

Eats, Shoots & Leaves Britain for Russia

Lynne Truss' bestseller translated into Russian

Natalie Shahova

Some books there is no use to translate. Great efforts and lots of highly qualified labor were wasted. Russian reviewer of Natalie Shahova's translation.

Natalie Shahova has done a splendid job: I haven't for a long time read an English book without remembering that it was a translation! I've got an extraordinary pleasure from the text itself to say nothing of its useful and interesting content! Another Russian reviewer of the same work.



(<http://groups.yahoo.com/group/ruslantra/>), including my daughter (who is a simultaneous interpreter), were shocked by my plan. They kept telling me that a Russian reader competent enough in English to be interested in samples of bad English punctuation would prefer to read Lynne Truss' original text. This point was also repeated in some postings on the Russian Internet devoted to my translation of the book.

However, after the translation was published, my friends changed their opinion and conceded that I had managed to do a good job. Some favorable references have also appeared on the Internet. Some readers, for example, have said that they would not have made the effort to read the original (as their imperfect command of English would have made that laborious) but have read the translation with pleasure and learned a great deal. So for their sakes I feel that my efforts were worthwhile, despite those others who have deemed their product useless.

While some readers laugh at the very idea of translating anything in this book, others are angry with me for blindly copying the original without trying to localize it. Oddly, they seemed to have expected me to replace all the

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I received *Eats, Shoots and Leaves* as a New Year present from my daughter. She told me: "I am sure you will like it. This woman is as crazy as you are" (referring to the fact that I go mad when I see mistakes in newspapers, ads, and other such items). I did like it. Indeed, I felt I must translate it, and so I did. Some of my Russian colleagues from the Ruslantra mailing list



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From the desk of the division assistant administrator

P. Elana Pick



Greetings!

Good news: springtime is upon us and days are getting longer, giving us more hours of daytime to work and, I hope, contribute to our Interpreter's Column! Yes, it is official now, we do have an Interpreter's Column. When we dug into our archives we found a number of articles written by our "half & halves" and published in the SlavFile over the years. These articles have great practical value, and you can find them on the Additional Resources page of the SLD website. The box on page 9 contains more information on the specific articles.

In response to our request for input in my last column, many of our colleagues wrote to us, and some of them are working on articles to be presented in future SlavFile issues. In fact, our next (summer) issue will have an interpreting focus and feature a number of articles by well-known and expert Slavic interpreters.

In the current issue, we present a "day in the life" feature written by someone relatively new to the profession, one of my all-time best medical interpreting students, who is just starting her interpreting career in New York. Her article, directly and indirectly, poses questions that we thought would be useful to address in subsequent columns. Where do you go to become a professional interpreter and to get trained in the field? What do you do to stay fit and in good shape, professionally, emotionally, and physically? (After all, it is not easy to stand on your feet for 6 to 8 hours in front of the jury in a court room, or to interpret at the UN Criminal Tribunal, or to run/drive around from one assignment to the next.) What other professional associations/societies are there to help interpreters hone and tune up their skills? Where is our market: government agencies, global corporations, international organizations, nonprofits, courts, hospitals, or community services? How do we tap into this market? What new opportunities are out there for Slavic language interpreters? Discussions of all issues affecting interpreters of Slavic languages are welcome, from life-and-death ethical issues to where to put your coat. Interpreting glossaries are also very much encouraged.

I foresee that in each issue my column will contain some introductory material and/or administrative information and then will present our featured interpretation article. In addition to soliciting articles, we are also asking readers to propose titles for this column (puns welcome). A suitable prize will be awarded to the reader whose proposal is selected.

Please send your submissions, suggestions, and comments to Elana Pick at creativeserv@att.net and pick.ep@gmail.com.

OFFERS OF WORK FROM EMPLOYERS AND CLIENTS ARE PUBLISHED FREE

ADMINISTRIVIA

Becky Blackley

Greetings to all SLD members!

Spring. How wonderful it is to just type that word. As I write this column, spring is still a long way off, but it is a pleasant reminder that warmer days are ahead. I certainly hope all of you have had a cozy winter and are now ready to spring forth with renewed energy.

I hope you are enjoying reading about the various events at last year's ATA Conference in San Francisco. Planning for this year's conference in Orlando is well under way. In particular, we are looking for a volunteer to make arrangements for the SLD banquet. It would be particularly helpful to have someone who lives near enough to our Walt Disney World Resort hotel (the Hilton) to be able to personally visit potential locations. However, we might not have a member nearby, and this isn't absolutely necessary. If you are willing to take on this task, please e-mail me at beckyblackley@starband.net. If you have any suggestions or ideas about the banquet (or anything else), you can share them on the SLD blog:

<http://www.broadreach.biz/russianblog/resources.html>.

In my last column, I helped you clean up your computer desktop. (You're on your own for spring cleaning in the rest of your house.) In this column, I thought I'd cover some things that have minimal practical value, but are good for your soul. Consider this column a spring "pick-me-up."



The Care and Feeding of the Computer— Basic Tips and Tricks for Translators

#2: Looking Good for Spring and Other Seasons

One of the things that I like to do to minimize the monotony of looking at the same old computer screen day after day is to change the appearance of the desktop and the toolbars and taskbars. I do this on a monthly basis and find it a refreshing change.

Let's start with the desktop, since you have that nicely cleaned up. I'm sure many of you have a photograph on your desktop. I take a lot of photographs and have trouble deciding which one to use, so now I change them every month. One of the things I don't like, however, is having the shortcut icons on top of the photograph. It ruins the appearance of the photograph and makes the icons hard to read. So I reduce the size of the photograph and place the shortcut icons around it.

Bitmaps (.BMP) files, JPEG (.JPG) files, and Portable Network Graphics (.PNG) files can be used for your desktop image. JPEG files seem to be the best, especially if you want to enlarge them. Horizontal photos will probably fit your screen better, but vertical photos can be used. If you need to resize the photo, use whatever photo processing program you have (such as Adobe Photoshop). The desktop images pre-installed on your computer are all horizontal photos, 800 x 600 pixels in size. I resize horizontal photos to 1067 x 800 pixels for my large desktop monitor and to 764 x 500 pixels for the smaller screen on my laptop.

To add your photo, go to Start>Control Panel>Display to bring up the Display Properties window. On the "Desktop" tab, use the "Browse" button to locate the photo you want to use. For position, choose "Stretch" if you want it to fill the entire screen or "Center" if you want to put your desktop icons around the image. If you have opted to have space around the photo for your desktop icons, you can change the background color to complement your photograph. Click on the arrow next to "Color," and select one of the colors shown, or choose "Other" to customize the background color. (See Figure 1.) Click "Apply."

To change the appearance of the taskbars and toolbars, click on the "Appearance" tab. If you choose "Windows XP style," you will have only three color options. However, if you choose "Windows Classic style," you will find lots of color combinations. (See Figure 2.) Some schemes have larger type fonts and two (Plum and Marine) will change the color of the "sheet of paper" on which you type. You can further customize the colors using the "Advanced" button.

If you want to change or personalize your screen saver, go to the "Screen Saver" tab. Keep in mind, however, that screen savers, especially slide shows, can use up a lot of

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Figure 1: The Desktop tab—Select the desktop photograph, its position, and background color

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memory, so you may not want to have a screen saver. When you are done, click “Apply” and “OK.”

If you don’t have photographs of your own, you can find some on your computer in the following locations:

1. **C:\My Documents\My Pictures\Sample Pictures** (Select View>Thumbnails to see them.)
2. **C:\Program Files\Microsoft Office\ClipArt\Pub60COR**

First choose View>Details and sort them by type (double click on the word “Type” at the top of the column). The bitmap images will be the first ones on the list. Then change the view to thumbnails and look through the BMP and JPG files. You will find both photo images and drawings that can be used on your desktop.

3. **C:\Windows\Web\Wallpaper** (both BMP and JPG files, all 800X600 pixels)

These are the ones in the list on the “Desktop” tab of the Display Properties Window. Other wallpaper bitmaps are in the main C:\Windows directory.

