuver to secure a victory for Spartak, even though the National Team is far superior. When the referee disallows a clear goal by the National Team, Tarasov, in a fury, pulls his team off the ice, and the game stops. Tarasov is fired, and Kharlamov, outraged at the injustice, wrecks his car and is badly injured. Spending months in the hospital, he loses his place on the team. The two depressed has-beens meet by chance on a park bench in Moscow, drink vodka together from a bottle in a paper bag... and the plot picks up from there. No more secrets revealed here.

Red Army

This American documentary, directed by Gabe Polsky (35), the son of immigrants from the Soviet Union, uses archival footage and interviews with the dramatis personae and commentators like Vladimir Posner to tell the story of Soviet, and later Russian, hockey, up to the present day.

The story of coach Tarasov was particularly fascinating. He didn't look a bit like the handsome and fit Oleg Menshikov of *Legend 17*, but was a rather elderly, roly-poly man with bushy eyebrows, and needed help hoisting his substantial bulk from a kneeling position on the ice. He worked with both chess masters and the Bolshoi Ballet to craft an approach to hockey that was creative and strategically focused. We see him cavorting in the gym, telling his players to dance: "boogie-woogie, boogie-woogie!" His method was much admired in the West, where the teams tended to be (says sports journalist Lawrence Martin in the film) more individualistic and brutal. Tarasov was quoted in a *New York Times* obituary (Jan. 24, 1995) saying that a hockey player "must have the wisdom of a chess player, the accuracy of a sniper and the rhythm of a musician." But most important, "He must be a superb athlete."

Much of the film is an interview with former Team USSR captain Vyacheslav ("Slava") Fetisov, who is today an official in Russian and international sporting associations. (Oddly, this film never mentions teammate Valery Kharlamov, and *Legend 17* never mentions Fetisov. Is there a story here?)

The interview gets off to a rocky start. Fetisov (56), who is built like a brick outhouse (6 ft 1 inches, 215 pounds), at first flatly refused to be interviewed by the skinny young novice director from Chicago. He finally agreed to give Polsky 15 minutes. While Fetisov is still on a phone call, Polsky starts nervously asking



Valery Kharlamov (on the phone, played by Danila Kozlovsky) and other players in Montreal celebrate their victory over the Canadian team in a call to their ousted coach and beloved mentor Anatoly Tarasov.

Credit: *Legend No. 17*



The doctor who fixed Kharlamov's broken leg (played hilariously by Nina Usatova) and other hospital staff watch the Montreal game on television, cheering for Team USSR.

Credit: *Legend No. 17*

him the sort of questions you might expect from Oprah Winfrey: "How did you *feel* when Soviet athletes were not allowed to travel?" Fetisov tells him to wait a minute, but Polsky keeps babbling, the camera keeps rolling, and Fetisov shoots him the middle finger. But it turns out that Polsky is not as dumb as he first sounds, and Fetisov is not as nasty as he first appears. By the end of five hours of conversation, spread over several sessions, the two men have established a rapport.

We watch Fetisov's rugged face as he watches video footage of the team's past victories and defeats, and it is as though he is reliving each of those moments. Sometimes he breaks into an ebullient laugh; sometimes he is close to tears.

Slava never thought of defecting from the land of his birth; but in the perestroika years, the cash-strapped USSR started "leasing" its top hockey players to the National Hockey League (the player would get \$1,000 per month, and the rest of the contract would

go — secretly — to the Soviet government). Slava flatly refused the deal, by which the players would effectively be bought and sold like pork bellies on the commodity markets. In 1989 he was “invited” to come see Defense Minister Dmitri Yazov (later one of the perpetrators of the August 1991 coup attempt). Yazov insisted that he accept the deal, but Slava said he wanted his full contract with the New Jersey Devils, or nothing. He quotes Yazov: “You — sucker. You try to play for our enemies? You know what I can do with you? I’ll send you to Siberia. You’ll never get out.” And the story continues. No more secrets revealed here.

