



The conclusion of one of many well attended Slavic sessions at ATA57 in San Francisco.

PHOTO: Fred Grasso

## Newcomer Conference Review

*Natalie Mainland*

I have to admit, I wasn't sure about attending the ATA conference this year. I have a degree in translation and have been translating for a few years now, so I didn't know how useful it would be to me as a professional, and I am—like I think many of us are—extremely introverted. Given the choice between getting a root canal or chatting up a room full of people I don't know, I'll take the root canal, please. But, as I said, I have a translation degree, and I do keep in touch with my former classmates, most of whom have gone to ATA conferences before—and not a single one of them has said it was a waste of time or resources. I wasn't sure if going would be helpful, but I figured it couldn't possibly hurt.



What next? If you know me, you know that I like to have a plan. Once I'd decided to attend the conference I immediately started planning so that I could get the most out of it. I had a look at the first-timer's guide in the ATA's "Savvy Newcomer" blog (to know what to expect), downloaded the ATA 2016 app, and

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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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immediately began organizing my conference schedule. By the time I landed in San Francisco, I had each day's schedule organized for what I thought was optimum effectiveness.

Educational sessions held throughout the day are a major part of the conference. These are all organized into subject-specific tracks. I'm currently trying to expand my business, so I planned to mostly attend sessions in the "Independent Contractor" track. These were great, and I picked up a lot of tips and tricks for getting more work and running my business smoothly, but by the second afternoon I was feeling a bit burnt out, so I decided to change it up. I went to a few medical sessions, even when they focused on language pairs other than mine. Were they helpful? You bet! Although the target language examples didn't apply to me, I still learned several strategies for improving my medical translations, which I know will serve me well. On the final day I even went with a colleague to an audiovisual session. I haven't done work in that field, but I gained new insight into what goes into a quality A/V translation. Overall, I'm quite pleased with how much I learned, and I know I'll put it to use.

The other major part of the conference is networking. This is the part that worried me. Thousands of people that I don't know, and I need to try to get to know them? Oh dear. I went to the Welcome Celebration on the first night, where everyone from various divisions can mingle and learn more about one another. I must admit that I felt a bit like a deer in the headlights. However, the whole process got markedly easier when I realized one obvious thing: everyone else is here to network, too! They want to meet new people and talk with them, and all the people that I spoke with were wonderfully welcoming. After making it through that first hectic evening, everything else—such as talking to agency reps in the Exhibit Hall—was no problem at all. By the end of the conference I'd made quite a few connections, and I have to say that even for an introvert like me it was pretty painless. Much better than the dentist!

Now for the big question: do I think going to the conference was worth it? I absolutely do. I picked up some new skills and met other people working in my field. This profession can be a solitary one, and having actual, live, face-to-face contact with other humans was, for me, actually one of the best parts of the entire experience.

So, now that I've (hopefully) convinced you to go, what are my suggestions for your first conference?

- *Go.* I was on the fence about going, but I'm glad I did. Although I'm no neophyte, I still learned a lot of things that will help me improve my craft. I also met a multitude of wonderful and interesting people, and found new prospects for my work. Plus, for the first time I actually felt like a part of a thriving professional community, instead of a loner toiling away in some far-flung garret with only a keyboard for company.
- *Leave.* Just because you're at the conference doesn't mean you need to attend every single event. In fact, that's a good way to wear yourself out. At the conference in San

Francisco this year, none of the early morning events made my “must-do” list, so every morning I took a walk along the bay instead. Not only did I get fresh air and exercise, I also got a chance to get away from the crowd and take a break from being “on” all the time. This helped me to recharge and to have the energy to do all the other things that I wanted to do.

- *Participate.* If you’re introverted, never fear! There are plenty of ways for you to meet people and make connections without having to walk into a crowd of strangers and start cold. I signed up for the excellent “Buddies Welcome Newbies” program that partnered me with an experienced translator working, as I do, from Russian into English (hi Jen!) who showed me the ropes. She answered my questions, introduced me to people in the Slavic Languages Division, and was a very welcome familiar face in a sea of strangers. I also attended Slavic Languages Division events, such as the newcomers’ lunch, the Division

reception, and the Division meeting. The great thing about this is that people in the division know each other and as a result know that you’re new, and they really do go out of their way to be welcoming. My worries of being the silent person standing awkwardly in the corner never materialized.

- *Ditch the plan.* Or rather, be willing to ditch the plan. I had my entire conference schedule laid out before I even set foot on the airplane. Yet, some of the best experiences happened when I deviated from that schedule—skipping a mass networking event to go to dinner with some newfound colleagues, for example.

All in all, it was a resounding success, and I’m already looking forward to next year.

Natalie Mainland holds an M.A. in translation from Kent State University. She currently works as a freelancer, translating Russian into English (with a focus on medical texts) as well as Finnish into English. This was her first ATA conference. She can be reached at [natalie@mainlandtranslation.com](mailto:natalie@mainlandtranslation.com).

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## WHO’S NEW

*Svetlana Beloshapkina*  
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At this year’s conference, the SLD enjoyed a true abundance of first time attendees, including some who are newly but steadily on their way to becoming professionals and others who have been professionally translating or interpreting for a long time but only this year joined our ranks of Slavic and circum-Slavic language artists.

Partial credit for this gratifying influx may go to San Francisco being in close proximity to the Middlebury Institute of International Studies at Monterey, my alma mater, but whatever the reason, we were thrilled to see so many new faces at our Division events. In particular, this year we had an unprecedentedly, wonderfully large turnout at our Newcomers lunch. With such a large number of participants, it would have been difficult to chat with everyone individually, so we decided to conduct a one-question survey.



From left to right: Eugenia Sokolskaya; conference newcomer, Lauren Cammenga; Who’s New columnist, Svetlana Beloshapkina; and Lucy Gunderson, past SLD Administrator and Current Chair of ATA’s Divisions Committee.

PHOTO: Fred Grasso



## WHAT DO YOU EXPECT FROM YOUR PARTICIPATION IN THE SLD?

The responses were virtually unanimous and essentially boiled down to one major theme: those who would willingly admit to being true newcomers to the profession and also to the conference wanted to connect with and learn from the more experienced, as well as from each other. Great to know! That's why this time around I would like to invite our more experienced ATA and/or conference newcomers to submit your profiles to our column, recounting your journey to becoming seasoned professionals, sharing with new members your knowledge and experience, relating challenges encountered and overcome, offering advice on best practices, etc. Let this column's title not discourage you—a profile with an opening line like “The year was ....., I was new to... and...” will be a perfect match for this column and a great answer

to our newcomers' expectations. We welcome submissions from “old timers” ready and willing to tell edifying stories of the old days, but perhaps of even more value would be advice from those who have successfully broken into our profession under conditions more like those that newcomers face today.

We also are eager to publish requests by newcomers for advice on specific matters, for readers to answer. Please send all contributions to Svetlana at [svetlana@beloshapkina.com](mailto:svetlana@beloshapkina.com).

And here, to get the ball rolling, a profile kindly offered by SLD newcomer Bill Purcell.

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## Newcomer's Profile



William (Bill) Purcell  
San Pedro, California  
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I am an electrical engineer by training (BSEE, MSEE) and have a BA in German from the University of Pennsylvania. When the wall came down, I was laid off by the Lockheed Skunk Works (aka Lockheed Advanced Projects/Programs) and was picked up by a consultant I had met at Lockheed. He got me a job in Germany that eventually led to a position on a joint industry/government/university team that was to be sent to Russia.

My first trip to Russia as part of that team was in the early 90s. The team's mandate was to evaluate and buy Russian technology. It was truly a buyer's market; everything was for sale.

We all had top clearances and knew the needs of US technology. I spoke German at this point, but not much Russian. Our first visit was to a very prestigious technical institution in Moscow. We were very wary of the “loaded” technical questions that we might be asked. First up was a middle-aged manager. His dangerous technical question was in three parts: “How do I make brochure? Where do I get glossy paper? How do I print on glossy paper?” **So these**

**were the dreaded highly technical questions that could endanger the security of the United States of America?** I asked him if he had an outline of what he wanted to put in the brochure. Since the meaning of “outline” did not seem to translate well, it took much discussion to get the point across. But after much diligent effort, the manager ultimately learned how to make a brochure on glossy paper. And that is my own exciting tale of technology transfer.

I had been sprucing up my German at Cal State University Long Beach. So at this point, I decided to add Russian to the mix. I have kept up my relationship with CSULB over the years in both Russian and German. I also earned a certificate in Russian translation from the University of Chicago in 2015.

And now here I am starting out in the translation biz, with every intention of specializing on the technical side. I am looking for a niche, big or small.

The ATA Conference was a bit of a blizzard for me. However, I did meet some interesting people, and I heard some interesting presentations. I'll just need time to digest it all.

# THE ADMINISTRATORS' COLUMN

Ekaterina Howard  
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It was a great pleasure to see many of you during the ATA Annual Conference in San Francisco and hear your feedback and suggestions on what can be done to make the Slavic Languages Division a more vibrant community. In the following issues of *SlavFile* you'll be able to read about the sessions and in this issue you can review the minutes of the SLD Annual Meeting (see page 6). Here, I would like to highlight the SLD initiatives and activities that need (or crucially need) your support.

## Invitation to submit session proposals

First of all, looking ahead to the next ATA conference, I would like to ask all SLD members to consider sharing their expertise and experience with others. We would like to particularly encourage speakers of Slavic languages other than Russian to consider presenting.

If you want to hear a particular SLD member speak at the next ATA conference, and would like us to follow Jen Guernsey's advice to "ask (or push!)" such members to share their knowledge, please get in touch.

## Let us (translation) slam!

Related to that: at this year's conference there were two translation slams, organized by the Dutch Language Division and the French Language Division. In a translation slam two translators separately work on a text beforehand and then present their translations and discuss particular word choices with the audience during the slam itself. I would love to have a similar session for SLD at the Washington, D.C. conference. If you would like to volunteer as a translator, to suggest someone we could ask (or beg!) to participate, or to help with picking out a particularly difficult text (the FLD article was about Pokémon Go! and there was a lot of wordplay around the names of the critters—ouch!) – email me at [ekaterina@atasld.org](mailto:ekaterina@atasld.org).