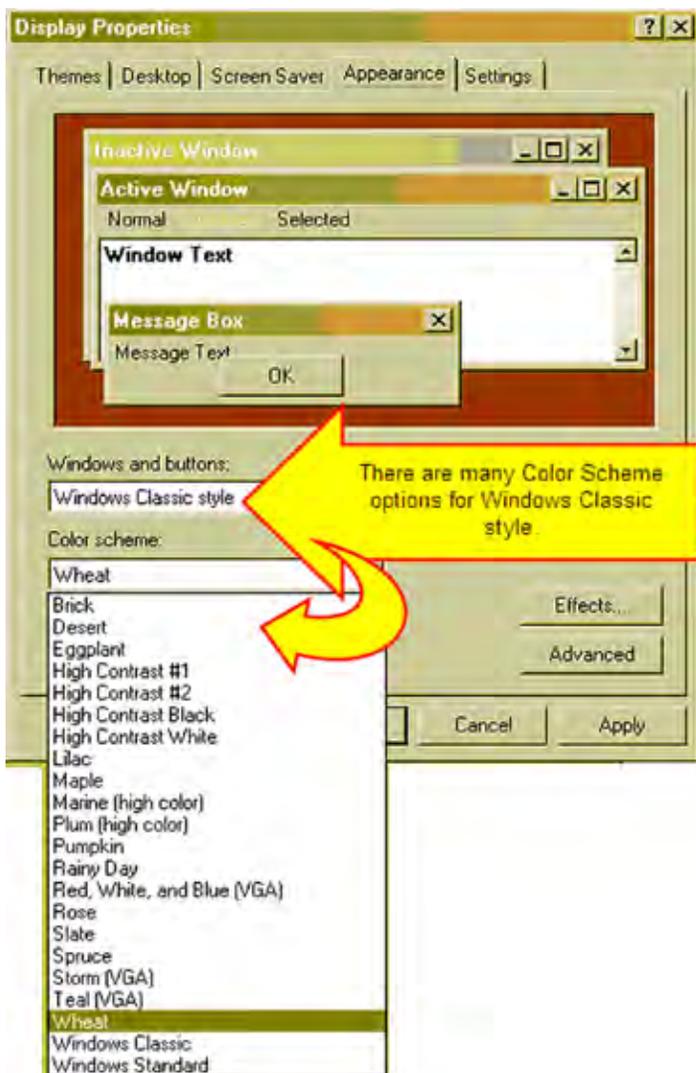


Figure 2: The Appearance tab—Choose the style and color scheme

4. The **Microsoft Clip Organizer** in MSWord

From the Word “Insert” menu, choose Picture>Clip Art. A panel will open up on the right side of the screen. In the “Search in” box, select “Microsoft Office Online” under “Web Collections.” In the “Results should be” box, select “Photographs.” Right-click on the picture you want and select “Make available Offline.” In the “Copy to Collection” box, choose “[Your account name]>My Documents>My Pictures” or create a new folder if you wish. Click OK, and it will save the photo to the folder.

5. If you search your computer for all JPEG files (search for *.jpg), you will find what is available on your computer. You’ll be surprised how many interesting images there are.

I hope this will help liven up your desktop and put a smile on your face as you start a new day looking at a fresh new photograph with new theme colors.

I wish you all a happy spring!

Becky

IS IT TRUE WHAT THEY SAY ABOUT INTERPRETERS AND TRANSLATORS? SF READERS: HERE’S A CHANCE TO PARTICIPATE IN CRITICAL PSYCHOLOGICAL RESEARCH

We have seen a number of statements about the personality differences between interpreters and translators. Many of these make sense on the face of it, but, to our knowledge, there has never been even a small-scale empirical study of these differences. Soon, with your cooperation, there will be one.

Here (<http://www.kisa.ca/personality/>) is a link to a short online version of the Myers-Briggs personality test; it takes less than 10 minutes to answer the questions and the computer scores it for you. With a sample of one, results seem to accord nicely with intuitions and with the results of much longer tests; furthermore, each question allows a middle-of-the-road option. We ask anyone with 10 minutes to contribute to resolution of this critical scientific issue to take the test and send the results to us designating whether you are primarily a translator or interpreter. If you are what Elana Pick calls a “half & half,” please indicate which activity you find more enjoyable. Send the results as anonymously as you can contrive (or send them from your own email and we promise to ignore the name) to lydiastone@verizon.net or on a postcard or letter to Lydia Stone, 1111 Westmoreland Road, Alexandria VA 22308. If we get sufficient responses, we will publish results in the next issue of SF.

EATS, SHOOTS & LEAVES *Continued from page 1*

English examples with Russian ones. This would have been especially difficult in the chapter devoted to the apostrophe (a punctuation mark virtually unused in the Russian language), but it would have been nearly as weird for all the remaining punctuation marks Truss discusses, as the Russian rules greatly differ from the English ones (a subject I address in the 16th issue of *Mosty*, a Russian journal of translation), so that no example could have been rendered in Russian without changing the rules they are meant to be examples of, thus creating an absolutely new book—a book about Russian punctuation (which, by the way, I now dream of writing).

Strangely enough, even the publishers of *Eats, Shoots & Leaves* expected that the examples in the translated book would be in Russian and refused to give me an electronic copy, which would have saved me the effort of typing in all the examples—a waste of my time and something that created the danger of additional mistakes (beyond those lovingly collected by Lynne Truss).

The next serious problem I encountered was caused by the original title. As everyone knows, most puns are untranslatable. So I chose to use for my title another very famous Russian pun that involves a phrase with two different meanings. Depending on the placement of a comma, the phrase in question can mean either that a prisoner must be executed without mercy or, on the contrary, pardoned. This of course explains the picture on the cover of the translated edition.

Getting the English examples in electronic form wasn't the end of my work with them. In order to make them useful to the Russian reader, I had to understand what the author of every phrase was trying to say, the nature of the punctuation error it contained, and how it could be corrected to convey the intended meaning. I assumed most English native speakers reading the original would understand all of this immediately (at least those who would bother to read *Eats, Shoots & Leaves*), but—as you all know—a small misprint can make a text completely incomprehensible to a foreigner. I also had to deal with references to and quotes from various well-known English phrases that I simply did not recognize as at that point I had never visited Britain. So I had to embark on a number of complicated and amusing pieces of detective work.

In fact, I found that some of what puzzled me was not clear even to native speakers of English. While I was working on the translation, I collected all the riddles I couldn't solve myself in a special table, every row of which included the original fragment and the nature of my confusion. Some of the rows—as always happens—were later deleted: with time, every translator independently figures out some of the puzzles presented by a book he or she is translating. However, about a dozen problems still required the help of a native English speaker. I asked several friends from the USA and GB and was surprised to find that their decisions were not always unanimous. For instance, when I asked what

trousers reduced meant, I got two answers. One person said: “*Reduced* here means reduced in price.” But another wasn't so sure: “*Trousers taken up* or *taken in* refers to reducing either the length or waist of the trousers. I have not heard *trousers reduced* but think it must mean one of these.” Another difficulty was caused by all these *cream teas* and *Coastguard Cottages* totally unknown to most Russian readers. I gather that many of the British realities are equally unfamiliar in the USA. However, British authors seem to ignore the fact that whole nations of readers come from cultures that do not share all words and phrases with them and leave these readers to figure things out for themselves. In Russia, we have a different tradition and try to clarify everything that is not commonly known, whether it a geographical name or the name of a writer.

So first I asked my English-speaking friends, for example, whether the person who *shot, himself, as a child* was still alive, and then spent hours and days investigating hundreds of places and people mentioned in the book. Whenever I failed, Eugenia Kanishcheva, my strict editor, continued the research. We created an **Appendix to the Russian edition**: a list of persons mentioned in the book with dates of their lives and a short description of their activities, such as: *Donald Barthelme (1931–1989), American writer*. The list includes more than a hundred persons and we managed to find information on all but three of them: Cecil Hartley, Paul Robinson and Thomas McCormack.

The book incorporates a large number of citations provided to illustrate either the punctuation pattern of an author or his/her attitude to the subject. As I didn't dare to offer my own translation of all these English writers from William Shakespeare to Gertrude Stein and from Charles Dickens to Peter Cook, I searched for some nice Russian translations of the cited fragments. It was a rather difficult task, as in most cases I had to look through hundreds of pages in order to find the translation of the particular paragraph referred to by Lynne Truss.

Since I have a PhD in math, I am especially interested in numbers. So one of the questions that intrigued me was the mystery of 131,400. Ms. Truss cites Bernard Shaw (who once led an effort against the second “b” in the word *bomb*):

I can scribble the word “bomb” barely legibly 18 times in one minute and “bom” 24 times, saving 25 percent per minute by dropping the superfluous b. In the British Commonwealth, on which the sun never sets, and in the United States of North America, there are always millions of people continually writing, writing, writing ... Those who are writing are losing time at the rate of 131,400 X x per annum.

I understand the source of all numbers mentioned in the above paragraph, except that of 131,400. This was one of the questions I had to address Ms. Truss personally (unfortunately, getting in touch with Mr. Shaw was not an option). However, it turned out that there is an area where

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Increasing Translation Efficiency

Tom Fennell



I am fairly new to translation, but have found myself able to achieve what I have learned are very high levels of productivity as measured by words per minute. Let me share a few of my thoughts and practices that I believe contribute to my productivity. Some may seem obvious, others not. As they say: "Take what you like, throw out the rest!"