Fetisov and Polsky both summed up their thoughts after the film was released:

Fetisov told TASS (Jan. 26, 2015): “This picture tells the story of my country and my team. I think the film turned out interesting. Polsky managed to incorporate elements of a thriller and make a documentary film exciting. It is noteworthy that a film about successful Soviet guys and about the Soviet school, which was the best, is coming to screens during such a complicated geopolitical time.”

And Polsky told NPR (Jan. 22, 2015): “Fetisov is probably one of the most famous people in Russia, and with that comes a lot of responsibility. Russia was a country that needed heroes. I think they suffer from a lack of people for young people to look up to. It was, still is, a country that was rebuilding itself from the collapse of the Soviet Union, and still trying to find itself. I think Fetisov felt a sense of responsibility for his country, his people, and he considers Russia his home. I think he wants to help make the country as good as it can be.... I think that the story basically brings to life the difficulties that Russia has had after the collapse of the Soviet Union and finding its place in the world, being prideful and finding its national identity, and regaining the prestige that it had during the Soviet years.”



Susan Welsh is *SlavFile*'s film editor. She and *SlavFile* invite others to submit reviews of films from the Slavic-speaking world. She can be reached at: welsh_business@verizon.net

CALLING ALL IDIOM SAVANTS (AND AREN'T WE ALL?)

For an ATA conference presentation we are asking for reader recommendations for dictionaries, websites, and web search procedures that translators from and into Slavic languages have found useful in dealing not with only idioms narrowly defined, but also with such kissing cousins of idioms as slang, clichés, phrasal verbs, memes, winged words, proverbs, etc., etc. Identification of seemingly relevant resources that should be shunned would be equally useful.

We would also love to have your favorite examples of brilliant translations (or mistranslations) of such terms, terms that have left you tearing your hair, and the downright impossible to translate

Everyone who writes us will receive a compendium of all the material we receive in addition to everything we generate ourselves for the presentation. Opt out of this generous offer, which includes an IDIOM SAVANT certificate suitable for framing, at your own risk.

Send all contributions to lydiastone@verizon.net. Putting “Idiom Savants” on the subject line would be useful, but is not mandatory.

SLAVFILE LITE: NOT BY WORD COUNT ALONE

Lydia Razran Stone

As regular readers of *SlavFile* are aware, I am a big fan of Russian literature (there are probably few readers of *SlavFile* who are not!). And apparently expertise in that area gives us a leg up in another. A recent article in *Foreign Policy*, headed “What Russian Literature Tells Us About Putin’s Russia,” assures me that:

We can, of course, learn a great deal about Russia from traditional sources of non-fiction and analysis — history, biography, memoir, political science, and international economics — but literature is the true lens. If you want to understand the Russian mind, remember that no other culture esteems its writers more than Russia. Every Russian can — and frequently does — quote Pushkin, Tolstoy, and Gogol; whereas you would be hard pressed to get a line of Whitman, Hemingway, or Toni Morrison out of a typical American. Whether or not Putin reads on a daily basis (though some reports indicate he enjoys Dostoyevsky and Tolstoy) Russian literature shapes his worldview and illuminates the decisions of the Kremlin in powerful, focused prose. Maybe don’t start with *War and Peace* (if you haven’t heard, it’s pretty long), but pick up a novel and start reading.

James Stavridis, foreignpolicy.com

Yet when acquaintances who mistakenly think I am an authority on all things Russian ask me what Putin is going to do next or what is behind his latest action, I am forced to acknowledge that I haven’t the foggiest idea. If only they would ask me about Tolstoy, or maybe they should ask Tolstoy about Putin.

To turn to a topic more directly related to translation gleaned from the Yahoo Russian Translators Group: Susan Welsh reports that she consulted Yandex MT (<http://translate.yandex.ru/>) to look up the Russian term “доучебный” (literally: before instruction), which she found in a psychology textbook she was translating, and was provided with the English “douchebag”!!!! This seemed impossible to me until I started to transliterate the word. Though it is not nearly as amusing, I came upon an equally mindboggling electronically derived error in a journal article devoted to Tolstoy — the reference was to the *NapoLevnic* war. Do you see what happened here?