## New initiative: Certification Exam Practice Group

I would like to thank Maria Guzenko for starting the SLD Certification Exam Practice Group. The current group is for all language pairs. The plan is to have participants who share language pairs and directions pair up and work together, while we (frantically) search for additional volunteer reviewers with certifications in appropriate language pairs. I would like to thank everyone who offered to help

those interested in certification exam preparation, including Eugenia Sokolskaya, who volunteered to review practice translations, and Elana Pick, who offered to participate in a webinar on taking the exam.

Dear certified translators to and from Slavic languages: please consider volunteering to help out your less experienced colleagues! To do so, or to join the practice group, please contact Maria Guzenko at [maria.guzenko@intorussian.net](mailto:maria.guzenko@intorussian.net).

This practice group is open to all interested SLD members.

John Riedl's excellent article in the Spring issue of *SlavFile* entitled Tackling the ATA Russian>English Certification Exam (<http://atasld.org/sites/atasld.org/files/slavfile/spring-2016.pdf>, page 22) is highly recommended reading for anyone thinking of taking a certification exam in either direction between a Slavic language and English.

## SLD web presence and social media

Finally, many of those present at the Annual Meeting expressed the opinion that the SLD should be more active on social media. We will do our best to reach our members through LinkedIn, Twitter and the SLD blog. A Facebook group is also in the works! If there are any specific topics you would like to see covered or you would like to volunteer to help with this effort, please let us know.



This salient feature of the Hyatt Regency Conference hotel lobby was the logical place to arrange to meet fellow SLD members before going out for a meal, drink or walk. PHOTO: Galina Raff

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

Friday, November 4, 2016

Hyatt Regency San Francisco, San Francisco, California

*Ekaterina Howard, Administrator*

*Fred Grasso, Assistant Administrator*

## 1. Call to order

Ekaterina Howard, Administrator, called the meeting to order.

## 2. Acceptance of agenda

## 3. Approval of 2015 minutes

The agenda was accepted with one amendment, namely to additionally discuss the creation of practice groups. The 2015 minutes were approved.

## 4. General comments

Ekaterina thanked the Leadership Council members and the presenters for their efforts over the past year.

## 5. Blog and social media

Ekaterina noted that the blog has had no real activity and solicited suggestions and volunteers for the blog. Irina Knizhnik suggested that perhaps we should discontinue the blog. She also voiced frustration that the comment function for blog posts was deactivated. Ekaterina explained that the bulk of the comments received were spam, and thus the decision was taken to disable the comments function. Lucy Gunderson, chair of the Divisions Committee, noted that division blogs in general do not have comment sections because of the work involved. Ekaterina noted that in some cases, comments can be solicited by email.

Nora suggested blog posts of *SlavFile* articles or extracts therefrom to draw attention to *SlavFile*. It was noted that some people access *SlavFile* on their phones, and the PDF format is cumbersome there. Lydia Stone suggested that presentation handouts can also be posted as blog entries.

Zhenya Tumanova suggested adding a Facebook page for the division. Tom Fennell volunteered to create a Facebook page and post articles to it. Nora suggested that the *SlavFile* editors feed articles to Tom for posting as they are completed.

Daria Toropchyn mentioned that the release of new *SlavFile* issues was not being mentioned routinely on LinkedIn.

Maria Guzenko remarked that there are services, such as IFTTT, that allow “one-stop” simultaneous posting to various social media outlets, and that this might be a way to cross-post to LinkedIn, Twitter, Facebook, and our blog with minimal effort. She offered to send Ekaterina a link to the service.

## 6. Translation practice groups

Maria stated that she had put out an inquiry for people interested in joining a translation practice group, received responses from ten people wishing to practice with her, and she was not able to practice with ten people at once nor manage getting people formed into separate groups. Therefore, she was looking for suggestions of other ways to establish and manage practice groups. Nora mentioned that some groups have held webinars, and another attendee suggested that a webinar run by an experienced grader would be helpful. Elana Pick and Eugenia Sokolskaya both volunteered to help out with a study group or webinar. Several members stated that there are many platforms for running a practice group, such as Skype, Google Hangouts, and Zoom. David Stephenson, the chair of the Certification Committee, stated that the committee was definitely interested in encouraging practice for the certification exam, but what sorts of practice groups could get ATA endorsement was still being discussed. He noted that the practice exams would be downloadable from the ATA site starting next year [currently candidates have to contact ATA HQ to request one]. A representative passage for each source language will also be posted





online for anyone who wants a general idea of what sorts of passages are used.

Nora Favorov and Larry Bogoslaw, both graders, noted that there is a lot of information and reference material already online regarding certification exams, and it would benefit those seeking certification to review that information as well. In addition, Lydia mentioned that John Riedl had recently published an article in *SlavFile* on the certification exam, and it was suggested that this article would be an excellent blog post.

## 7. 2017 Greiss lecturer suggestions

Ekaterina solicited suggestions for next year's Greiss lecturer and received the following proposals:

- Emma Garkavi requested that the Greiss lecture be allocated two hours instead of one.
- Paul Gallagher suggested that we take advantage of the Washington, DC location of the conference and get someone from the Department of State. This would minimize costs for lecturer travel.
- Tom Fennell suggested Laurence Taber, a Russian linguist with the FBI who presented this year on language analysis and the U.S. intelligence community. However, it was noted that his previous presentation may disqualify him from being a guest speaker.
- Larry Bogoslaw suggested Joseph Mazza at the Department of State as an ATA member and presenter who could be contacted for referrals.
- Zhenya Tumanova recommended Irina Levitina, a Moscow-based expert on the evolution of the Russian language.
- Nora Favorov suggested Viktor Lanchikov, editor of *Мосты*, a Russian translation journal.
- Irina Knizhnik suggested we see if Mickey Berdy is willing to come speak again.
- Sveta Beloshapkina suggested Dmitriy Yermolovich, a Moscow-based teacher of translation and an accomplished translator, including of Lewis Carroll.

## 8. Suggestions for 2017 conference sessions

Daria asked whether the division was interested in having speakers of Slavic languages other than Russian as the Greiss lecturer or as presenters. Nora replied emphatically yes, and mentioned our current and recent Greiss lecturers whose presentations focused on languages other than Russian. Larry offered to host another panel presentation on an aspect of language in several different Slavic languages, similar to the recent panel presentation on articles and demonstratives in four languages.

Aleksandr Lukoff requested presentations in Ukrainian. Jen Guernsey noted that the best way to get presentations in your language is to identify people working in your language who have valuable information to share, and ask (or push!) them to present at the conference.

## 9. Event feedback

Ekaterina requested feedback on this year's Slavic dinner event. Members expressed frustration at the relatively high cost and limited food, noting that ordering directly off the menu—such as was done at the newcomers' lunch—is often cheaper. Members expressed preference for a price ceiling of around \$50. Fred Grasso, assistant administrator and organizer of the event, noted that not only are we in the expensive city of San Francisco, but we are also paying for the use of a private or semi-private space and that dinner prices are higher than lunch prices. Lucy Gunderson made the further point that we tack a few dollars onto the cost in order to have the Greiss lecturer dine with us at no cost. Jen stated that restaurants typically will not split checks for large groups, and it was nothing short of a miracle that the newcomers' lunch bill payment came out right on the first try. Zhenya indicated that the French Language Division instead splits into smaller groups of twelve, each captained by a member who selects a restaurant and makes the arrangements. This proposal was received favorably, and it was pointed out that at our banquets, members don't often talk to anyone besides their immediate table neighbors anyway. This option as well as the pricing feedback will be taken under consideration when planning next year's division event.

## 10. Nominating committee

Ekaterina noted that next year will be an election year for the division administrator/assistant administrator positions, and thus a nominating committee is needed. She asked for an additional volunteer for the committee, to join Laura Friend, who had already volunteered. Lucy Gunderson agreed to serve as the second nominating committee member.

## 11. Introduction of new members

Conference newcomers were invited to introduce themselves, and several did so. They were also encouraged to submit a brief profile of themselves to Sveta Beloshapkina for publication in *SlavFile*.

## 12. Adjournment

The meeting was adjourned.

# The Language of Employment: English's Impact on Russian Discourse

Anna Stebletsova, PhD, Voronezh Medical University

Yuliya Baldwin, MA, UNC Charlotte



Anna Stebletsova

Globalization has made employment a cross-cultural issue. In terms of ethnic, national, social, and professional backgrounds, there is now a new mix of job

seekers (**соискатели работы**), job applicants (**лица, подавшие заявление о приеме на работу**), job interviewees (**лица, проходящие собеседование при устройстве на работу**), recruiters (**сотрудники агентства по трудоустройству**) and recruitment agency clients (**клиенты агентства по трудоустройству**), employers (**работодатели**), and employees (**работники**), etc.

The dramatic social transformations in Russia in the 1980s-90s opened the door to foreign businesses and corporations creating new job markets requiring updated job-hunting strategies. The Soviet concept of guaranteed employment (**гарантированное трудоустройство**) has been replaced by competitive employment (**конкурс на замещение вакантной должности**). As a result it has become the norm for several candidates to apply for a vacancy (opening is a somewhat more common term in the U.S.) (**вакансия, вакантное рабочее место**), especially in public institutions, e.g., higher education, local government, etc. Concurrently, the Russian labor force has become an active participant in the international job market, and this has also affected the job-hunting process within Russia. The previous Russian/Soviet employment process has been altered by widely adopted Western standards and employment discourse has been enhanced by word and phrase calquing from English. The use of terms for such phenomena as job interview (**собеседование**), resumé (**резюме**), reference (**рекомендация**), reference request (**обращение за рекомендацией**) and employment agreement (**трудовой договор**), etc., are clear examples of such borrowing.