- 1. Specialize** – Some find it boring to translate the same type of texts all the time, but one can definitely gain efficiency this way. If you translate medical texts one day, banking the next, mining the third, and legal on the fourth, you will take a huge productivity hit for the first ten years of your translating career. Eventually you may turn into an all-around wonder, but you may not. Better to focus on banking and then add legal, then gradually mining, then medical over a period of several years.
- 2. Immerse** – The only way to obtain the large vocabulary needed for non-lookup rapid translation is through long-term immersion in the non-native language. I think 10-15 years is the minimum. And I don't mean exposure, I mean immersion, where your primary language of discourse on a daily basis is the foreign language. If you haven't had this opportunity, the most important thing is: don't beat yourself up. High productivity levels may just be beyond your reach, but **that doesn't mean you can't be a better translator into your native language than even highly productive non-natives.**
- 3. INVEST IN YOUR TYPING SKILLS** – I began formal typing training at age 12 and had another year's training at age 15. It has paid great dividends. Don't be afraid to start late. I started typing in Cyrillic at age 32, and while my speed is much lower, the skill is still extremely useful. In addition to Miss Mavis Beacon, there are numerous programs, free and for pay, out there to help you with both English and Russian typing. Take a year to devote 15-20 minutes 3-4 times a week to typing skills, especially if you are not already touch typing.
- 4. Consider Voice Recognition** – If your system just isn't built for high-speed typing, you may want to seriously consider voice-recognition technology, which is getting better and better every year. Be aware that your productivity will take a short to medium-term hit, so don't try switching over 100% right away. Also be aware that you should have a new computer and buckets of memory for it to work best.
- 5. Seek Out Long Files** – Every time you start a new file, you get slowed down by administrative and format-

ting issues, especially if a change in terminology is also involved. Seek out clients who have longer pieces, and adjust your pricing to charge more for short work.

- 6. Schedule, Prioritize and Sit** – We all need breaks, but try not to have more than 2 main work periods during the day. Every time we break, it takes time to get our concentration and efficiency up to speed. If you work for an hour, run errands for two hours, work for 90 minutes, have lunch and a nap, work two hours, engage in business and errands, have dinner, then work for 2 hours, your productivity will most likely be low. If you work in the morning for 4 hours, have lunch and a nap, then translate for 2 hours, have dinner, then finish personal business and entertainment, you will be more productive. I of course usually honor this rule in the breach!
 - 7. Use a Translation Environment where Appropriate** – These days, a translation memory program (e.g., Trados) is part of a suite of programs called a "translation environment" (e.g., Trados + Multitran + WinAlign). Translation memory usage can dramatically improve productivity in a repetitive text, or one similar to texts in the memory. However, if a text is a near-zero match, it can actually be faster to translate without it, since there is a 3-8 second hit for each segment processed through the program. You can align the file and its translation later to make sure it is in the memory.
- A translation environment program can also be very useful if a document has complex formatting that is hard to replicate. Translation environments also have well-developed terminology management and concordance functions, which can greatly aid in both terminology consistency and speed of entry.
- 8. AUTOTEXT** – MS Word has an autotext feature. In earlier versions it would automatically detect an entry and fill it in. However, if you have a large autotext list, this can lead to many false entries. Thus in Office 2008, it was made less automated and converted into the "building blocks" feature (Insert/Quick Parts menu). Still, all you have to do is press Alt+F3 to enter a phrase (with a code such as "vup" for "using the established procedures") then you type vup +F3 to enter the phrase. Important tip!: I use the code in Russian (vup for "в установленном порядке," **rather than "uep" or something else based on the English**) – it's easier to see the source than to remember the translation.

This function can save a serious amount of time and boredom with repetitive long phrases, which are not full sentences (and which the translation memory program doesn't catch). This is true especially if, like me, you haven't yet mastered terminology management technology in the translation environment program.

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INCREASING TRANSLATION EFFICIENCY *Continued from page 6*

- 9. Learn Finger Macros** - We probably all know Ctrl+c for cut and Ctrl+v for paste, but there are many more finger macros out there, both for MS Office and for translation environment programs like Trados, Word-Fast or Déjà Vu. Do you know your Trados Alt+del and Alt+ins? They give you a definite speed advantage over a mouse. It may be just seconds, but when you're clicking hundreds if not thousands of times a day, it definitely adds up. An added bonus: as bad as the keyboard is on your carpal tunnel, the mouse is even worse for your arm, shoulders, and even back (believe me, I know from hard experience!).
- 10. Use Multiple Screens** - Best of all are three regular-sized screens (19") or two or more even larger screens. Providing that you have the proper video card, both Windows XP and Windows Vista allow you to use multiple monitors. See <http://www.microsoft.com/windowsxp/using/setup/hwandprograms/monitors.mspx>. Another trick: the third video outlet on many computers (video cards) may be a DVI output, which may be either mixed analog/digital or pure digital. If it is digital, you will not be able to use an analog VGA monitor with it. You will need to use a digital monitor. The good news is they don't cost much more these days. Having multiple resources open does more than just save time spent clicking - more importantly, the mind is not distracted from the translation issue by having to focus on the physical retrieval of information.
- 11. Judge** - Not every text requires perfection. Often "good enough" really is good enough. Quality is the combination of objective standards and client expectations. The art of being a highly productive, high-quality translator is learning to distinguish between "this could be better," "there probably is something better," "this should be better, but it's probably the best there is," "this is just not good enough," and "this is okay, but there's probably something better and I want to find it, because it comes up regularly."
- 12. Share** - If you come up with a translation for a difficult term, put it in a collaborative dictionary (for Russian, the best place is Multitran). You'll forget about it and be very happy when you find it under your own name later. And there must be a translation god/muse who will reward you with good translation karma for these deeds, bringing clients, further inspiration, and flocks of admiring and grateful colleagues at translation conferences with attendant client referrals.
- 13. Conferences** - Utilize those conferences! Make a presentation and you'll find yourself making all kinds of useful contacts who can help you get out of a bind with a project or just with terminology. Better to talk for 30 minutes with an oil drilling expert than spend 4-6 hours researching guesses on terminology. Of course, you must be ready to reciprocate!
- 14. Most important - have a good work-life balance** - People who work too much neglect other areas of their lives. This tends to cause internal and external chaos that distracts and dampens productivity. A person sitting at a desk 10-12 hours a day may actually not accomplish more than the person sitting 6-8 hours. For us translators, especially those working at home (most of us), it is especially important to exercise. Take care of yourself and your loved ones, and enjoy life - your career will benefit too!

Tom Fennell has a Master's degree in Russian history from Harvard. He lived in Russia from 1989-2007, working in the travel industry until moving into translation in 2004. He has worked as a staff editor and freelance translator for Baker & McKenzie's Moscow office since 2005.

EATS, SHOOTS & LEAVES *Continued from page 5*

I am more of a stickler than the current papal grammar authority - Ms. Truss' answer to my question about the mysterious origin of this number was simply: "I don't think it matters." But I believe numbers do matter! No less than commas and semicolons in fact!

The translation of this book took about 9 months (a duration strangely similar to some other periods in my personal life), and these were very happy—though difficult—months. I read a great deal and learned a great deal about English literature and the British lifestyle. It was a relief to know that there are people who care about punctuation as much as I do. I am very fond of dry humor, of which this book is full, and enjoyed the challenge of conveying it to the Russian reader.

My main reason for translating this work was the pleasure it would give me, rather than the expectation of financial success. One might guess that a book on English punctuation would not become a bestseller in Russia. And one wouldn't be wrong. Even though it was included on the short list for the *Unicorn and Lion* award for the best

Russian translation of British literature, cosponsored by the British Council, fewer than fifteen hundred copies have been sold so far. And its presence on the bestseller list at russianbookstores.com—I am afraid—is due purely to the fact that they have sold one or two copies of this book, while many other titles they stock have never been ordered at all.

The funniest thing about this translation is that it is purportedly included among the top five non-fiction books Brits are most likely to own but are unable to finish. Actually—according to a survey published in *The Independent*—this distinction is held by the English original of *Eats, Shoots & Leaves*, the translator of the British article into Russian used the title of my translation instead of the translation of Truss' title to refer to the British book, which made the matter really confusing.

Natalie Shahova received her degree from the School of Mechanics and Mathematics of Moscow State University, and is currently the head of the EnRus translation agency specializing in topics related to computers. She is the author of many publications relating to translation. Natalie may be reached at translation@enrus.ru.

Translating Court Forms: Lessons Learned

Presentation by Emma Garkavi (edited by Abraham Teitelbaum)

Reviewed by Vadim Khazin

Emma Garkavi is well known (at least to me) for her eagerness to attain the best possible results when translating English terminology into Russian, especially with regard to controversial terms not having exact Russian equivalents. And American judicial terminology is one such murky area—not only because of the great differences between the U.S. and Soviet/Russian court systems and laws, but also because these vary between states in this country, and sometimes between counties in the same state.