A copyeditor noticed a reference to Leo and wanted to change it to Lev, and thinking there might be some more instances, used a “replace all” command.

I may have included this in a column many years ago, but it is my favorite of the R>E mistranslations I have encountered over the decades and IMHO worth repeating. I had an ecological article translated in Russia to edit. It was truly awful. The most hilarious mistranslation was “the kowtowing class” for the Russian term for reptiles (literally, “the reptilian class”). Indeed the Russian term means something like “those who crawl along with their stomachs on the ground” and comes from a word that can be translated as “grovel” and, yes, “kowtow.” Liv Bliss contributes her favorite example of what she kindly refers to as an “encounter with an overextended translator,” A. Tolstoy’s *Хождение по мукам* (Traditionally translated as *The Road to Calvary*) rendered as *Hunting for Flies*.

So I am attuned to linguistic blunders and probably would have been so even if I had not needed to fill this column for what will be 25 years in November. Similarly, my husband, Ned, a former physicist, now happily retired and working as self-appointed custodian of our section of the Potomac River and the park surrounding it, keeps track of instances of innumeration. This week he received a draft report from a person working on establishing a trust that would include this piece of river-front park. The report boasted that the park was used by 7,000 visitors annually. Ned immediately wrote back saying that with at least 100 per day (a very conservative estimate) the number would be considerably higher than that. The person replied saying that an error had been made and the word “million” has been inadvertently omitted after 7,000 — yielding a new and larger figure for park attendance, coincidentally equaling the estimated current world population. Yes, I know this paragraph has no real relation to Slavic or translation, but it does show that the linguistic errors that make us cringe have counterparts in other realms. Nora adds: “I wonder if there actually is some tie to SL>EN translation, since in English we don’t use ‘7,000 million,’ while in Russian they do.” I tend to doubt that this is relevant,



but I am grateful to her for her attempt to save my already tattered reputation for refusing to stay on subject.

Recently Vladimir Kovner and I were discussing the 1959 American Home Exhibition in Moscow, which, I gather, may have somewhat exaggerated the level of technology present in even upper middle-class homes. However, this exhibit is frequently credited with starting to reveal to Russians the level of comfort and technology available to even not especially privileged wage slaves in capitalist society. Volodya told me that in his opinion the screening of the movie *Marty* in Moscow in the same year had perhaps even more to do with this process. He said that no Russian viewer had had any particular reaction of astonishment or envy to the posh settings and life styles of the American movies of the 1930s and 40s, figuring that what was being shown was the top 1% of 1% of capitalist society. But the hero of *Marty* was portrayed as a real ordinary Joe, a worker, if perhaps semi-skilled (he was a butcher), and yet he was seen living in a three-bedroom apartment, which he shared only with his mother — an unimaginable luxury for even skilled and educated Soviets!

Vladimir and I are finally going to publish some of our Okudzhava translations in a semi-bilingual dedicated edition of Russian Information Service's journal *Chtenia*. Although we have been collaborating for 10 years and usually get along beautifully (as long as we stay away from certain topics), we have almost come to (virtual) blows about whether certain aspects of these works are or are not "irony." I began to wonder if the source of these disagreements could be a difference in how Russian and English native speakers understand that word. Here is what I found in the dictionaries.

American Heritage Dictionary of the English Language, fourth edition, 2000 (at one time at least, the official dictionary for English for all into-English ATA Certification Exams):

Irony. 1a The use of words to express something different, and often opposite, from their literal meaning. 1b An expression or utterance marked by a deliberate contrast between apparent and intended meaning. 1c A literary style employing such contrasts for humorous or rhetorical effect. 2a Incongruity between what might be expected and what actually occurs. 2b. An occurrence, result, or circumstance notable for such incongruity.

Словарь русского языка (Академия наук СССР, Институт русского языка) издание второе, 1981. (The Soviet Academy of Sciences' *Dictionary of the Russian Language*):

Ирония 1. Тонкая, скрытая насмешка. 2.