Transformed employment practices have required updated paperwork. About 25 years ago the most common employment documents requested from a job candidate were an autobiography (**автобиография**, a narrative written in the first person, 1-2 pages), and a testimonial



Yuliya Baldwin

(**характеристика**, a formal description of a candidate's professional and personal traits). Both texts have become almost archaic now and have been replaced by resumé and references/recommendation letters (**рекомендательное письмо**).

A typical Russian resumé now closely resembles its English counterpart. It often has several sections with descriptive headings: *Personal Profile* (**Личный профиль**), *Objective* (**Цель**), *Employment History* (**Прежние места работы**), *Education* (**Образование**), *Professional Skills* (**Профессиональные навыки**), *Interests and Hobbies* (**Интересы и увлечения**). An academic curriculum vitae often additionally includes *Professional Affiliations* (**Членство в профессиональных сообществах**) and *Publications* (**Публикации/научные труды**). The rapid entry of resúmes into employment discourse was additionally stimulated by job search websites, which introduced online resumé forms (**электронные резюме**). Internet job search tools have encouraged the more traditional job opening announcements (**объявления о вакансиях**) to morph into online employment advertisements under the heading **спрос** (literally: “needed,” meaning we need workers to fill these positions). In addition to reacting to job offers, job seekers can also initiate an interaction by uploading information about their professional skills to a website's **Предложение услуг** (**offer of professional services**) section.

The *reference or recommendation letter* (**рекомендация, рекомендательное письмо**) is in the very earliest stage of its development. Although such letters were widely used in 19<sup>th</sup> century Russia, their modern reincarnation has little similarity to historical prototypes. The online version of the recommendation is usually known as **отзыв** (comment, feedback) and may be used for other purposes, for example, to strengthen professional services offers. Further evidence of Western influence on Russian employment discourse is the pragmatic shift in the meaning and function of the *cover letter* (**сопроводительное письмо**). Until recently, a **сопроводительное письмо** in Russian language and business communication



referred to an explanatory note to accompany some other important document or shipment. These days the term сопроводительное письмо is being used in employment discourse as a substitute for a job application letter (**заявление о приёме на работу**). The **сопроводительное письмо** now accompanies a resumé and is intended to attract the prospective employer's (**работодатель**) attention to the standout qualities of the job applicant (**соискатель работы**).

All in all, the present language of employment in Russia reflects current social and cultural changes in the country. The chart below provides a comparative overview of the American and Russian employment terms used throughout the typical phases of the process of hiring and job search. The chart below provides a comparative overview of the American and Russian terms used throughout the employment process.

### Employment in the United States and Russia: A Comparative Overview of Phases and Terms

#	Phase	Actor	Function	Document (Text Genre)	
				U.S. Discourse	Russian Discourse
1	Job (opening) announcement	Employer	to inform that an opening (vacancy) exists	job advertisement/job openings/job description/job specification	объявление о вакантной должности “спрос” (listings of openings on job search websites; “needed”)
2	Offer of services	Candidate	to offer professional services on job search websites	offer of professional services	“предложение” (professional services offer on job search websites)
3	Job application	Candidate	to apply and to inform of candidate's qualification	job application letter/cover letter curriculum vitae/cv, resumé job application form	сопроводительное письмо резюме анкета соискателя
4	Inquiry about opening (s)	Candidate	to inquire about a vacancy	letter of inquiry (for employment)	письмо-запрос о вакантной должности
5	Response to inquiry	Employer	to inform about existence of opening	information letter	письмо-сообщение о наличии/отсутствии вакансии
6	Reference request	Candidate to third party Employer to third party	to request a reference/recommendation	letter asking for a recommendation/reference	письмо-запрос (in Russia such requests are typically made in person or over the phone)
7	Reference	Reference provider	to give a reference	reference/recommendation letter	рекомендательное письмо
8	Job interview invitation	a) Employer	a) to invite candidate to interview	letter of invitation	письмо-приглашение
9	Job interview	b) Employer and candidate	b) to interview	interview	собеседование
10	Communication of decision	Employer	a) to offer a job b) to reject an applicant	a) job offer letter b) letter of rejection	a) предложение должности b) сообщение об отрицательном результате собеседования (both typically done on the phone)
11	Response to job offer	Candidate	a) to accept a job offer b) to reject a job offer	a) letter of acceptance b) letter of refusal	a) заявление о приеме на работу (accepting candidate comes in person to sign this and then signs employment agreement) b) no document involved
12	Employment agreement	Employer Employee	to draw up an employment agreement/contract stipulating terms of employment	employment agreement/contract	трудоустройство

Another interesting set of terms is the specification of character traits that contemporary employers seek in their future staff and mention in their ads. Among them *коммуникабельность* (people skills), *порядочность* (integrity), *обучаемость* (trainability), *стрессоустойчивость* (ability to handle stress), *пунктуальность* (being on time or punctuality) are mentioned on several job websites (<http://xn--8oabbembcyvesfij3at4loa4ff.xn--p1ai/> <http://rabota.by/>). We have also come across curious new terms for occupations that reflect certain changes in Russia's society and economy or in some cases just new names for older trades. Readers will note that the English calques of the Russian words do not necessarily refer to the same jobs.

**Аварийный комиссар** – collision damage appraiser

**Аниматор** – children's entertainment specialist

**Бренд-менеджер** – brand manager

**Клинер** –janitor or cleaner (typically of commercial or public facilities, not homes)

**Коллектор** (сотрудник коллекторского агентства) –debt collection specialist.

**Лешмейкер** (специалист по наращиванию ресниц) – lash stylist, eye lash extension specialist

**Мастер ногтевого сервиса** – nail technician

**Оператор колл-центра** – call-center operator

**Повар сушист** – sushi chef

**Промоутер** – promoter

**Специалист по взысканию** – bounty hunter

**Супервайзер** – supervisor

**Фитнес-инструктор** – fitness instructor

**Хостес** – hostess

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**DO YOU HAVE A TRANSLATOR/INTERPRETER RESOURCE TO RECOMMEND, STEER OTHERS AWAY FROM, OR ASK READERS QUESTION ABOUT?**

We have declared 2017 *SlavFile's* Year of the RESOURCE (hardware, software, websites, dictionaries and textbooks, among others). We are seeking reader contributions, from a full-length article to a sentence in length. See announcement on page 16.

**ARE YOU JUST GETTING STARTED IN OUR PROFESSION OR HAVE YOU RECENTLY JOINED THE ATA?**

Consider introducing yourself to our membership by writing a profile of yourself for "Who's New," our regular column devoted to SLD members new to the division or profession. Contact [Svetlana Beloshapkina](#) with inquiries or, better yet, send her your profile.

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Because we are a multilanguage division we publish only articles written in English, although we welcome and encourage examples in any Slavic language. However, if only our native English speaking members submitted articles we would miss "half of the story." Don't be shy if English is not your native language. All submissions to *SlavFile* go through an editing process.

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Consider translating it for us: both you and the author will get full and conspicuous credit. (Reprint permission required for the original of course.)

# Introduction to Uzbek Literature

Shelley Fairweather-Vega



This year, for me, has been the Year of the Uzbek Novel. I realize that not all translators go through this phase as their careers develop. But just in case some of you are contemplating such a journey (stranger things have happened!), I will try to describe my experience.

In 2014 I did a *pro bono* job for English PEN and Translators Without Borders, translating an essay by Mamadali Makhmudov, an Uzbek dissident writer who had been in prison for years. That translation was noticed by Hamid Ismailov, an Uzbek dissident writer who was “only” in exile in London. Hamid wondered if I would help translate his work into English. He already had working relationships with translators, including Robert Chandler and Andrew Bromfield, who had translated his Russian-language novels into English. But those two, as it turned out, could not read Uzbek. I could.

I translated two short stories by Hamid in 2014, one of which, with the Pushkinesque title “The Stone Guest,” was published by *Words Without Borders* that fall. He sent me slews of other Uzbek fiction, too, but “The Stone Guest” hadn’t created any new demand for Uzbek literature in translation, and neither of us had the time or the funds to concentrate on more. That changed late in the summer of 2015, when Ismailov wrote to tell me that Arts Council England had awarded him a grant to translate three of his Uzbek-language novels. Two of them would come to me, if I wanted them, with a deadline of October 2016. I spent a day or two wandering around shell-shocked, wondering what my life would be like if I committed to that work. I’d have to put aside much of my usual translation diet of corporate communications for evidence in big lawsuits and marketing copy for the tourism bureaus of the Russian provinces. When I realized I might not miss those things very much, I accepted the challenge.

I picked the shorter novel to work on first. In the end, the English title we selected for it is *Gaya*, *Queen of Ants*. The book tells the tale of Domrul, a young Meskhetian Turk with vague and painful memories of ethnic strife and political problems in the Uzbekistan of his childhood. Now Domrul is a caretaker for the elderly, and he lives in England, where he has a young Irish girlfriend and an 80-year-old Russian-Uzbek

client, Gaya. Gaya is a woman who is used to getting what she wants—and she wants very specific, very troubling things from Domrul. Alongside the present-day story of these Uzbek expatriates, there is a second story, which takes place earlier in time, devoted to a trio of characters in Soviet Uzbekistan. This second story features a modern-day bard, a pseudo-religious conman, and an elusive sculptor. All the characters clash in sometimes shocking ways, and their story quickly descends into personal tragedy that very painfully reflects the political tragedies of their wider worlds.

I knew when I started *Gaya* that Hamid was dedicated to the idea that these novels must be translated from Uzbek directly into English, without interference from Russian. The language posed the obvious first problem. Uzbek is at best my C language, and there is no Uzbek Yandex. Even the Uzbek “Vikipediya” is sadly underdeveloped, and every internet search for terminology has to be done in two alphabets to be safe. All this meant that working through 46,000 words of that language was an intimidating prospect. After more procrastination than I want to admit, I set myself a strict schedule of 500-word passages to translate, enough each week to finish the book, revise for a week or two, and get on to the next one. (The next book was never far from my mind, haunting me, oddly, from the future.)