This time Emma presented as an example a specific form (Statement of Defendant on Plea of Guilty to Felony Non-Sex Offense) used in the court system of the State of Washington. And it is remarkable that she gave her translations to other Russian certified court interpreters in the state for feedback and incorporation of their suggestions. Thus the consistency of the translations is maintained. The important feature of this form (and other forms she also prepared) is that they are bilingual, so that English and Russian versions appear in each of their numbered cells. As she explained, this is very convenient during conversations or other contacts between Russian and English speakers in any court-, police- or jail-related environment. She also compiled a glossary of terms encountered not only in this form but in other state court documents as well. Let me first touch on those terms on the form that, in my opinion, are worthy of comment.

The term “Plaintiff” that usually refers to civil cases, and corresponds to the Russian “Истец”, here obviously refers to criminal cases, so “Обвинитель”, as translated by Emma, seems acceptable, although I would prefer the non-personified “Сторона обвинения”.

The term “Standard (Sentence) Range” is quite ac-

curately translated, depending on the context, as “(сроки) стандартного диапазона приговора/тюремного заключения”.

A very challenging set of terms, probably not clear even to native speakers of English, is contained in the phrase: “...the judge may place me on community supervision, community placement or community custody...” I made an effort to find the description of each of these three terms but was unable to clarify their distinctive features. I assume that Emma arrived at a similar result. So her problem amounted to finding more or less appropriate translations. And I think she solved it quite adequately, offering, respectively, “контроль по месту проживания”, “ограничительный режим проживания”, and “надзор по месту проживания”. These Russian terms are as vague as the English ones, and sound just as close and legalese.

Emma’s handout appears in its entirety on the SLD website (http://www.ata-divisions.org/SLD/Garkavi_Court_Glossary_Novo7.pdf). Here we list only those terms on which I would like to comment.

Of course, I do not consider my versions to represent some ultimate truth, but it should be kept in mind that, while most of the terms in this glossary are of general use, some relate to Washington State only.

In conclusion, Emma Garkavi should be commended for undertaking and completing this difficult task, which will be quite useful for the community of English-Russian translators.

Vadim Khazin is an ATA-Certified translator (English to Russian) and also a Russian and Ukrainian court interpreter approved by New Jersey and New York States. He can be reached at vkhazin@gmail.com.

English	Emma’s translation	Vadim’s comments and/or additional suggestions
Booking	Регистрация привода в тюрьму	Регистрация арестованного (в тюрьме или полицейском участке)
Burglary	Проникновение в помещение с целью совершения тяжкого преступления	Also: Кража со взломом
Child molestation in the first degree committed when I was at least 18 years old.	Раствление ребенка в 1-й степени, совершенное мною в возрасте 18 лет или старше.	Раствление ребенка, квалифицируемое как преступление в 1-й степени, совершенное мною в возрасте 18 лет или старше.
Community service	Безвозмездная работа на пользу общества	Общественные работы
Controlled substance	Регулируемое законом наркотическое вещество	Регулируемое законом психотропное вещество
Court appointed special advocate	Назначаемый судом особый защитник	Назначаемый судом защитник (интересов детей)
Courthouse facilitator	Судебный посредник (ассистент)	Судебный посредник (помощник) [по семейным делам]
Department of Adult and Juvenile Detention	Управление тюрем для взрослых и несовершеннолетних	Управление мест заключения для взрослых и несовершеннолетних

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TRANSLATING COURT FORMS *Continued from page 8*

Domestic violence	Насилие в семье	Насилие в домашних условиях
Drug diversion court	Альтернативный суд по делам нарушителей, подверженных наркомании	Судебная программа отвлечения от наркотиков
Mediation	Переговоры с участием посредника	Посредничество (в суде)
Prosecuting attorney's statement of my criminal history	Выписка сведений моего уголовного досье, поданная прокурором	Выписка сведений из моего уголовного досье, представленная прокурором
Reckless Endangerment	Опрометчивое создание угрозы безопасности	Безответственное создание угрозы безопасности
Remedy	Средство судебной защиты	Средство правовой защиты
Residential chemical dependency treatment	Консультативное лечение химической зависимости в стационаре	Исправительное лечение химической зависимости в стационаре
Residential chemical dependency treatment-based alternative	Альтернативный приговор в виде лечения химической зависимости в стационаре	Альтернативный приговор в виде исправительного лечения химической зависимости в стационаре
Revocation of my privilege to drive	Лишение меня привилегии управлять транспортным средством	Аннулирование моих водительских прав
Settlement	Урегулирование дела по соглашению сторон	Урегулирование дела (по соглашению сторон)
Sexual assault advocate	Защитник по делу о сексуальном посягательстве	Защитник интересов жертв сексуального посягательства
Sexual assault protection order	Защитный приказ в связи с сексуальным посягательством	Охранное (судебное) распоряжение в связи с сексуальным посягательством
Substance abuse	Алкоголизм и наркомания	Злоупотребление алкоголем или наркотиками
Temporary Sexual Assault Protection Order	Временный защитный приказ в связи с сексуальными посягательствами	Временное охранное (судебное) распоряжение в связи с сексуальным посягательством
Unsecured appearance bond	Необеспеченный залог явки в суд	Необеспеченное обязательство явки в суд
Victim	Потерпевший (-ая)	<i>Also: Жертва</i>
VUCSA (Violation of the Uniform Controlled Substance Act)	Нарушение унифицированного закона о контролируемых законом наркотических веществах	Нарушение унифицированного закона о контролируемых психотропных веществах
Waiver	Отказ (от права на неотложный суд)	Отказ (от какого-либо права)

**SLAVFILE ARCHIVES AVAILABLE ON THE WEBSITE:
(GOOGLE SLD ATA AND SELECT THE ADDITIONAL RESOURCES TAB)**

Although the level of SlavFile's coverage of issues specifically related to interpreting has not been great in recent years, from 1997 to 2004 we had two superb interpreters—Raphy Alden and Laura Wolfson—writing for us regularly. Their columns as well as articles by other Slavic interpreters have been collected and are available in several files accessible from the Additional Resources Page of the SLD website (google ATA SLD and it will be the first hit). The file entitled "[Raphy Alden's popular Slovist column, 1998-2004](#)" contains 13 columns in which Raphy cites various challenging idiomatic terms and phrases, discusses how he interpreted them, and solicits reader feedback, which is well-represented in subsequent columns. The file "[Miscellaneous articles of interest to interpreters](#)" contains four more of his earlier columns. The file "[Several articles by Laura Wolfson on interpreting](#)" includes four articles and a glossary, containing some of the best-written and most amusing discussions of interpreting you will find anywhere (guaranteed). Three more of her articles are available in the "[Miscellaneous Articles](#)" file, which also contains assorted pre-2001 articles related to interpreting by a variety of authors.

Finally, the file titled "[Miscellaneous articles of interest to interpreters II](#)" contains the following articles published between 2001 and 2007:

Speech Etiquette Formulas in Translation (English<->Russian) by Anastasia Koralova (Spring 2007)

Some Thoughts on the Ukrainian Language: How Two People Can Speak Ukrainian, Yet Not Understand Each Other by Olga Collin (2007)

Interpreting Customer Service Phrases from English into Russian by Svetlana Ball (2006)

Polish Translation in Australia by Aleksandra Horn (2005)

Medical Interpreting in Three Cultures by Irina Markevich (2004)

The Status of Polish Court Translators by Danuta Kierzkowska (2003)

How to Tell If You Are an Interpreter or a Translator by Lydia Stone (2002)

Some Aspects of Russian Interpreting by Marina Braun (2001)

Review of Translating Texts, Interpreting Cultures, Presentation by Lynn Visson, Reviewed by Boris Silversteyn (2001)

Review of "Практикум по синхронному переводу с русского на английский" by Lynn Visson, Reviewed By Razilya Todor (2001)



A Day in the Life of a Medical Interpreter

Elena Fomina

I became involved with interpreting two years ago when I took a course in medical interpreting at the School of Professional Studies of New York University. This experience was simultaneously intense and enjoyable. We had the most wonderful, dedicated teacher and helpful coordinators. We studied medical terminology in both English and my native Russian, the code of ethics, and the rules of interpreting. We engaged in role-playing exercises and made presentations.

After a year and the completion of four courses, I had a certificate in my hand and an idea in my mind that I would now be able to do work I loved. A few months later, I left my old job and proudly assumed the title of freelance interpreter.

My workday may begin as early as five in the morning or as late as five in the afternoon. Today it begins at eight in the morning since I have three assignments. This is a very tight schedule, but I actually prefer this. I set my alarm for 6 o'clock and go to bed at a reasonable hour since interpreting requires a great degree of concentration and "sharpness" of mind in order to deal well with matters of other people's health and well-being. I eat a healthy breakfast of oatmeal and fruit—an additional result of the reading assigned in my medical interpreting course.