Стилистический оборот, фраза, слова в которых преднамеренно утверждается противоположное тому, что думают о лице или предмете. Ирония судьбы — о нелепой странной случайности.

(Irony 1. Subtle, concealed ridicule. 2. Stylistic device, phrase or word in which someone intentionally asserts the opposite of what he thinks about someone or something. Irony of fate — relating to a strange and senseless random occurrence).

What do you think? Is this another subtly false cog-nate? This is not a rhetorical question; please write and tell me.

I am reading a quite interesting book, *Limonov*, by Emmanuel Carrère (translated by John Lambert). I think I get a pass for reading it in English since it was translated not from Russian but from French and the last whole book I read in French was during my senior year in high school. In the course of describing a memorial he attended for the people killed by terrorists and the special forces in the Dubrovka Theater in 2002, Carrère mentions that while there is a word for orphans, widows and widowers in both Russian and French, there is no such word in these languages (or in English) for those who have lost a child, even though such people are equally, if not more, afflicted by this loss. While this seems a strange lack in today's world, when you think about it, it makes sense. The OED's first citation of orphan as a noun is from the tenth century and of widow from the ninth. But at that time and continuing into our grandparents' days, losing at least one child (though not to terrorists) was something so few families escaped that it did not confer a special status or require a word. Even if three-bedroom apartments are now all too often out of reach, the world has indeed improved in some ways for many of us!

bp15: business + practice Conference for Freelance Translators

May 1–2, 2015, Zagreb, Croatia

Reviewed by Marijana Tropin

Months ago, when I signed up for the “bp conference,” I thought it would be something like a European version of the ATA conference. However, during the conference I was surprised to learn that it was actually a one-man show. Csaba Bán, an English and French to Hungarian technical and legal translator, has an interesting hobby: organizing conferences. It all began when he organized Proz.com’s 5th international conference in Budapest in 2007. Seven years later he decided to take a leap forward by organizing an international conference for fellow freelance translators all by himself, also in Budapest (his hometown). Thus the first “bp conference” was born.

The “bp” in “bp conference” originally stood for “Budapest.” The name stayed although the conference is now being held in different cities throughout Europe: Zagreb this year, Prague next year... Nowadays “bp” officially stands for “business and practice” and the conferences are targeted at freelance translators. However, the “bp” acronym has evolved to represent a whole range of things, and I totally admire the creativity behind some other interpretations that have been suggested: bright people, best presentations, boundless possibilities, boasting productivity, bright and professional, beyond perfection, be present, brilliant parties, beautiful places, befriending people, badass polyglots... and even the items included in our conference bags: bag for papers, ballpoint pen, block of papers, etc.



This year’s bp conference started one day before the official preconference day (on April 29) with the first encounter at a downtown café, followed by the preconference day itself: a series of CAT tool workshops, a sitting of the ATA certification exam, and a 4-hour in-depth course on business and marketing, as well as an optional walking tour of Zagreb.

The sessions offered during the two conference days included marketing; promoting yourself, your services or business’ branding; business; acquiring new clients; discussions on rates, etc. No language specific sessions were offered nor did sessions focus on any particular area of specialization, making them all equally interesting and geared towards all attendees. All presentations were made in English.

One of the most unusual sessions was a talk on “Effective Language Learning Tips for Translators” by Luca Lampariello, a native of Italy with a degree in electrical engineering fluent in 10 languages (and counting!), who shared his methods for absorbing culture and acquiring new languages quickly and effectively and for using translation *as a tool* in learning a new language.

Another session that stood out for me was a talk by Rodolfo Maslias from the Terminology Coordination Unit of the European Parliament. He talked about a unique approach to terminology management in 10 EU institutions and how to ensure the linguistic consistency of legislative texts. Mr. Maslias concluded by providing public terminology resources available to translators and interpreters. These included dictionary links, databases, add-ons, etc. — a true treasure for every translator!