The schedule held. Some sets of 500 words were torture, and I felt I knew no Uzbek at all and would always need to look up every word. Other passages miraculously flew by. As I made progress, the miraculous passages began to outnumber the terrible ones. Every Friday I sent Hamid a draft, usually full of blank spaces and questions, and sentences marked for him to review. He answered every question, I revised, and soon enough I had a complete draft, without, as far as I know, any grievous errors in meaning at all.

Other than the thrill of realizing my comprehension was actually improving, and watching the story take shape, the most rewarding part of translating *Gaya* was in working with the small ornaments in the writing, the folk sayings, the abundant alliteration, even the easy humor you get from listening to people speak another language poorly (characters in the book speak English accented with Russian, Turkish and Irish, and Russian influenced by Uzbek and Serbian, and Uzbek from varying registers, yet they communicate with each other more or less successfully). Thanks

Excerpts from both novels can be read at <http://fairvega.com/translation/port>.



to the bard, there is also verse, a generous portion of short rhyming poetry that should probably be performed while strumming an old string instrument. There is also mythology, both Irish and Turkish, all of which was new to me.

But my dedication to translating from the Uzbek fell apart a little in one long passage, a story within the story, which one character wrote long ago for another one. Its style is so ornate and archaic, so complex, that when I came to it about a third of the way through the story, I skipped it completely because I resented the idea of losing momentum. I warned Hamid that part would take some time, and within a day, he had found a Russian version (“Oh, I should have told you!” he said at the time). So for that long section I had two languages to work from. I checked my understanding of the Uzbek against the Russian version, noted where the Russian translator had made decisions I wouldn’t have made, and came up with my own English version that I hoped contained the best of both.

The second, longer novel is *Hay ibn Yakzan and the Language of the Bees*. In structure, this one is more complicated. The central story features an Uzbek writer exiled to Western Europe for political reasons in the perestroika period (yes, something like Hamid himself). As the narrator muddles through life in a strange land, he also has a secret mission: Find the Persian/Uzbek philosopher Avicenna, who, the narrator is convinced, has been resurrected through the centuries and is wandering the world lost, just like him. Throughout the novel, episodes from the many lives of Avicenna weave in and out through the more conventional narrative sections. Somehow, what emerges is a philosophical examination of past and present, truth and fiction, and ways to reconcile them all. *Hay* is a more sprawling and less generally sordid novel than *Gaya*. With its initial premise centered on the many lives of Avicenna, including long episodes from the point of view of a bee, the book has the same elements of magical realism that reviewers have noted in some of Hamid’s Russian novels. There are also threads of Sufi philosophy throughout, a real effort to examine the universe from that point of view. The pace is slower, and the flights of fancy unfold at a more relaxed tempo.

Fittingly enough, as I translated *Hay ibn Yakzan*, my own pace was more relaxed as well. Knowing that one novel was finished was an immense relief. But even more importantly, for *Hay ibn Yakzan*, I had a Russian text to work with alongside the Uzbek text. In fact, there were at least two versions in each language, with different sections omitted or rearranged; but in any case, Hamid and I settled into a pattern, eventually, in which I would translate largely from the Russian version, which was more complete, and we

would both check that against the Uzbek version. When he felt the Russian (and therefore the English) was missing something important from the Uzbek, I would go back and use the Uzbek version to rework passages. Soon I learned to recognize the devices the Russian translator had used to handle different stylistic aspects of Hamid’s Uzbek, and to identify phrases where I thought the Russian was awkward, perhaps because of a translation problem. The back-and-forth between texts took time, but it bore fruit in the end, and I’m quite happy with the finished product.

*Hay ibn Yakzan* was a treat to translate because of its variety. Interspersed with some comparatively mundane chapters set in France and Germany in the 1990s, there are Mongolian fables, quotations from the original *Hay ibn Yakzan* (a tract by Avicenna), and a story set in a monastery, concerning silent monks and mysterious old books. There are long stories that might as well be lost tales from the Arabian Nights; there are dream sequences; and there is a fight scene (among bees). Every type of passage, naturally, was written in a different style and required a different approach.

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Sometimes I wonder, guiltily, whether a discussion of Central Asian writing belongs in a publication devoted to translators of the Slavic languages. But my doubts never last for long. Here I take my cue from Hamid himself, who suggests—either speaking for himself or through one of his fictional characters—that one particularly dominant Slavic language owes practically everything to Central Asia, to the oral, nomadic, freewheeling, philosophical literature of the steppes. When he compares that ancient tradition to the poetry and politics of Soviet Russia, and even of post-Soviet Russia and Central Asia, he argues that the two are fused tightly together.

For example, Hamid has a theory, laid out in an [article](#) I translated that has just been published in *The Critical Flame*, that the Russian poet Joseph Brodsky writes like a Kazakh bard. In one episode of *Hay ibn Yakzan*, the main character is tasked suddenly with delivering a lecture on Russian literature. He panics, knowing he won’t be able to fill up an hour with interesting things to say about that. But then he decides to speak about Uzbek literature instead, and the hour flies by, and he basks in his success.

So maybe, in the end, the Slavic and Central Asian traditions are in fact intertwined. If we read and translate enough stories from both, perhaps we can find out the truth.

Shelley Fairweather-Vega is a certified Russian-to-English translator and an enthusiastic Uzbek-to-English translator in Seattle. Her work for Hamid Ismailov has also been published in *Words Without Borders*. In years not devoted to Uzbek literature, she translates for other authors, attorneys, activists, and academics. Contact Shelley at [translation@fairvega.com](mailto:translation@fairvega.com).

# CLOSE ENCOUNTERS OF THE BLUNDER KIND

*Christine Pawlowski, SlavFile Polish Editor*

A priest and his blood sister were seated across from me on Amtrak's California Zephyr on my journey back home from grandmother duty this past August. They covered the miles in our small, quiet car with their conversation, chatting about everything under the sun. "Do you still have those nuns translate your letters from Czech for you?" asked the woman of her brother. He responded that they had gotten too old to do that anymore and that he did not know where to find anyone who could help.



I could have given them my card to refer them to the ATA website, but that would have outed me as an eavesdropper (if only inadvertent), so I remained silent. But I wondered what the subtext of his statement could have been. Perhaps he could not afford to pay a qualified translator. Or perhaps he had let contact slip with the relatives abroad and did not have the desire or incentive to keep relationships alive.

It was puzzling, and a further chapter in the mystery that had unfolded for me earlier this summer during my month's stay in Poland. I spent time in Krakow, on site for a number of World Youth Day events, and then I traveled to Poznan and Warsaw. My personal file of translation bloopers in the press and other publications grew steadily, and in my daily journal I frequently vented over what I saw as the unprofessional approach to the art, both in written and oral form.

I do not suggest that Poland is lacking in qualified translators and interpreters. There was a young woman interpreting at a performance on the outdoor stage in the Rynek in Krakow during World Youth Day whose English was absolutely idiomatic. Many Poles can manage fairly well in English, and they had myriad opportunities to use their skills during World Youth Day events. The hand of friendship was extended to the young people of the world through the dissemination of special daily bilingual (Polish and English) editions of the local newspaper. However, not every outreach to English speakers was geared toward World Youth Day: while the presence of the WYD crowds doubled the tourist population, English on restaurant menus, in museum guides, and on posters is business as usual!

One wonders why so much of it was poorly translated. My prize for the funniest mistranslation goes to a restaurant ad for 100% Polish beef hamburgers on a bun. The translation read: "BURGER

with polish cows; delicious 100% Polish beef with fresh vegetables served in crispy bread crumbs with chips—you can take take away." While I understand that the British use "take away," I wonder if even Brits understand "you can take take away" to mean "you can order take-out"? Served in crispy bread crumbs??—did the proofreaders go out for a beer and forget to come back?

Examples of such bad business reared their naughty heads in many places—in the hotel guest folder of my Warsaw hotel, on the bilingual display for tourists visiting one of Poland's monasteries (restored with EU funding), in the unidiomatic translations of Pope Francis' folksy language: "get off your sofa" just does not pack the same punch as "stop being a couch potato"!

No doubt we can all relate that personal story of our own nightmarish translation or interpreting gig, but my blood pressure soared as I listened to the young man who rendered whole, obviously off-the-cuff paragraphs into English from the stage of the Warsaw Philharmonic during the opening concert of the "Chopin and His Europe Festival." I may be mistaken, but I had the impression that he was someone from the local orchestra "family" with excellent language skills. I doubt that he was a professional hire; he had no notebook and he had obviously not communicated beforehand with the native speakers to help them control the flow of their speeches. This was the capital of the country, it was the opening concert of the combined youth orchestras of Poland and the EU. Why was it apparently not considered important to include professional-level interpreting?

Perhaps the U.S. priest with the Czech relatives and the Poles in general have a similar problem: the expense of hiring a professional who must make a living translating or interpreting. I fail to comprehend the train wreck that occurred at the Warsaw concert, but I wonder if there is some sort of workable solution for the mistranslations that hurt business. Could there be a company that specializes in the accurate, seamless translation of materials for hotels and other businesses and generates templates which can be purchased and customized for each individual business? Or will we burger into the future (riding on?) Polish cows?

In the exercise below I have reproduced a few sentences from published materials I came across in my Polish peregrinations. Circle the errors you find and mark what kinds of errors they are, using the list of errors given above the examples. Remember that an error may fall into more than one category. Award a plus-point for a particularly apt translation.

Omission	Faithfulness	Mistranslation	Style
Addition	Literalness	Usage	Terminology
<i>Source:</i> Jest profesorem wizytującym na kilku uczelniach w Europie. <i>Target:</i> He is a professor visiting few universities throughout Europe.			
<i>Source:</i> W tych dwóch zdaniach zamyka się sedno Światowych Dni Młodzieży i przesłania, z jakim przyjechał na nie papież. <i>Target:</i> These two sentences capture the essence of the World Youth Days and the message the Pope is promoting during this event.			
<i>Source:</i> Pryjdźcie pod okno!*			
<i>Target:</i> Come near the window!			

\*This is the famous window of the building at 3 Franciszka Street in Kraków from which Saint John Paul II, Pope Benedict, and Pope Francis addressed the youth at World Youth Day.