My first assignment today is in a hospital in Manhattan, where I am scheduled to interpret for a patient—a very nice elderly gentleman accompanied by his wife—at Preadmission Testing, which involves nurses and an anesthesiologist asking him questions about his medical history, allergies, and so on. We fill out the paperwork and wait to be seen by the nurse. And here I encounter a typical problem—the patient and his wife start asking me questions about where I am from, whom I live with, etc., and as an interpreter I am not allowed to engage in any such personal interactions with a patient. The challenge is to remain professional while not appearing to be ignoring the patient (changing the subject from my personal life to the weather or pets normally does the trick).

As we fill out the medical questionnaire, another common problem arises: at times patients feel embarrassed to talk about certain symptoms or medical conditions. They might say they are not experiencing important but embarrassing symptoms just to avoid discussing them with an interpreter, especially one of the opposite sex. If I think something like this is occurring I assure the patient that there is no need to be embarrassed and it is just medicine. Often after I say this, the patient reconsiders an answer. (This strategy worked today, too.)

Finally, the nurse is ready to see us. The entire assignment takes about three hours. It is pretty intense, and I get to use a great deal of terminology. I am pleased with the fact that today there was not even one word that I did not know in either one of my working languages. However, if an interpreter is not familiar with the term used in the course

of the assignment or realizes that he or she has made a mistake interpreting, it is crucial that this be acknowledged and the mistake corrected. This is especially critical in legal or medical interpreting, where every word may have critical real-world importance.

My second assignment is at the same hospital. It goes smoothly and lasts only an hour.

I am finished with medical assignments for today. It is fair to say that a medical interpreter is not just an interpreter, but also a psychologist: at times patients feel so intimidated by health care providers speaking a language they do not understand that they give one-word answers or try to answer questions they did not understand fully or at all. My job is to "sense" this and point it out to the doctor/nurse.

In general, regardless of an interpreter's resolve to remain completely professional, most likely he or she will become emotionally involved when the patient and medical staff discuss medical issues, especially when these have negative implications and/or upset the patient. In those cases, whatever the feeling, the best—and actually the only—thing an interpreter can do to help the patient is to be the best interpreter possible. For the interpreter's own sake and that of the next client, an interpreter also needs to learn to switch off residual sad or worried feelings when leaving an assignment.

After the hospital, I head for Brooklyn, where I have a legal assignment—a deposition in a civil case. I get there well in advance and have plenty of time to eat lunch and just relax. An interpreter can go for only so long without breaks—the brain and mind need to relax at regular intervals or the work will suffer. I only take those assignments that I am sure I can get to in time, and thus I am often left with "windows" in between, which I fill in with reading books and exploring the enchanting streets of New York.

Many depositions in civil cases involve technical medical terminology, at times even more than medical interpreting does. Aside from this, such assignments present a challenge of their own. Today I am interpreting for a complainant, his attorney, and six more people sitting in the room. Thus, I have eight pairs of eyes looking at me. I find legal depositions to be the most intense and the most tiring of all types of assignment, since the responsibility laid upon the interpreter is tremendous. The plaintiff and I are sworn in and the deposition begins. It goes on for more than three hours, which is about average for a deposition.

It is past 5 p.m. and dark when I leave this assignment for home. Yes, I am tired mentally and physically, but I am feeling very good about what I did today. My work brings me true satisfaction and is about as pleasant as any hobby. It helps others and pays my bills all at the same time. That's a nice combination, isn't it?

Elena Fomina is an NYU certified Medical Interpreter, specializing in medical, legal, conference and other types of interpreting, and translating. She has interpreted for Columbia University, major New York hospitals and law firms. She can be reached at elenaromflowers@yahoo.com.

THE POLITICS OF LANGUAGE

In the old Austro-Hungarian Empire, no amount of cajoling could persuade people of the “language frontiers” to commit to a single national identity.

Pieter Judson, Professor of History, Swarthmore College

In 1991, when Slovenia, Croatia, and then Bosnia Herzegovina declared independence from Yugoslavia, Serb-controlled units of the old Yugoslav military attacked Croatia and Bosnia Herzegovina. Several regions became mired in a bloody civil war, and this war in turn became an opportunity for militant nationalists to pursue brutal policies of “ethnic cleansing.” Thousands of refugees not only fled their homes but later found it impossible to return.

Although outraged by the premeditated atrocities perpetrated on civilians—designed to prevent them from ever returning home—most observers understood these events in terms that nevertheless appreciated the tragic necessity of “un-mixing” peoples who clearly could no longer live together.

Journalists explained the intensity of the violence in terms of ancient ethnic enmities that had periodically erupted among Eastern Europeans for centuries, underlining the complexity of the ethnic mosaic that apparently differentiated this region from the more ethnically homogeneous nation states of the West.

A larger-than-life figure like Tito, they wrote, had allegedly managed to hold these various enmities at bay for 40 years by carefully balancing different interests. But without a controlling supra-national force such as Tito, the Soviet Union, or, in earlier centuries, the Habsburg Empire, the region was destined periodically to fall into violent bloody civil war.

When I began my book *Guardians of the Nation: Activists on the Language Frontiers of Imperial Austria*, I hoped to explain how and why peoples who spoke different languages or practiced different religions came to treat their membership in different nations as more important than their ties to their neighbors in village communities. I wanted to understand the sources of the nationalist violence within rural communities that divided members of different linguistic, religious, or ethnic communities.

As the site of my study, I chose three multilingual regions of the old Austrian empire—areas that today lie within the Czech Republic, Slovenia, and Italy. In each of these regions, increasing numbers of violent incidents had been attributed to nationalist conflict during the period 1880–1920. Did the transformations brought on by rapid economic development (railroads, tourism) and the expanding presence of the state through new institutions (public schools, welfare offices) during this period some-

how produce social conflicts that were experienced primarily in ethnic terms?

My historical research, however, could not easily convey to me an understanding of how local peoples whose communities I examined had identified themselves and their loyalties. Newspapers, police reports, and census records all used a language of “nation” in their accounts of local events and demographic trends, presuming the universal importance of national identity. But did local people believe that they belonged to nations, and, if so, what kind of significance did this belief play in their lives?

To derive answers from my evidence required considerable creativity and took several years. I analyzed the records of local social and cultural organizations, for example, to learn about local nationalist activism and strategies for winning popular support. But gradually, I noticed something else in these records that suggested to me that there was a different story to tell here.

Between the calls to action and the triumphal accounts of national advances, I began to notice frequent outbursts of frustration and subtle admissions of failure. Often, it seemed that despite the nationalists’ best efforts, people in these rural regions stubbornly refused to commit themselves to a national identity. Activists from the cities had presumed that it would be easy to stoke nationalist conflict in these regions where people spoke different languages (so-called “language frontiers”). Instead they often encountered a puzzling logic of behavior. Many people cultivated a stance of belonging to both local nations when it suited them or of complete indifference to national belonging altogether.

When nationalist activists urged people to educate their children in their national language, for example, villagers often chose the opposite strategy and sent their children to schools where they would be taught in a different language. For reasons of social and economic mobility, parents wanted their children to become equally fluent in both of the regional languages. They saw little advantage for their children in identifying with a single nation.

When minor incidents of violence broke out in these regions, as they frequently did in rural Europe, nationalist feelings were more often the product than the cause of the incidents. In other words, nationalist media and organizations sought retroactively to interpret local riots, vandalism, or hooliganism as expressions of popular nationalist anger. On occasion, nationalist differences did clearly produce violence, but such cases usually pitted committed activists like visiting Czech and German nationalist university students

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THE POLITICS OF LANGUAGE

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against each other. Local people may have joined in the fray, but not necessarily for reasons of national loyalty.

In other situations, I found that local nationalist media on both sides often invented nationalist incidents where none had actually occurred, in order to keep awareness of the national issue in the forefront of the news. From newspapers to marches to historical re-enactments to economic boycotts, activists around 1900 used every propagandistic, organizational, and economic instrument at their disposal to make the idea of clear-cut national frontiers or borderlands appear to be political realities. They clearly succeeded in conveying an image of deep-seated and ongoing conflict to observers from the rest of Europe or North America. But it cannot be assumed that local people in these regions before World War II saw their linguistic or religious differences with their neighbors as decisive or even significant elements.

In the particular regions I examined, it also became clear that people attributed far more significance to religious differences than they did to linguistic differences. When one German nationalist association in Austria around 1900 tried to buy up land and settle German-speaking farmers from Germany in a largely Slovene-speaking region, they encountered several unexpected outcomes. The nationalist activists who had financed their move were shocked to find that the new settlers often socialized with their Slovene-speaking neighbors at the local pub and in church (where the local Catholic priest often spoke Slovene) and that they generally behaved like renegades to their national identity. Later, when the activists brought in Protestant settlers from Germany to the same region, they had more success in keeping the two linguistic communities separate.