Every detail was carefully planned to ensure things ran smoothly — Csaba even thought of special name tags for people with particular dietary needs to wear at the networking dinner, which was held in a charming restaurant not far from the conference hotel and the main city square.

It was great to see some faces known to me from the ATA conferences: our well-known Tess Whitty, who gave a talk on marketing tips for freelance translators; Paul Filkin who spoke on all things Trados (and yes, he confirmed that the newest version, Studio 2015, will have built-in OCR!); and Chris Durban, who gave a talk on empowerment that sure did leave me empowered, as Chris always does.



Chris Durban sharing a quote by Seth Godin in her talk on “Empowerment”

The general atmosphere was rather pleasant and casual, professional yet relaxed. With some 150 attendees, the atmosphere was definitely a lot more intimate than larger US conferences I have been to, and we got to know each other very quickly, which I very much enjoyed. One could often hear someone say “I haven’t yet seen X today” or “I saw X only once today.” So there were plenty of opportunities to network with fellow attendees, talk to speakers in between the sessions, etc. There was no rush to get to the next session on the other end of a hall, or two levels down — everything was held in three rooms of the same hotel wing of Zagreb’s four-star Hotel International.

There were a couple of local exhibitors (translation agencies) and a few sponsors, but the emphasis was more on a chance to network with fellow translators — and sip some coffee, which was generally served after almost every session. Oh, and eat *kolači* (Croatian: “cakes”). Csaba made sure we were well fed: the coffee and juice bar included pastries, cakes and fruit, while lunch (which was included in the registration price, making it very convenient as we didn’t have to wander around looking for a place to eat, plus we had more time to network) included quite a variety of traditional Croatian dishes.

Although English was the language of all the sessions, other languages were heard in the hallways as well — from Croatian and Hungarian to Ukrainian, Romanian, Italian, German and everything in between. With 30 countries represented, it really did feel like quite an international crowd.

During the very last session we were told it was Csaba’s birthday. So during the closing session we sang the birthday song to him — first in English, followed by every attendee singing in his own language at the same time. Csaba then thanked us in probably 20 different languages, starting with Croatian: *Hvala puno!* The closing party followed and now I know what the “bp” really stands for — “birthday party”! *Boldog Szülinapot, Csaba!* (“Happy birthday” in Hungarian). Perhaps also for “birthday present”: a gift of friendship and a strong international network of professional translators and interpreters — what more could you ask for? Well done, Csaba!

Marijana Tropin is a native speaker of Serbian and Croatian with a degree in Psychology. She specializes in marketing, technical and medical/pharmaceutical translations. She is a member of ATA’s Medical Division and Science & Technology Division. Marijana is the owner and founder of [Ask A Translator](http://AskATranslator.net), a translation and localization services company based in Houston, TX, and can be reached at: info@AskATranslator.net.



Attendees of the bp15 conference held in Zagreb, Croatia

ENGLISH TO CROATIAN GLOSSARY OF CLINICAL TRIAL TERMS

Marijana Tropin

I was fascinated to see on a world map of clinical trials that the vast majority of clinical trials are conducted in the US: 85,834 of them! Next comes Europe with 53,786, followed by China (18,580) and Canada (13,970). So for those of us who translate out of English into the Romance or Germanic languages, the Slavic languages (like me!), or Chinese, there should be plenty of work in this field!

Over a number of years of translating medical reports, manuals for medical devices and instruments, clinical trial synopses, research protocols, informed consent forms, etc., I have compiled an English to Croatian glossary based on clients' preferred terms and my own translation memories, making sure they

correspond, where applicable, to the official *List of Terms from the Good Clinical Practice Guidelines* (Pojmovnik Smjernica za dobru kliničku praksu) as published in the *Regulations on Clinical Trials and Good Clinical Practice* (Pravilnik o kliničkim ispitivanjima i dobroj kliničkoj praksi) by the Ministry of Health and Social Welfare (Ministarstvo zdravlja i socijalne skrbi) of the Republic of Croatia.