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## GOOD-BYE TO THE YEAR OF THE BOOK

This last issue of 2016 marks the culmination of what we dubbed the "Year of the Book." In 2016 (including our preview book issue in Fall 2015), we have published 11 articles by or about our members who have translated, written, compiled or won prizes for books ranging from novel translations, to cookbooks, to translator resources, to dictionaries, including two novels from Uzbek and one from Slovenian into Spanish. As years tend to do, 2016 is waning and the Year of the Book will be replaced by the Year of the (Translator and Interpreter) Resource (some of these resources will certainly be books), SlavFile's 2017 focus. However there are still some of us for whom producing books are the be all and end all of putting words on paper for a living. Some of these people are SlavFile editors and we will by no means abandon books anytime in the foreseeable future. So, readers, please continue to send us articles about the books you have translated or written, recommend to others, dream of translating or writing, or as described in one article we published in 2016, are very glad you did not agree to get involved with. We would love to continue to publish them!



# SLAVFILE LITE: NOT BY WORD COUNT ALONE

Lydia Razran Stone

I had always wondered what the word “After” in the titles of poems meant until I encountered the following poem by Bulat Okudzhava.

	Literal Translation
Не пробуй этот мед: в нем ложка дегтя. Чего не заработал — не проси. Не плюй в колодец. Не кичись. До локтя всего вершок — попробуй укуси.	Don't taste that honey, it holds a spoonful of tar. Do not ask for what you haven't earned. Do not spit into the well. Do not boast. Your elbow is only inches away—but just try to bite it.
Час утренний — делам, любви — вечерний, раздумьям — осень, бодрости — зима... Весь мир устроен из ограничений, чтобы от счастья не сойти с ума.	The morning is for work, the evening for love, Fall is for meditation, and winter for vigor. The whole world is built up of limitations So that we do not go mad from happiness.



I loved the ironic message of the poem, and the rhyme god, who sometimes attends me, caused the last two lines to leap into meter- and rhyme-friendly line endings—but I was stopped by a mere spoonful of tar (from a Russian saying referring to some small detail capable of ruining something sweet). There was no way I could translate the Russian phrases accurately into English poetry—and furthermore, *winter is for vigor* did not look like much of a limitation to me. However, the idea of the poem stayed with me and then obsessed me (in what my translation partner then described as a self-indulgent way) until I wrote the verses below—entitled naturally, “After Okudzhava.”

Do not enter; do not pass.  
Graven idols worship not.  
Covet not your neighbor's ass,  
Nor his wife, though she be hot.

Do not loiter; do not touch.  
Do not cheat on income taxes.  
Do not hope for over much.  
Don't have sex sans prophylaxis.

Don't bite off what can't be chewed.  
Of the dead do not speak ill.  
Leave gift horses' mouths unviewed.  
Do not cry when milk is spilled.

Don't believe all that you read.  
Judge the book and not the cover.  
Do not bite the hands that feed.  
If you're wed, don't take a lover.

Do not rush to count your chicks.  
Don't put horses after carts.  
What's not broken, do not fix.  
When in public, stifle farts.

Don't boil calves in mother's milk.  
Do not spit into the well.  
Do not launder wool or silk.  
Never, never kiss and tell.

Do not hesitate, you'll lose.  
Do not call your sister names.  
Shun clean floors with muddy shoes.  
Don't think life's all fun and games.

Do not waken sleeping curs.  
With open mouth don't chew your food.  
Don't confuse your hims and hers.  
Don't answer doorbells in the nude

Cross your ankles, not your legs.  
Do not point and do not stare.  
Don't kill geese who lay gold eggs.  
Do not smoke most anywhere.

Don't watch pots, they'll never boil.  
Do not drive if you've been drinking.  
Don't look down on others' toil.  
Don't blurt out all that you're thinking.

Don't buy pigs when they're in pokes.  
Don't take nickels made of wood.  
Do not laugh at ethnic jokes.  
Don't go until the going's good.

Don't tell tales when out of school.  
Keep your day job; do not quit.  
Don't forget the golden rule.  
On young women do not hit.

In midstream don't change your mount.  
Don't make trouble; don't make waves.  
Don't overdraw your bank account.  
Don't forget that Jesus saves.

Don't eat oysters in July.  
Be not lender nor lendee.  
Do not snoop and do not pry.  
For heaven's sake don't bother me.

Don't shoot up and do not snort.  
Don't shop lift—that counts as theft.  
Do not file a false report.  
Don't eat beasts whose hooves are cleft.

Do not write on bathroom walls.  
Do not park in wheelchair spaces.  
Don't ignore your mother's calls.  
Don't cut off noses to spite faces.

Do not judge lest you be judged.  
Don't cast pearls in front of swine.  
Save your teeth, don't eat that fudge.  
Do not fail to toe the line.

Do not wear white shoes in fall.  
Do not burn your bridges yet.  
Do not sweat the stuff that's small.  
In stranger's cars don't ever get.

Don't make mountains from molehills.  
Keep the baby toss the bath.  
Don't forget to take your pills.  
Don't stray from the beaten path.

Do not argue with your betters.  
Don't cross bridges still unmet.  
Don't read other people's letters.  
On dark horses do not bet.

Do not slander; don't tell lies.  
In one basket don't put eggs.  
Don't eat doughnuts or French fries.  
In round holes don't put square pegs.

Do not lust—you risk perdition.  
Do not take God's name in vain.  
Life is full of prohibition,  
Lest from joy we go insane.

Those of you who heard me read this at the 2016 After Hour Café, please forgive the repetition. For the first time in 21 years I find myself unable to think of something both new and “lite.”

## WELCOME TO 2017, THE YEAR OF THE RESOURCE

While we have vowed not to abandon our first hard and soft cover loves, in 2017 we want to feature any and all resources intended to help translators and interpreters in their work, whether recommended or warned against. These will include, but not be limited to, hardware, software, CAT tools, dictionaries, textbooks, articles, websites, courses, gadgets, and anything else professionally useful our readers care to write about or, perhaps, ask others about. Of particular interest would be resources for those working in Slavic languages other than Russian.

As an appetizer, we are publishing this recommendation from Paul Makinen our editor for South Slavic. Paul can be reached at [pmakinen\\_20712@yahoo.com](mailto:pmakinen_20712@yahoo.com).

Josip Silić and Ivo Pranjković, *Gramatika Hrvatskoga Jezika*, 2. izdanje, Školska knjiga, Zagreb (2005).

I recently decided I needed something more detailed than the typical Croatian textbook for foreigners, and that it would be a good idea to have a Croatian reference grammar on hand. After consulting several on-line reviews, I settled on this book, and now that I've received it, I think it will be perfect—the book includes phonology, syntax, and style, in addition to what we traditionally think of as “grammar.”

Note, however, that this book only covers Standard Literary Croatian, and will not help with either kajkavski or Zagreb student dialect (my experience with these latter dialects has so far been limited to the kajkavski “human interest” column in the Zagreb newspaper, and watching my friends seamlessly switch from whatever dialect they were using to Standard Literary Croatian as soon as I walked up to their table at the cafe...).

# Lynn Visson's "Невыразимое словами. Перевод текстов о живописи, музыке и танце с русского на английский"

Reviewed by Elana Pick and Nora Seligman Favorov



Nora Seligman Favorov

The most recent of Lynn Visson's books, the title of which translates as *Inexpressible in Words: Translation of Texts about Painting, Music, and Dance* (Moscow: R.Valent, 2016), is, in our opinion, the most useful sort of book for the aspiring or working translation/interpretation professional (or teacher thereof): one that

abounds in examples. "Невыразимое словами" takes a detailed look at the lexical and stylistic challenges that emerge when dealing with these "non-verbal" arts. This is an area where translators can cause particularly severe damage to reader comprehension when they fail to replace conventional terms and expressions that cultural tradition has embedded in the source language with the corresponding terminology from the target language. Furthermore, although this book is focused on the arts, it is really useful for anyone trying to improve their R>E or E>R transfer skills. So many of the differences between how Russian and English speakers discuss the arts involve challenges that arise while translating other sorts of writing as well.

Although it was published in Russia, this book is more-or-less equally useful to translators working Russian>English, translators working English>Russian, and interpreters working between the two languages. Furthermore, it can serve as a useful tool in teaching others. The two authors of this review discovered this in discussing their impressions of the book: we pointed out to each other different aspects that impressed us. This is natural, as Elana is a native Russian speaker working primarily as a consecutive and simultaneous interpreter and teacher of interpretation, while Nora is a native English speaker working exclusively as a Russian>English translator, mainly in the fields of history and literature.

## From Elana's Perspective

What jumped out at me as I read this book was its potential as an instructional tool. Each of the three sections includes information-rich source texts accompanied by translations featuring clever solutions to difficult challenges and, where needed, detailed commentary. Although all of them are valuable for

self-teaching or the instruction of others, most useful of all, in my view, is the section on dance. Not only does this field pose the familiar challenges associated with verbs of motion, but both Russian and English make extensive use of French terms.

The section starts with a brief history of dance (in Russian only), a list of the main French and Italian terms used in classical ballet (etymology accompanied by explanations in Russian), descriptions of the main positions used in classical ballet (in Russian only), a discussion of modern dance (in Russian only), and a sub-section on Modern Dance Terminology (in English only). This introductory matter is followed by Russian texts and their English translations about the international stars of ballet (Petipa, Fokin, Pavlova, Ratmansky, Eifman), the ballets that have become the mainstays of any ballet company, and the theaters and stages of which dancers across the world dream (the Mariinsky, La Scala, and others).

The English translations of each of these texts are followed by a section labeled "Комментарии." These commentaries repeat key difficult phrases from the Russian text paired with their English translations (sometimes multiple versions). In some cases Visson offers specific comments that take into account context and convention, sometimes including warnings against what seem like easy opportunities for literal (mis)translation.