All of this suggested to me that rural people who spoke different languages did not see their communities as different cultures that successfully lived together. While academics or journalists tend to see such communities as examples of “multicultural” arrangements, this term implies a sense of coexistence among different cultural groups—and that is not how local people saw their world. Language use was not the significant marker of cultural difference in these regions that it became later in the 20th century. In fact, these people often shared in a single rural regional culture in which bilingualism or trilingualism was the norm.

Where linguistic difference did gain social and legal significance, however, was in the new self-styled nation states that replaced the Habsburg Monarchy in East Central Europe after 1918. When Czechoslovakia, Italy, and Yugoslavia took these territories, their nationalist politicians firmly equated language use with nationality. Increasingly, the new regimes sought to pin people down by determining their “authentic” identities. Where bilingualism had constituted the traditional norm—even within families, new national censuses sought to determine their subjects’ “real”

identity. If such subjects could not choose the right identity, then the state would ascribe one according to a growing array of “objective characteristics.”

Nation states increasingly controlled peoples’ social options by assigning them to this or that national category according to language use. Academics and journalists also tended to treat linguistic difference as an easy shorthand for explaining politics and social development in East Central Europe in the 20th century. Brutal Nazi occupation policies that attempted either to Germanize racially suitable people or to expel and murder others, rested on the Nazi’s alleged ability to determine individuals’ authentic national identities.

All these policies forced people to identify with one set of identities or another, whether or not those loyalties had any personal meaning to their lives. After World War II, the bloody expulsions of German speakers from Eastern Europe by the victors again forced hundreds of thousands of “in-between” or nationally indifferent people to identify with one nation or another.

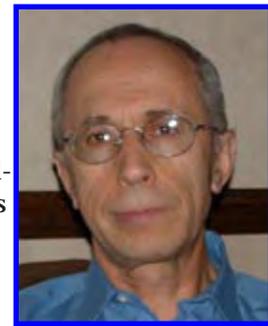
Our mistake is to imagine that ethnic cleansing is a product of deep-seated nationalist conflict. Ethnic cleansing and nationalist political conflict in Eastern Europe did not grow out of real differences between cultures. Rather, nationalists used political strategies like ethnic cleansing to create national societies in the first place.

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IDIOM SAVANTS

Vladimir Kovner and Lydia Stone



This time our column is devoted to idiomatic and slang usages involving proper names. The interesting contrast we note this time between Russian and English is the frequent rhyming and the seemingly associated, more countrified (folksy) tone of the Russian phrases (perhaps simply a natural consequence of having had so many more years of history). To give an idea what an analogously folksy proper name idiom would sound like in English we have included two—"Not know (someone) from Adam's off-ox" and "Katy-bar-the-door"—which are, sadly, rarely used today. We have not included idioms referring to contemporary, historical, or Biblical personages, nor most of the many variants of first names that are used, usually ephemerally, as a derogatory characterization of someone foolish, unattractive, socially inept, a drunkard, etc. or as code names for drugs or drink. To keep this feature from spreading like a fungus all over SlavFile's pages we have decided to limit the number of idioms to 30 from each language in each column. As of the time this is being written, we have received no feedback concerning the idioms published in the Winter issue. If we do get some, we will publish it next time.

RUSSIAN IDIOMS

- 1. А Васька слушает, да ест** (из Крылова): кого-либо ругают, отчитывают, что-то требуют от него, а он продолжает заниматься своим делом, как ни в чём ни бывало. **But (someone) didn't turn a hair.**
- 2. Арина Родионовна** (сленг): охранник, личный телохранитель — по имени няни А.С.Пушкина. **Personal bodyguard.**
- 3. Валять Ваньку:** валять дурака. **To act dumb or play the fool.**
- 4. Ванька-встанька** (от названия детской игрушки): живучий человек, умеющий выйти из затруднительного положения. **Someone who always manages to land on his feet. (Irrepressible) optimist. In some contexts may be translated as: Pollyanna or someone who looks on the bright side or looks at the world through rose-colored glasses.**
- 5. Ваня, Ванёк, Вася:** 1) простодушный, простой / глуповатый парень, чаще всего деревенского происхождения (часто - белобрысый). Женский эквивалент – **Дунька** или **Дунька с трудоднями.** 2) **Вася** может также иметь значение: любой человек. *Там какой-то Вася пришёл.* 1) **Simpleton, Simple Simon. Hick, yokel, rube, clodhopper, gomer** (though none of these mean blond). Female equivalent: **Dumb Dora, airhead, for a rural type Daisy Mae.** 2) **Average Joe, man on the street.**

- 6. Вась-вась:** в простых, близких отношениях; по свойски; шуры-муры. (To be) **buddy-buddy, palsy-walsy;** in some contexts (romance and/or graft) to play footsy with.
- 7. Во всю Ивановскую** (от названия колокольни Ивана Великого, самой большой в Москве): во всю мощь; изо всех сил; на полную катушку. **To beat the band, with full force, for all one is worth.**
- 8. (Вот) таким Макаром:** вот так вот; вот таким образом; вот так то. **This way, that's where things stand.**
- 9. Вот тебе, бабушка, и Юрьев день!** – восклицание глубокого разочарования, когда ждешь прихода какого-то события в определённый срок, время приходит, а ожидаемое (желанное) событие не происходит. **That's what I get (or it serves me right) for getting my hopes up!**
- 10. Гуляй, Вася:** иди отсюда! **Get out of here; Hit the road, Jack.**
- 11. Емеля** (сленг): электронная почта. **Email.**
- 12. Ему про Фому, а он про Ерёму:** ему говорят / его спрашивают об одном, а он говорит о другом. He never gives you a straight answer (appropriate only for someone who is purposely evasive). You can't get a sensible (relevant) word out of him. Jen Guernsey suggests: **You ask him about apples and he gives you an answer about oranges.**
- 13. Иван кивает на Петра:** кто-то сваливает вину за что-то на другого человека. **Someone passes the buck.**
- 14. Иван, не помнящий родства:** человек, который забыл о своём происхождении / о своих корнях. **A person who does not remember (want to remember, or does not know) where he comes from.**
- 15. Иванушка-дурачок** (из сказок): простодушный, безобидный, глуповатый парень. **Simpleton, youngest son in a fairy tale, (wise) fool.**
- 16. Иванов, Петров, Сидоров:** символ самых типичных русских фамилий, как **John Smith или Tom, Dick, Harry в английском языке.** *С кем вы вели еще антисоветские разговоры? Почему вы не назвали еще такого-то и такого-то, Петрова, Иванова, Сидорова? (Ю. Домбровский. Факультет ненужных вещей.)* Tom, Dick and Harry. Smith and Jones.
- 17. Клава:** 1) **Клавка или Клавка-буфетчица** — женщина, девушка, простая, но расторопная, разбитная и языкастая. 2) Клавиатура, клавиша, включая компьютерную. 1) **A female type: a relatively uneducated but lively, competent and sharp-tongued**

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IDIOM SAVANTS

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female, who seems to be able to handle anything. The type is not unknown in the U.S., but we can think of no particular term for her, perhaps a reference to whatever character of the type has recently been portrayed in the media, such as Carla on the TV program *Cheers*; perhaps *tough cookie* would do in certain contexts.
2) **Keyboard.**

18. **Куда Макар телят не гонял:** очень далеко. At the back of beyond, in the middle of nowhere.
19. **Любопытной Варваре нос оторвали:** не надо совать нос в чужие дела. *Curiosity killed the cat.*
20. **Маша-растеряша:** шутовское обращение к ребёнку, который потерял или уронил что-то. *You'd (she'd, etc.) lose your (her) head if it weren't attached.*
21. **Мели Емеля – твоя неделя** (уменьшительное имя от Емельяна): о болтуне, пустозвоне, врале. *Keep on talking, just don't expect anyone (me) to listen. More contemporary: Yeah, right!*
22. **Митькой звали:** о чём-либо или ком-либо, внезапно исчезнувшем или пропавшем без следа; о чём-то украденном; “И был таков!” *And that was the last I/we ever saw heard of him/her/it. And that was the end of that/him etc.*
23. **На бедного Макара все шишки валятся:** несчастливый человек, неудачник, с которым вечно что-то случается. *A hard luck Joe; a born loser; someone who cannot win for losing, a walking disaster.*
24. **Не по Сеньке – шапка:** 1) человек не достоин того положения, которое он занимает; человек не компетентен для занимаемой позиции; 2) человек не заслуживает той женщины, с которой пытается познакомиться. 1) *He is in over his head; he has progressed far above his level of competence.* 2) *He does not have a chance in hell with that girl (of getting that honor, position etc.); that girl, honor, job is not for the likes of him. (По Сеньке и шапка = you (he) got exactly what he deserved.)*
25. **Папа с Уралмаша** (сокращ. название Уральского машиностроительного завода): простой человек, типичный работяга. *A working stiff. Joe Blow from Kokomo.*
26. **Показать Кузькину мать** (от имени Кузьма): употребляется, чтобы напугать кого-то; угроза сделать чью-то жизнь невыносимой, трудной, тяжёлой. *To make someone's life miserable (or a living Hell). To make things hot for someone. To show someone who's boss.*
27. **Федот, да не тот:** не вполне тот человек, который тебе или кому-то нужен. *Not quite the real thing. Close but no cigar.*
28. **Филькина грамота** (от имени митрополита Филиппа, противника Ивана грозного): безграмотно составленный, непонятный документ. *A piece of gobbledygook.*