It is my hope that sharing this short bilingual glossary of clinical trial terms will help my Croatian colleagues and *SlavFile* readers who are interested in medical/pharmaceutical translation and to help unify the terminology used.

Stay tuned for the Serbian version!

English	Croatian
absorbent pack	paketić s apsorbentom
active ingredient	djelatna tvar
adverse drug reaction (ADR)	neželjena reakcija na lijek
adverse event (AE)	neželjeni/štetni događaj
approval	odobrenje
assent	privola, suglasnost djeteta
assessment	procjena
audit	nadzor
baseline value	početna vrijednost
baseline visit	početni posjet (na početku ispitivanja)
bipartite agreement	dvostrani ugovor
blinding	sljepoća ispitivanja
blister card	blister pakiranje
blood sample	uzorak krvi
caregiver	njegovatelj
Case Report Form (CRF)	test lista ispitanika
Central Ethics Committee	Središnje etičko povjerenstvo (SEP)
central laboratory	središnji laboratorij
clinical study site file	lokacijski dosje kliničkog ispitivanja
clinical trial	kliničko ispitivanje
Clinical Trial Agreement (CTA)	Ugovor o kliničkom ispitivanju
clinical trial/study of a medicinal product	kliničko ispitivanje lijeka
comparator	usporedni lijek
complete blood count	kompletna krvna slika (KKS)
compliance	suradljivost ispitanika
concomitant medications	prateći lijekovi
Contract Research Organization (CRO)	Ugovorna istraživačka organizacija (UIO)
control group	kontrolna skupina
coronary artery bypass grafting	aortokoronarna premosnica
Croatian Agency for Medicinal Products and Medical Devices	Hrvatska agencija za lijekove i medicinske proizvode (HALMED)
cross-sectional study	transverzalno ispitivanje
cryovials	kriogene bočice
Data Clarification Form	Obrazac za pojašnjenje podataka

English	Croatian
discharge diagnosis	otpusna dijagnoza
disclosure	obznanjivanje
dose	doza
double-blind study	dvostruko slijepo ispitivanje
drug class	klasa lijekova
drug inventory log	dnevnik o zalihama lijekova
early termination	prijevreteni prestanak/prijevreteni prekid (ispitivanja)
eDiary	elektronički dnevnik
efficacy	djelotvornost
effectiveness	djelotvornost
end of treatment visit	posjet na kraju liječenja
episodic use	povremena uporaba
European Medicines Agency (EMA)	Europska agencija za lijekove
evaluation	evaluacija
evaluation scale	ljestvica procjene
final post treatment visit	završna posjeta nakon liječenja
final visit	završni posjet
flexible dose	promjenjiva doza
follow up procedures	postupci praćenja
Food and Drug Administration (FDA)	Uprava za hranu i lijekove
Good Clinical Practice (GCP) Guidelines	Smjernice za dobru kliničku praksu
guardian	skrbnik
heart sound	srčani ton
ICH-GCP	smjernice Dobre kliničke prakse donesene na Međunarodnoj konferenciji o usklađivanju tehničkih zahtjeva za lijekove
impartial witness	nepristrani svjedok
inclusion/exclusion criteria	kriteriji uključivanja/isključivanja (ispitanika)
Independent Data Monitoring Committee	Nezavisno povjerenstvo za motrenje podataka
Independent Ethics Committee (IEC)	Nezavisno etičko povjerenstvo
informed consent	informirani pristanak
Informed consent form	obrazac informiranog pristanka
inpatient hospitalization	bolničko liječenje
institution	ustanova
Institutional Review Board (IRB)	Vijeće za klinička ispitivanja
institutionalized subjects	ispitanici smješteni u ustanovama
interaction of medicinal products	međudjelovanje lijekova
Interactive Voice Response System (IVRS)	interaktivni telefonski sustav
Interactive Web Response System (IWRS)	interaktivni web-sustav
International Conference of Harmonization (ICH)	Međunarodna konferencija o usklađivanju tehničkih zahtjeva za lijekove
investigational medicinal product (IMP)	ispitivani medicinski proizvod
Investigational Product/drug	ispitivani proizvod/lijek
investigator	ispitivač
Investigator Call Center	pozivni centar istraživača
investigator site	istraživački centar
Investigator's Brochure	uputa za ispitivače
item (of a scale)	čestica (ljestvice)
IU (international units)	i.j.
legal representative	zakonski zastupnik
loading test	test opterećenja
longitudinal study	longitudinalno ispitivanje