This approach gives readers a sense of the details that must be considered in the translation process and presents a very good teaching opportunity that shows the richness and beauty of both the English and Russian languages. Interpreters, perhaps more than translators, can be guilty of using generic terms that fail to convey any shades or subtlety of meaning, rendering the interpretation devoid of the richness of the source language. I could easily see using this book in a physical or virtual classroom to help students practice achieving this richness in their translations or interpretation.

Below I list examples of translations from the dance section that I felt were particularly valuable.



Elana Pick



Russian	English
пальцевая техника	pointe technique
всевозможные виды вращений – туры, пируэты, фуэте	all kinds of turns/every possible kind of turn – tours, pirouettes, fouettes
острые шажки на пальцах	sharp pas de bourree on pointe
кружиться на пальцах	to spin on pointe
бег полет, чередующийся с кружениями	a running flight alternating with circling
виртуозных верчений, туров на пальцах и многих других акробатических па	virtuosos spins, turns, runs on pointe, or many other acrobatic steps
техника полутонов и нюансов, мягких переходов, бесшумных парений, длительных задержек на высоких полупальцах	the technique of shades/subtle shading and nuances, gentle transitions, silent flight/soaring, and prolonged/extended pauses on demi-pointe
партия, насыщенная стремительными и обильными прыжковыми виртуозностями	role, filled/replete with/featuring numerous/many ongoing and sweeping leaps demanding great virtuosity
этот пластический мотив	This movement motif (Here пластический means movement or motion)
Антиподом ее гипнотической пластике выглядит хрупкая прозрачность движений Сары Лэмб	The fragile transparency/crystalline nature of Sara Lamb's movements comes across as/projects/serves as/is the antithesis/the polar opposite to her hypnotic grace/hypnotizingly graceful movements
... в партерном ходе танцовщицы на глубоком приседании (напоминающем мужскую присядку)...	... in the parterre movements of the ballerina, which were somewhat reminiscent of the men's squatting position
Однако азарт, ловкость и легкость, с которыми танцовщик вывязывал петли навороченных па...	But the fervor/zeal/energy, grace/agility and ease/casual lightness with which the dancer untangled the spiral of the elaborate pas
... серию зыбких поз и летящих поддержек	... a series of fluid/flexible poses and flying lifts
Движение в современном танце обычно не заканчивается позой, позицией, жестом или фигурой	In modern dance, movement is usually/customarily/generally not limited to a pose, a position, a gesture or figure

### From Nora's Perspective

Since the algorithms governing usage in Russian and English are just as bafflingly intricate as descriptions of paintings or ballets are difficult to translate, Visson's approach of instructing by example is surely the best.

As stated above, this book is not only useful for people translating or interpreting about the arts. While there is certainly value in the subject-specific terminology the book provides, what I liked most was Visson's numerous demonstrations of how differently English and Russian speakers put things. As I went through the book I marked renditions that particularly impressed me with an A, M, or D, for translations involving terminology specific to art, music, or dance and G next to translation challenges that might come up in almost any text. I even marked one H, for history (I primarily translate Russian history, but I did not know that "В 1326 году при митрополите Петре кафедру главы Русской церкви перенесли из Владимира в Москву" would be translated as "In 1326 under Metropolitan Peter **the seat** of the head of the Russian Church was moved from Vladimir to Moscow").

The Gs certainly predominated. However, even though these G terms were not specific to the argot of the arts, they were still part of the stylistic realm within which most writing about the arts takes place. The point is: whether or not you anticipate having to translate articles about painting, music, or dance, there is still much you will be able to learn from this book.

The following table shows some of the examples I found most interesting and the categories to which I thought they best pertained.



Category	Russian	English	Visson's Commentary
Art	...треугольными масками белил	Triangular dabs of white...	мазок can be a <i>brushstroke of paint, dab, or daub</i>
Art	подготовительный рисунок	a figure study	
Art	элементы заливки кистью	a color wash with a brush	
Art	символы человека в его пространственном выражении	the three-dimensional representation of man on paper	
General	Особый путь русской гравюры	The Unique Development of Russian Engravings	Особый is not <i>particular</i> or <i>special</i> , but rather <i>unique</i> or <i>unusual</i> , and the ever-present word путь here is best rendered as <i>development</i> , certainly not as <i>path</i> .
General Music	В чем-то можно понять людей, около 11 часов вечера выходявших из зала, не дождаввшись окончания всего трех сцен из оперы ... (хотя это безобразие)	Though this is awful, one can sympathize with those audience members who leave the concert hall around 11 pm without waiting for the end of three—and only three!—scenes from [the opera]	<i>Though this is a terrible thing to do</i> translates хотя это безобразие. В чем-то можно понять людей is not the major point here. If placed earlier in the sentence, “without waiting for the end of only three scenes” does not work syntactically, and the sentence needs to be restructured.
General Ballet	Лучший французский балет последней двадцатилетия имеет все шансы украсить российскую сцену.	The best French ballet of the last twenty years now is poised for success on the Russian stage.	The best French ballet of the last twenty years now is poised for success/has every chance to succeed/is bound for success/(and will certainly be a valuable contribution/addition to) on the Russian stage.
Dance Music General	Мариинский спектакль сделан с любовью и качественно. Оркестр под управлением...	Under the baton of...	The Mariinsky production was created with love and great care/was executed on a high professional level... Качественно cannot be translated literally, and the sentence needs to be reworked. The idea is that the staging, and the resulting performance, are on a high professional level...
General Ballet	...это видно невооруженным глазом...	...that is clear to the untutored eye...	This expression is somewhat different from the <i>naked</i> or <i>unaided</i> eye, as <i>untutored</i> implies that the viewer is basically lacking in a knowledge of the art/skill in question, not that he requires practical assistance to understand a given performance.

“Невыразимое словами” is only the latest addition to Lynn Visson’s impressive bibliography. Amid her long career as a freelance interpreter for the U.S. Department of State, Russian> and French>English interpreter at the UN, and professor of translation, interpretation, and Russian literature, among other endeavors, she has found time to produce more than a dozen books of value to people in our field (or, in some cases, people interested in Russian culture and Russian or Uzbek cuisine). A two-part account of her career as an author was published in the [Fall 2015](#) and [Winter 2016](#) editions of *SlavFile*.

The easiest way to purchase this book is through [Russia-Online.com](#).

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Nora Seligman Favorov is *SlavFile*’s associate editor and a freelance Russian-to-English translator specializing in Russian history and literature. Her translation of the 1863 novel *City Folk and Country Folk* by Sofya Khvoshchinskaya is due out in early 2017 as part of Columbia University Press’ Russian Library series. She can be reached at [norafavorov@gmail.com](mailto:norafavorov@gmail.com).

Nora and Elana have been collaborating on translations since soon after they first met in 1999 at an ATA-sponsored workshop in New York. They rely on each other in deciphering some of the intricacies of each other’s native languages.

# WILL AMERICANS ENJOY FILMS FROM THE RUSSIAN STAGE?

Reviewed by Susan Welsh

***Eugene Onegin***, by A.S. Pushkin

Adapted for the stage and directed by Rimas Tuminas, Director of the Evgeny Vakhtangov Theater, Moscow

Founder of the Stage Russia HD film project: Eddie Aronoff

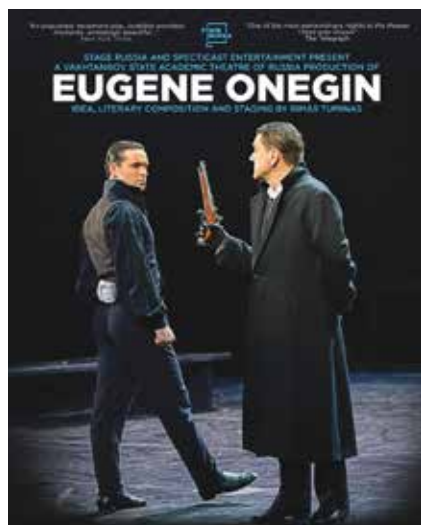
Cinematographer who filmed the stage production for Stage Russia HD: Aleksei Shemyatovskii

In Russian, with English subtitles. 3.25 hours



Stage Russia HD is an incredibly bold project, a wager that the answer to the question in this article's headline is "yes." It is bringing films of stage productions from Moscow's most famous theaters to English-speaking audiences abroad, "on the big screen," with subtitles. This, while relations between the United States and Russia have reached the lowest point since the breakup of the USSR, and without funding from either government, or from corporate sponsorship.

The project will bring eight plays to U.S. cinemas this season (September 2016 through June 2017). The first was *Eugene Onegin*, a three-and-a-quarter-hour film of a stage adaptation of Alexander Pushkin's novel in verse. The play has been selling out at Moscow's Vakhtangov Theater for three years and was wildly acclaimed by critics during a tour of London, Toronto, Boston, New York, and other cities two years ago. (Serena Davies, writing in the London *Telegraph*, called it "one of the most extraordinary nights at the theatre I've ever known," and Laura Collins-Hughes of *The New York Times* wrote that it was "arrestingly



The film's publicity poster shows the young Onegin (played by Viktor Dobronravov) and the older Onegin (Sergey Makovetskii) before the duel with Lensky. Credit: StageRussia.com

beautiful... an anguished, exuberant play with music and dance.")

But will the gamble on a film version of this and future plays prove justified?

I asked project founder Eddie Aronoff, an American who has been teaching English in Moscow for eight years, and he admits that "getting Westerners

in is tough." But he is nothing if not determined and optimistic. Although he claims not to know more than a few words of Russian, he got to know some people in the Moscow theater community and was enchanted by plays he saw. He approached theater directors with a proposal to film their productions for viewing in the English-speaking world, and they were thrilled. "The Russian theater community here in Moscow quickly embraced the concept and off we went," he informed *Russia Beyond the Headlines*.

Aronoff told me that what amazes him is that "the Russian theater directors have complete control. In London, Kevin Spacey is in charge of a theater, but he doesn't direct or write anything. In Russia, it's the theater director's vision from beginning to end, at least in Moscow. They're putting out work that is, at least in most of the theaters, 80-90% their own. It's so visionary!" And the Stage Russia HD project has drawn support not only from the directors of the relevant theaters, but from many other participants. "Everybody looks at this as a labor of love," Aronoff said.