29. **Федул губы надул:** о том, кто обижается по пустякам. *Someone is pouting again or is always pouting. Someone has a bad case of the sulks.*

30. **Хороша Маша, да не наша:** о какой-то недостижимой для говорящего умной, красивой, сногосивстой девушке. *That woman (babe, beauty, etc.) is not for the likes of us; is way out of our league.*

ENGLISH IDIOMS

1. **Alibi Ike:** a person who always has an excuse as to why he is not to blame. *Человек, который всегда находит оправдание или отговорку, почему он не виноват.*
2. **All work and no play makes Jack a dull boy:** recreation is good for the soul. *Умей дело делать, умей и позабавиться; мешай дело с бездельем, проживёшь век с весельем.*
3. **Aunt Flo:** the menses, as in “Aunt Flo came to visit this morning.” *Менструация.*
4. **Aunt Jemima, Uncle Tom:** African Americans who accept (or appear to accept) their inferiority to whites, and behave in a sycophantic and servile manner. An accusation that someone is one of these characters may be leveled for any degree of behavior the speaker finds less aggressive or assertive than desired. *Uncle Tom was the kindly hero of the antislavery novel *Uncle Tom's Cabin*, while Aunt Jemima was a fictitious black “mammy” depicted on packages containing pancake mix of the same name. The name “Aunt Tom” may also be used in this sense. Тётка Джемима и дядя Том – (презрительно) образы чёрных, подхалимничающих перед белыми, признающих, по крайней мере, внешне своё более низкое положение по отношению к белым, или, во всяком случае, ведущих себя по отношению к белым недостаточно агрессивно или уверенно с точки зрения других, чаще всего чёрных. Такие обвинения нередко бывают абсолютно несправедливыми.*
5. **Barbie (and/or Ken):** a person or couple, who is perfectly groomed and extremely if blandly attractive in a blonde all-American style and who, it is implied, is totally insipid, superficial, and uninteresting. From the names of insanely popular “teen-age” dolls. *Сексапильная девушка; внешние образы “типичных” американцев – конформистов, безжизненно красивых и скучных блондинок и блондинов.*
6. **Caspar Milquetoast:** a timid, mild-mannered man. From a 1920's comic strip of the same name. This term is now old-fashioned and a more contemporary equivalent is **Barney**. *Робкий, с мягкими манерами человек; женоподобный мужчина.*
7. **Dear John letter:** a letter sent breaking off a relationship, especially one sent to a soldier away at war. *Dear Jane letter* is also used but less frequently. *Письмо солдату от жены с требованием развода или от невесты с уведомлением о выходе замуж за другого; письмо жениху с отказом от обручения.*

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IDIOM SAVANTS

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- 8. Dick, Peter, Johnson, Willie:** jocular slang for the male organ, not precisely obscene but not used in polite company. Мужской половой орган; (современный сленг) Гордеич, от имени Гордей.
- 9. Even Steven:** completely even, e.g., with nothing owed on either side of a transaction, or a tied score. Поровну; равные шансы; ровный счёт; честно, справедливо (при дележе); (менять) шило на мыло.
- 10. Every Jack has his Jill (There's a John for every Jane):** somewhere there exists the perfect mate for anyone. Всякому Джеку суждена его Джил; (пословица) всякая невеста для своего жениха родится; на всякий товар свой покупатель есть.
- 11. For Pete's sake:** exclamation used to enhance meaning. Euphemism for "for God's sake." Also used in this way are: For the love of Pete and for the love of Mike. Ради Бога!
- 12. Good time Charlie:** a person who cares only about enjoying himself and thus, by implication, one who cannot be relied on. Весельчак; гуляка; прожигатель жизни; ненадёжный человек.
- 13. Jack:** a man. As in: **every man jack** = absolutely everyone or **Jack of all trades** = someone who can do all kinds of things moderately well, but is not really good at any of them. Мастер на все руки; человек, который за всё берётся, хватается, а ничего толком сделать не может. Jack is also slang for nothing, an abbreviation of the obscene jack-s__t. Ничего; ноль. Jack also has a number of slang meanings as a verb.
- 14. Joe, Joe Blow, Joe Schmo, the average Joe:** More modern and colloquial reference to typical American than John Doe. Простой, средний, заурядный человек; человек, чьё имя неизвестно; какой-то Вася; **Joe College:** typical male college student. (Female equivalent=Betty Coed.) Типичный американский студент университета; молодой человек, подражающий манере вести себя и одеваться, присущей студентам колледжа. **Joe Six-Pack:** Rather derogatory name for typical U.S. white working-class or lower-middle-class male. Простой рабочий парень, "работяга", не хватающий звёзд с неба; посредственность; интеллект на шесть банок пива; Паша с Уралмаша. **GI Joe:** typical soldier. Солдат; простой, типичный солдат. **Hard luck Joe:** a person who has fallen on hard times, especially if this is chronic. Неудачник; человек, которому не везёт; человек горькой, несчастной, тяжёлой судьбы. Joe is also a colloquial term for coffee. (разговорное) Кофе.
- 15. John:** toilet (relatively acceptable euphemism); customer of a prostitute. Туалет, уборная; клиент проститутки. **John Law:** полиция. **John Q. Public:** personification of American public, including all strata, while Joe is frequently working class. Простой, рядовой, средний американец как носитель общественно-го мнения; широкая публика. **Stage-door Johnny:** an admirer of actresses, dancers, etc. who waits for them at the stage door, may be accepted or rejected suitors. Поклонник актрисы; кланкер; может быть, ухажёр актрисы.
- 16. John Doe, Richard Roe:** a hypothetical or unidentified man and/or man on the street, also used together in legal proceedings to refer to unidentified males. Наричательное наименование лица мужского пола; нарицательное обозначение стороны в судебном процессе; имярек; неизвестный (запись в каком-то документе, если паспортные данные человека неизвестны); рядовой человек; какой-то Вася. Первые два имени вместе – истец и ответчик в суде.
- 17. John Hancock:** one's signature. From the most conspicuous signature on the Declaration of Independence. Подпись; собственноручная подпись. Джон Хэнкок поставил самую чёткую подпись под Декларацией Независимости.
- 18. Johnny-on-the-spot:** a person who is available and able to act if necessary. Человек, который всегда готов, всегда на месте, на которого можно рассчитывать; переносной сортир.
- 19. Johnny-come-lately:** a newcomer or late comer (mildly derogatory). Новичок; неопытный человек; человек, который пришёл в последнюю минуту, слишком поздно, присоединившийся к группе, когда его помощь уже не требуется; выскочка; парвеню.
- 20. Katy, bar the door:** watch out, there is going to be trouble. Usually in the phrase "it's Katy bar the door." Осторожно, что-то плохое назревает, напр., какая-нибудь неприятность или драка.
- 21. To keep up with the Joneses:** to be motivated to possess conspicuously all material luxuries and possessions of one's neighbors or acquaintances. Быть не хуже других, не хуже людей или соседей; всё, как у людей; не отставать от соседей; быть осведомлённым.
- 22. Nervous Nellie:** an anxious nervous person of either sex. Нервный, постоянно волнующийся человек любого пола; робкий человек; пессимист. **Not on your Nellie:** not on your life; emphatically no. Ни за что!; ни за какие коврижки!; да ни в жизнь!
- 23. Not know someone from Adam (or from Adam's off-ox):** an emphatic statement that one would not be able to recognize someone. Совершенно не знать кого-либо; не знать кого-либо в лицо; не иметь ни малейшего представления; не соображать, что к чему.
- 24. Pollyanna:** a person who always looks on the bright side, especially one who is annoying to others. Неисправимый оптимист; тот, кто смотрит на всё сквозь розовые очки.