English	Croatian
Marketing Authorization for the Finished Medicinal Product	Odobrenje za stavljanje gotovog lijeka u promet
Material Data Safety Sheet (MSDS)	lista podataka o sigurnosti materijala
mean cell volume (MCV)	prosječni obujam crvenih krvnih zrnaca
mean platelet volume (MPV)	prosječni obujam trombocita
medical history	povijest bolesti
medical judgement	liječnička procjena
medical occurrence	medicinska pojava
Ministry of Health and Social Welfare	Ministarstvo zdravlja i socijalne skrbi
monitor	motritelj
monitoring visits	nadzorne posjete
multicentric study	multicentrično ispitivanje
murmur	srčani šum
no acute distress (NAD)	bez oboljenja (b.o.)
No Observable Adverse Effect Level (NOAEL)	najviša doza koja ne uzrokuje štetne učinke
non-interventional (observational) trial of a medicinal product	neintervencijsko (opservacijsko) ispitivanje lijeka
observational study	opservacijsko ispitivanje
open-label study	otvoreno ispitivanje
opinion (in relation to IEC)	mišljenje
outpatient treatment	ambulantno liječenje
over-the-counter (drugs)	lijekovi izdati bez recepta
participant	sudionik
patient	bolesnik - if the person has a disease, or is sick, and needs help; pacijent - can be a healthy person using healthcare services
Patient Information Leaflet (PIL)	uputa o lijeku
patient information sheet	informacije za pacijenta
patient medical records	zdravstvena dokumentacija pacijenata
patient recruitment	regrutiranje/novačenje bolesnika
pharmacodynamics	farmakodinamika (kako lijek djeluje na tijelo)
pharmacokinetics	farmakokinetika (kako tijelo utječe na lijek)
pilot study	pilot ispitivanje
placebo-controlled study	placebom kontrolirano ispitivanje
pre-clinical trials	preklinička istraživanja
prescribed dosage regimen	propisani režim doziranja
primary endpoint	primarni ishod
Principal Investigator	glavni ispitivač
pro re nata (p.r.n.)	prema potrebi (pp)
prolonged release	produljeno oslobađanje
protocol	plan ispitivanja
Protocol Amendment	Izmjene i dodaci Planu kliničkog ispitivanja
questionnaire	upitnik
randomization	slučajni odabir
randomized study	randomizirano ispitivanje
referral diagnosis	uputna dijagnoza
registration of a medicinal product	registracija lijeka
Regulatory Authority	regulatorno/nadležno tijelo
research	istraživanje
research staff	istraživačko osoblje
rollover	ponovljeno ispitivanje
safety follow up	sigurnosno praćenje
sample size	veličina uzorka

English	Croatian
scale	ljestvica
screen failures	neuspješni probiri/osobe neuspješne na probiru
screening	probir
secondary endpoint	sekundarni ishod
severe adverse event (SAE)	ozbiljan neželjeni događaj
side effect	nuspojava
single blind trial	jednostruko slijepo ispitivanje
site	mjesto ispitivanja
specimen collection bag	vrećica za prikupljanje uzoraka
sponsor	naručitelj ispitivanja
Standard Operating Procedures (SOP)	Standardni operativni postupci
stent	potpornica
study	ispitivanje
Study Coordinator	koordinator ispitivanja
study design	nacrt ispitivanja
study doctor	liječnik-ispitivač
study drug reminder card	podsetnik za uzimanje studijskog lijeka
study nurse	studijska medicinska sestra
study staff/personnel	ispitivačko osoblje/tim kliničkog ispitivanja/osoblje ispitivačkog tima
sub-investigator	pomoćni ispitivač
subject	ispitanik
subject ID	identifikacijska oznaka ispitanika
Summary of Product Characteristics (SPC)	Sažetak opisa svojstava lijeka
synopsis	sažetak
to administer (a questionnaire)	primijeniti (upitnik)
tolerability	podnošljivost
treatment	liječenje
treatment period	razdoblje liječenja
triple blind	trostruko slijepo ispitivanje
tube	epruveta
unscheduled visit	nezakazana/neplanirana posjeta
vial	bočica
washout phase	period ispiranja/eliminacije lijeka
withdrawal	povlačenje (iz ispitivanja)