Some people apparently are skeptical that even Russian émigré audiences in the United States would want to see a Russian stage play as a film. But the filming was so beautifully done by Aleksei Shemyatovskii and his six-camera crew that I can hardly imagine anyone being disappointed in that respect. And some American audiences, at least, have grown accustomed to enjoying Metropolitan Opera productions at the cinema ("Live in HD").

### A "Visionary" Production

Russian native-speakers who once memorized *Eugene Onegin* in school, will immediately perceive that this is not a stanza-for-stanza rendition of Pushkin's text. Indeed, it could not be, for a novel (and certainly not a novel in verse) is not a play. Director Rimas Tuminas said, in an interview for Stage Russia HD, "I am a devotee of the author's original text. Not adapted 'to a theme,' not changed 'because of...,' no





Vakhtangov Theater  
Director Rimyas Tumanis.  
Credit: StageRussia.com

editing, no rewriting. This is our fundamental principle. We remain, and we must remain true to it.” That’s not strictly true in this case. The play starts off in French, with an elderly ballet mistress instructing her young dancers—a scene not in the novel. The dancers become a kind of chorus, reflecting the dramatic events of the play. The

narration is divided among various characters, some invented for the purpose, like the retired hussar (played with great verve by Artur Ivanov), a character who does not exist in Pushkin’s novel. There are two Onegin and two Lenskys (one young and one older, looking back on what has transpired). The text is rearranged, starting with stanza XLVI of Chapter 1, and large portions are omitted. There is at least one instance where stanzas from a different poem by Pushkin are inserted (“Поэт и толпа”). Dancing, singing, mime, and even a dancing bear in the finale serve to dramatize the story for the stage. “We mainly used the principles of montage,” said Tuminas. “I mix emotion with word, word with light, light with smell, smell with a gaze. The beauty in Russian literature must be used, and that is what I am doing.”

Overall, I found it powerful and beautiful. Most of the acting was excellent, especially Eugenia Kregzhde (Tatyana), Sergey Makovetskii (the older Onegin), and Artur Ivanov (the retired hussar). The poetic delivery of the final interchange between Tatyana and the older Onegin, in which Onegin belatedly declares his love and Tatyana refuses him, was stunning, with more than one person in the audience weeping. To my surprise, nowhere in the play did Pushkin’s strict



A storm of agonized dancing after the death of Lensky. In the foreground are the older Lensky (played by Oleg Makarov) and the older Onegin (with pistol; Sergey Makovetskiy).  
Credit: Elena Saltevskaaya

rhyme scheme (aBaBccDDeFFeGG, known as the “Onegin sonnet form”) seem obtrusive or tedious.

I do have some quibbles: The play is too long. The celebration of Tatyana’s name day, in particular, seems endless, with songs to honor her from some fine singers and some dreadful ones. (Was that intended as satirical? If so, I fail to grasp the point.) The scene in which the Larins’ coach, en route to Moscow, meets a rabbit that prances about and then seduces their security guard, should have been cut, although I understand that there’s a Russian “in joke” about Pushkin and rabbits (there’s no rabbit in the novel). The shenanigans with the aging ballet mistress (she’s not in the novel), who keeps keeling over and eventually lies down and dies, also seemed pointless. The musical themes are repetitive.

But speaking to an elderly Russian-born woman as we left the theater, I asked how she had liked it. She was ecstatic and said that if the next film in the Stage Russia HD series (Chekhov’s *The Cherry Orchard*) does not come to our theater in Reston, Virginia, she will go “wherever it is playing; but I have to see it.”

## Future Plans

Films to follow *The Cherry Orchard* are listed at <http://www.stagerussia.com/program>, along with the cinemas where they will be shown, as this information becomes available. In future seasons, Aronoff plans to bring in films from other Russian cities, not just Moscow.

The project is in need of much more publicity. *Onegin* did well in cities where Aronoff’s team had “boots on the ground,” such as Chicago, Boston, and Denver, he told me. Local supporters posted flyers and got the word out. But the performance I viewed was poorly attended. I encourage *SlavFile* readers to spread the word, particularly to university Slavic Departments and the Russian diaspora. The cost for a university or a cinema to screen the films is very reasonable.

Before the end of 2016, Stage Russia HD will begin streaming Russian film productions with subtitles on university library streaming platforms, accessible for free to anyone with a university password. This project is designed as a teaching tool, initially featuring archival theater works and avant-garde productions. Eventually, Stage Russia HD will put up their own works, but for now, Aronoff says, he wants to let those works spread their wings “on the big screen.”

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Feedback is appreciated.

# AN ENGLISH-RUSSIAN (AND RUSSIAN-ENGLISH) DICTIONARY OF SPORTS IDIOMS

Vladimir Kovner and Lydia Stone

FROM LYDIA:

Vladimir Kovner and I met via email in 2005 when a colleague of mine and good friend of his, Tanya Gesse, discovered that he and I were both working on translating children's poetry between English and Russian. He immediately joined me in working on a presentation I had had accepted for the 2005 conference. We completed a very ambitious and highly satisfying (to us) project, which eventually resulted in our publishing two books each of bilingual or translated children's poetry. We have been collaborating on poetry and other translations ever since.

At the 2005 ATA conference the SLD held a session devoted to suggestions for the subsequent year's conference presentations. A member pleaded, in the name of all interpreters and translators who were neither U.S. born nor sports aficionados, for help with the sports idioms that posed a particular problem in interpreting into Russian for business and government meetings. I recall the mystifying phrase "call an audible" being cited as an example of such problems. Vladimir and I rose to this challenge, and gave a presentation on the subject in 2006 which has culminated in the preparation of a (mainly) *English Russian Sports Idiom Dictionary*, which is now ready to be published more than 10 years later.

I originally collected the English idioms and defined them using example sentences—with many collaborative phone calls and emails. Vladimir then took on the rest of the responsibilities translating the definitions, coming up with a variety of good Russian equivalents, translating the example sentences into Russian, making an exhaustive search for Russian sports idioms for our much briefer Russian-English section, having the work edited and re-edited, and creating alphabetical phrase and key word indexes, a necessity since the terms in the body of the text are grouped by sport.

In spite of the fact that, since 2006, Russians in general and Russian-born translators and interpreters have gained more knowledge of colloquial English and sports beloved in the U.S., I do not believe that the need to understand English sports idioms and extended metaphors based on them has abated in the slightest. For the presentation I just gave at the 2016 ATA conference, I collected 6000+ idioms from 9 months of newspaper reports about the presidential

campaign. I grouped these idioms on the basis of what realm of experience they had been drawn from. Sports

and games was by far the largest category (623), with more than twice as many different idioms as the category with the next highest number. Sports idioms evidently are used enough to be a significant issue for translators of the American press.

I will not assert categorically that American English uses more sports idioms than any other language, although I believe it. However, I can tell you this. In the English-Russian section of our dictionary we have 1010 English sports idioms, the great majority of which I would imagine almost any native speaker of U.S. English reading *SlavFile* (even someone as indifferent to sports as I am) would understand. Despite assiduous search, we only identified 112 Russian sports idioms, and more than half of these are in the categories of hunting, fishing, horse racing and card playing. This imbalance makes it impossible to find common Russian set phrases or understandable metaphors drawn from sports to correspond to the majority of English idiomatic usages drawn from sports, especially since many (probably the great majority) of those living in Russian speaking countries are unfamiliar with the rules and practices of two of the sports most popular in the US—American football and baseball, as well as golf, and some of the game idioms we have included (e.g., *do not pass go*, from the game of Monopoly).

Translation of English sports metaphors, like all translation, depends on understanding everything conveyed by the original usage (even if the translator decides certain aspects need not be rendered in the particular context). Understanding of any given usage frequently depends on recognition of the sport or game the metaphor comes from, since each sport is a world unto itself with its own laws and own metaphors based on the significance and function of particular actions within that world. Consider these terms found in multiple idioms from multiple sports and used frequently in general discourse.



**Swing:** *Swing for the fences*--attempt to achieve the most spectacular success at the expense of diminishing chances for moderate success, from baseball. *Come out swinging*--from the first moment immediately engage in hostile confrontational behavior, from boxing. *Improve his swing*--better his technique or approach to a task, from golf. Or a more complicated example where an additional use of the term is involved in a sports metaphor: [A named state] *will not have to retire its jersey as a swing state.* *Jersey:* identifiable badge or membership in a sports team, especially football and hockey. *Retire one's jersey*--give up self- or public identification as belonging to a group. *Swing state* – a U.S. state that does not vote consistently for one particular party in the presidential elections.

Another problem I can foresee from my research is the use of extended metaphors based on [one and frequently more than one] sports idiom and sports situation. Here are some examples: 1) *A couple of yards from the goal line and he takes a knee on third down.* 2) *In seeing red, the bull became obsessed with it while the matador stepped deftly aside.* 3) *It's the bottom of the ninth and one team is down by 10 points. Is that team going to say, "Okay we'll go home—game over?"* 4) *She is like a gymnast on a balance beam managing to stay within the legal parameters without losing footing.* 5) *Platform fights are like the fourth game of the pre-season—the stars*

*don't play and the score doesn't count.* 6) *This was the world series of politics and the people who should be nervous were the players—I was just the umpire.*

Of course, no dictionary could possibly foresee and include usages like these, though translations of analogous ones appear in our Russian sentence translations. I think all the Russian native speakers who find such metaphors difficult to understand should find the nearest sports fanatic and persuade him (her?) to act as a consultant.

FROM VLADIMIR:

Now that our *Sports Idiom Dictionary* has been completed it's easier to observe several patterns of idiom translations from one language into another. I will first address the English idioms that we translated into Russian, since they make up 90% of the entries.

Let's start with **the ideal situation:** when we can find a Russian idiom that is virtually a (sports-related) analog for the English idiom (call this the first pattern). **The second pattern** occurs when we can identify a Russian idiom with a quite different literal translation that conveys the same meaning as the English one.