SLD 2015 Banquet
Thursday, November 5, 7:00PM

RISTORANTE FRATELLI MILANO
"Authentic Italian Cuisine"
213 SE 1ST STREET, Miami, FL 33131
www.ristorantefratellimilano.com;
(305) 373-2300

M E N U

FIRST COURSE: Select one of the following at the event

Rucola e Mandorle ~ Arugula, grape tomatoes, pear, goat cheese, almonds, raspberry dressing
Caprese ~ Fresh sliced tomatoes, mozzarella, basil, drizzled with extra virgin olive oil and balsamic reduction

MAIN COURSE: Select one of the following at the event

****Fiocchi di Pera & Taleggio*** ~ Pasta stuffed with pear and taleggio cheese, sage butter sauce
****Tagliatelle Verdi Spiga*** ~ Spinach noodles with mushrooms, peppers, zucchini, caramelized onions, garlic olive oil sauce)
Tagliatelle Verdi al Ragu ~ Homemade spinach noodles, fresh tomato meat sauce
Battuta di Pollo al Marsala ~ Pounded chicken breast, mushrooms, melted provolone cheese, Marsala wine sauce, roasted potatoes and sauteed vegetables
*****Pesce Piccata*** ~ Tilapia filet, white wine, lemon, capers, sauteed vegetables, roasted potatoes
Vitello Milanese ~ Lightly breaded and fried veal cutlet, arugula, tomatoes, bocconcini mozzarella

DOLCI: Served family style: ***Mini fruit tart, Napoleon, Profiterol, Tiramisú***

- Beverages include San Benedetto natural and sparkling water, fresh brewed iced tea and espresso/macchiato coffee); alcoholic beverages are available for purchase.
- Vegetarian (*) and gluten-free (**) options have been included in the menu selections. Please coordinate any other special dietary requirements with Fred Grasso (frdgrasso@satx.rr.com) by Friday, 10/30/2015.

Price: \$49.95 per person, including tax and gratuity

NOTE: Seating is limited so please make payment as soon as possible, but **no later than Friday, 10/30/2015**. Even if the maximum capacity of 65 is not reached by then, the restaurant will allow only up to five (5) last minute reservations and these must be paid for (cash only) at the conference no later than 8:00 p.m. on Wednesday, 11/4. First come, first served.

- **Ticket Purchase:** Tickets can be purchased by **PayPal (preferred)** or check received on or before Friday, 10/30/2015. **Payment via PayPal:** Access the PayPal website (www.paypal.com) and select the "Send Money" tab. Enter the amount (**\$49.95 per person**) and choose the "Friends and Family" option. In Step 2, use the following e-mail address: frdgrasso@yahoo.com.
- **Check payment:** Mail a check for the appropriate amount made payable to Fred Grasso to the following address:
**Fred Grasso,
14414 Indian Woods,
San Antonio, TX 78249-2054**

Transportation: According to Google Maps *Ristorante Fratelli Milano* is a 5-min. walk (0.2 mi.) north from the hotel.

DIRECTIONS:

- From the hotel, head north on SE 2nd Ave./Brickell Ave. toward Biscayne Blvd. Way; continue to follow SE 2nd Ave. (0.2 mi.).
- Turn right onto SE 1st St.; *Ristorante Fratelli Milano* will be on your left, 102 ft.