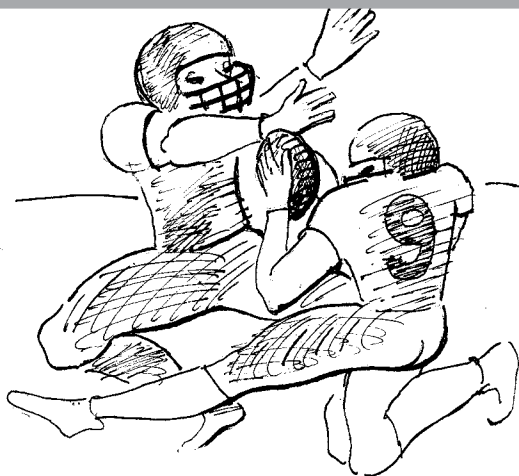
Below is an example that provided an opportunity to use both patterns (although the second idiom in the sentence is not from sports).

**Game is (not) worth the candle, the:** (old proverb) something is (or is not) worth the amount sacrificed to maintain it. *Игра стоит (не стоит) свеч;* овчинка выделки не стоит. *I have been killing myself to impress my boss. When it is time to hand out bonuses, I will see if the game has been worth the candle.* Я работал как зверь, чтобы произвести впечатление на босса. Когда придёт время получать премии, посмотрим, стояла ли игра свеч.

More examples of the **first pattern:**

**Iron man:** the strongest or most talented member of a team or group. (Original meaning is a male athlete of remarkable endurance.) *Железный человек:* человек, за/с которым чувствуешь себя, как за каменной стеной. *We always let Rob present the closing argument. He is the iron man of our law firm.* Мы всегда поручаем Роберту представить на суде наши заключительные аргументы. За ним мы как за каменной стеной.

**Play cat and mouse:** to toy with someone in one's power for one's own amusement, frequently out of sadistic motives. *Играть в кошки-мышки с кем-либо;* играть кем-то, как кошка с мышкой (используя свою власть, часто из садистских



## SPORTS IDIOMS: ENGLISH-RUSSIAN & RUSSIAN-ENGLISH DICTIONARIES

1010 ENGLISH &  
112 RUSSIAN IDIOMS

Vladimir Kovner & Lydia Razran Stone



побуждений). *He began to suspect that the immigration agent was not trying to help him, but merely playing cat and mouse with him.* Он начал подозревать, что иммиграционный агент вовсе и не пытается ему помочь, а просто играет с ним в кошки-мышки.

**Take the bull by the horns, to:** to confront some problem or difficulty head on. Взять быка за рога.

*It's time to take the bull by the horns, and confront our neighbor about his noisy parties.* Пора взять быка за рога и сказать нашему соседу всё, что мы думаем по поводу его шумных вечеринок.

Additional examples of the **second pattern**:

**First catch your rabbit, then make your stew:** be sure you have the prerequisites for achieving something before you make elaborate or public plans for the achievement. (пословицы) Не говори <гоп>, пока не перепрыгнешь; не дели шкуру неубитого медведя; цыплят по осени считают. *He hasn't even asked her to go steady, and she is already deciding what to name their children. Doesn't she know that first you have to catch your rabbit and only then make your stew? Он ещё не предложил ей постоянно встречаться, а она уже решает как назовёт детей. Неужели она не знает пословицу: "Не говори «гоп», пока не перепрыгнешь!"*

**No pain, no gain:** there is no progress without suffering. (Посл.) Без труда не вытащишь и рыбку из пруда; без труда нет плода; не добьёшься успеха, если не тренируешься / не работаешь упорно, до боли в мускулах; только потом и кровью можно добиться успеха; (посл.) хочешь есть калачи, не лежи на печи.

*Yes, eating 67 hot dogs to win the prize gave me a stomachache, but no pain, no gain.* Да, я съел 67 сосисок и заработал приз и боль в животе. Как говорят: "Только потом и кровью добьёшься успеха".

**Neither hide nor hair:** no trace or evidence of something lost, missing, or absent. Ни слуху, ни духу; ни следа. *We've seen neither hide nor hair of our son for three months.* Уже три месяца от нашего сына – ни слуху, ни духу.

We have quite a few examples of the **third pattern** found when some idiomatic terms are taken from the English language and adopted by Russians without changing the form and pronunciation but just transliterating the word or phrase. This pattern doesn't exist in translation of Russian idioms into English for the simple reason that Americans have not borrowed any Russian sports terms. At least we couldn't find any examples.

**Time-out:** suspension of activity or participation. Тайм-аут; короткий перерыв; короткая остановка (игры); простой (из-за ремонта). *When my grandson misbehaves, he must take a time-out in his room.* Когда мой внук плохо себя ведёт, ему приходится в наказание сделать перерыв в игре, и *пересидеть какое-то время в своей комнате.*

**Hit:** success. Хит; что-то/кто-то, производящее/-ий впечатление; то, что / тот, кто имеет успех. *My first boyfriend was not a hit with my parents.* Мой первый ухажёр не произвёл большого впечатления на моих родителей.

**Hat trick:** three wins in a row. (Comes originally from cricket.) Три выигрыша подряд; хет-трик. *Everyone was holding his breath, waiting to see if the racehorse would pull a hat trick.* Все затаили дыхание в ожидании, выиграет ли эта лошадь третьи скачки подряд.

There are more examples of this kind of pattern, e.g., photo finish – фотофиниш; marathon – марафон; sprint – спринт; killer instinct – инстинкт киллера; false start – фальстарт.

We have one funny example of an English word entering the Russian language but in the process changing its meaning.

Всё хоккей! (Вариация фразы "Все ОК!"): все в ажуре, все в порядке, все хорошо и т.п.

**Everything is hunky-dory!** Наш сын пришёл из школы с подбитым глазом и на мой немой вопрос бойко сказал: "*Всё хоккей!*" *Our son came home from school with a black eye and when I looked at him questioningly, simply said, "Everything is hunky-dory!"*

Finally the most wide-spread pattern we have used for translation occurs when we cannot find any Russian idiom with the same meaning as the English one. In such a case instead of direct translation, we try to convey in Russian the meaning of the English as closely as possible in a form consistent with the example sentence. This happens quite often when a sports term or the sport that gave rise to it virtually is unknown in Russia, e.g. baseball, American football, golf.

**Sudden death:** a procedure for settling a tie. In a sudden death overtime, the first team to score wins the whole game, and the other, of course, loses. Выигрыш ничейной игры игрой до первого очка, гола; решить что-либо (спор) одним подбрасыванием монеты.

*In case of a tie in the spelling bee, the winner will be decided by "sudden death" overtime.* Если в первом раунде конкурса на знание орфографии не

выявится победитель, соревнующимся задают дополнительный вопрос, и тот, кто правильно ответит первым, побеждает.

**In the ballpark:** approximately. Приблизительно; примерно. *The car costs in the ballpark of \$40K.* Этот автомобиль стоит примерно 40 тысяч долларов.

**Play hardball, to:** to behave aggressively and ruthlessly. Вести себя агрессивно; быть безжалостным; (погов.) идти по трупам. *He seems like a sweet guy when you first get to know him, but if you ever cross him, you find that he has no problem playing hardball.* На первый взгляд он кажется приятным парнем, но стоит сделать что-то против его интересов, то немедленно обнаружишь, как он без всяких колебаний становится страшно агрессивным.

Naturally, translating idioms from Russian into English involves the same patterns of translation, e.g.

**The first pattern:**

Почивать на лаврах: быть удовлетворённым своими прошлыми достижениями и успокоиться на этом. **Rest on one's laurels.**

Почивать на лаврах нам нельзя. Впереди - *слишком много нерешённых проблем.* *We cannot allow ourselves to rest on our laurels. There are too many unsolved problems ahead.*

Как красная тряпка для/на быка: кто-то/ что-то, что выводит кого-либо из равновесия / страшно раздражает. **Like a red rag (flag) to a bull.** Её появление всегда действовало на меня как красная тряпка на быка. *For me her presence was always like a red rag to a bull.*

**The second pattern:**

Отбросить коньки (жарг.): умереть; (жарг.) отбросить копыта, отдать концы; сыграть в ящик. To die; **kick the bucket; to cash in one's chips.**

*(Из Интернета) Медицина в нашем провинциальном городке была на уровне каменного века. Не мудрено, что он отбросил коньки сразу после операции. In our provincial town, medicine was at a Stone Age level. No wonder, he kicked the bucket right after the operation.*

Рыбак рыбака видит издалека (посл.): единомышленники—люди, одинаковые по происхождению, по духу, по интересам тянутся друг к другу. Эта пословица часто употребляется в отрицательном смысле. **Birds of a feather flock together; it takes one to know one.**

Куда бы ни поехал мой брат, он мгновенно знакомится с какими-то подозрительными личностями. Рыбак рыбака видит издалека. *Wherever my brother went, he immediately met up with suspicious characters just like him. Birds of a feather flock together.*

**The fourth pattern:**

Ход конём: умное, хитрое действие. **Shrewd move.**

Наш босс сделал ход конём, сделав своей помощницей женщину, которая вечно с ним спорила. План удался: с такой же страстью она стала защищать его интересы. *Our boss made a shrewd move when he appointed as his assistant the woman who was always arguing with him. His plan succeeded: she put the same passion into protecting his interests.*

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## ARE YOU PLANNING ON (OR EVEN THINKING ABOUT) TAKING THE ATA CERTIFICATION EXAM?

We highly recommend John Riedl's article on taking the Russian-English certification exam, which will be helpful for candidates working in any Slavic language pair: <http://atasld.org/sites/atasld.org/files/slavfile/spring-2016.pdf>, page 22.

See page 5 of this issue to learn about THE SLD CERTIFICATION PRACTICE GROUPS being formed.

## ARE YOU AN ATA-CERTIFIED TRANSLATOR INTO OR OUT OF A SLAVIC LANGUAGE WHO HAS THE TIME AND INCLINATION TO HELP OTHERS PLANNING TO TAKE THE EXAM?

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