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SLAVFILE LITE: NOT BY WORD COUNT ALONE

Lydia Razran Stone



In the last issue we published an open letter to Santa (aka Дед Мороз) asking for two or three SLOTR (Slavic languages other than Russian) columns. We are happy to report that the current issue indeed boasts two features relevant to SLOTR, with three more in the works for summer, one of which will be authored by our brand new, and

clearly Santa-sent, editor for Ukrainian, Roman Worobec. I guess Santa is as literal-minded as those wish-granters in old fairy tales, since he sent us three columns but only one new editor. SLOTR translators and interpreters please note: we still are seeking editors to coordinate material in all Slavic languages other than Russian, Ukrainian, and Serbian/Croatian/Bosnian.

Stray Words. Surely life is more interesting for the even imperfectly multilingual. From time to time we report on the Russian words, or at least words that have meaning in Russian, that find their ways into the conceptual space of the U.S.

Hoodia. There is a new weight loss product that our local drugstore has begun to advertise called Hoodia. Clearly, I thought, related to the Russian set of words with the root худ-, meaning thin or to lose weight (from a more basic meaning of unhealthy, bad, as in “Как ты похудела, бедная.” My father, I guess, was not the only Russian speaker who liked them plump. And yes, since you asked,

I was a disappointment to him in that regard.) However, Wikipedia reports that the plant *Hoodia gordonii* has been used for centuries by the San tribesmen to suppress appetite on long hunting trips in the Kalahari Desert. Was the Gordon whose name the plant bears Russian or at least a Russian speaker? Or is the language of the San people related to Slavic? Or is this simply another coincidence of no more significance than the fact that Hoodia (spelled slightly differently) also means Jewess in Spanish?

Матрёшка. I already confessed in a previous column to having bought my grandchildren Winnie-the-Pooh matrioshkas while I was in Russia. No one in my daughter’s family thought it necessary to refer to these toys by anything other than their Russian name. The pronunciation gave neither the five-year-old nor the two-year-old any problems, but recently I heard the two-year-old referring to “Jamie’s trioshka” as opposed to “Charlie’s trioshka.” This is exactly analogous to the child’s interpretation of этажерка as эра (as opposed to та) жерка reported by Chukovsky in *From Two to Five*. Finding this example is almost enough to make me renew my long-abandoned attempt to translate this book.

I have just translated a poem by Pasternak on commission; the poem was subsequently not used. Since it has a spring theme, I have decided to reproduce it here, with some notes, in hopes that it might be of help to those who are planning to take up poetic translation or are simply interested in it.

НА СТРАСТНОЙ
БОРИС ПАСТЕРНАК

1. Еще кругом ночная мгла.
2. Еще так рано в мире,
3. Что звездам в небе нет числа,
4. И каждая, как день, светла,
5. И если бы земля могла,
6. Она бы Пасху проспала
7. Под чтение Псалтыри.

8. Еще кругом ночная мгла.
9. Такая рань на свете,
10. Что площадь вечностью легла
11. От перекрестка до угла,
12. И до рассвета и тепла
13. Еще тысячелетье.

14. Еще земля голым-гола,
15. И ей ночами не в чем
16. Раскачивать колокола
17. И вторить с воли певчим.

18. И со Страстного четверга
19. Вплоть до Страстной субботы
20. Вода буравит берега
21. И вьет водовороты.

IN HOLY WEEK
BORIS PASTERNAK

1. So early—night mists hover still.
2. So early everywhere,
3. With stars untold the sky is filled
4. The light of each -- daylight distilled.
5. If Earth’s own wish could be fulfilled,
6. She’d sleep all day for good or ill
7. To Easter chants and prayer.

8. So early—night mists hover still
9. And Earth still sleeps in nighttime chill.
10. It seems eternity’s been cast
11. Upon the square; as if there will
12. Be no dawn warmth again until
13. Millennia have passed.

14. These nights the Earth has nothing left
15. To wear when church bells ring.
16. And yet, though naked and bereft
17. She joins when choirs sing.

18. Until this night all Holy Week
19. We’ve heard spring’s maelstroms roar.
20. This Easter Eve they’ve reached their peak
21. And batter every shore.

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| 22. | И лес раздет и непокрыт, | 22. | On this most holy night of all |
| 23. | И на Страстях Христовых, | 23. | The forest is unclothed and bare |
| 24. | Как строй молящихся, стоит | 24. | And pines line up, erect and tall, |
| 25. | Толпой стволов сосновых. | 25. | Like congregants at prayer. |
| 26. | А в городе, на небольшом | 26. | And in the town these Holy Days, |
| 27. | Пространстве, как на сходке, | 27. | A leafless stand of birch |
| 28. | Деревья смотрят нагишом | 28. | Assembled here attempts to gaze |
| 29. | В церковные решетки. | 29. | Through windows of the church. |
| 30. | И взгляд их ужасом объят. | 30. | Dismayed by all they see and hear. |
| 31. | Понятна их тревога. | 31. | No wonder they're so worried! |
| 32. | Сады выходят из оград, | 32. | Their world's foundations shake; they fear |
| 33. | Колеблется земли уклад | 33. | Some cataclysm's drawing near |
| 34. | Они хоронят Бога. | 34. | For God is being buried. |
| 35. | И видят свет у царских врат, | 35. | The Holy Gates have opened wide, |
| 36. | И черный плат, и свечек ряд, | 36. | The dark by candlelight's defied, |
| 37. | Заплаканные лица | 37. | As people weep aloud. |
| 38. | И вдруг навстречу крестный ход | 38. | Then, through the door that leads outside, |
| 39. | Выходит с плащаницей | 39. | They bear the sacred shroud. |
| 40. | И две березы у ворот | 40. | Birch standing there must move aside |
| 41. | Должны посторониться. | 41. | To make room for the crowd. |
| 42. | И шествие обходит двор | 42. | As round the church the faithful go, |
| 43. | По краю тротуара, | 43. | Into the church there seems to blow |
| 44. | И вносит с улицы в притвор | 44. | A tale of spring, its savor. |
| 45. | Весну, весенний разговор | 45. | Intoxicating vapors flow |
| 46. | И воздух с привкусом просфор | 46. | And mix with candles' flickering glow |
| 47. | И вешнего угара. | 47. | And taste of sacred wafer. |
| 48. | И март разбрасывает снег | 48. | And then the beggars on the porch |
| 49. | На паперти толпе калек, | 49. | Are dusted with the snow of March |
| 50. | Как будто вышел человек, | 50. | As if to them there in the dark |
| 51. | И вынес, и открыл ковчег, | 51. | Someone has borne the treasure ark |
| 52. | И все до нитки роздал. | 52. | And given each a share. |
| 53. | И пенье длится до зари, | 53. | The chants go on till break of day, |
| 54. | И, нарыдавшись вдосталь, | 54. | And strained by sobs and prayer |
| 55. | Доходят тише изнутри | 55. | The voices tend to fade away |
| 56. | На пустыри под фонари | 56. | So just the faintest sounds still stray |
| 57. | Псалтырь или Апостол. | 57. | Beyond the central square. |
| 58. | Но в полночь смолкнут тварь и плоть, | 58. | Yet life grows still so all can hear |
| 59. | Заслышав слух весенний, | 59. | And heed Spring's soft inflection, |
| 60. | Что только-только распогодь, | 60. | Implying when she comes this year |
| 61. | Смерть можно будет побороть | 61. | We'll overcome both death and fear |
| 62. | Усиьем Воскресенья. | 62. | Through strength of Resurrection. |

I am very grateful to Tamara Eidelman, Anastasia Korolova, and Vladimir Kovner for the help they gave me in understanding and translating this poem.

First of all, this poem struck me as a masterpiece, and I approached it with a feeling of extreme respect both for the religious and spiritual mood it expressed, and for its sheer beauty—both of which I felt could easily be shattered by a heavy-handed approach. I do not translate poetry of classical form into free verse anyway unless forced to do so at gunpoint, but in this case I felt very strongly that the “music” had to be retained if the English was going to even approximate the essence of the poem.

This said, it is simply not possible to translate a poem, taking account of both meaning and form, without making all kinds of compromises. In general, I try to keep as closely as possible to the exact form of the original poem; however, when in order to do so I am forced to distort English syntax or usage to the point where a line screams “amateur poetry,” I prefer a minor deviation in form. I live in fear that abuse might lead to the revocation of my poetic license. And then what would I do for recreation?

One form of formal fidelity I frequently am compelled to dispense with is the use of “feminine rhymes” (i.e., end-

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ing the line on an unstressed syllable), which also leads to a minor discrepancy in line length where the Russian lines with feminine endings have one more syllable than my English. In this poem I have been able to retain the use of feminine endings in the appropriate place in only 3 out of the 11 stanzas. Again because of the stress structure of English, feminine rhymes are much more difficult to come by than they are in Russian. It is not that they cannot be found, but that frequently in English they sound, at least to me, forced or even sometimes Ogden Nash-like, e.g., inner and win her. I certainly acknowledge this as a fault in my translations when the original has a regular pattern of alternation of feminine and masculine, as this one does. There seems to be a difference in the extent to which native speakers of Russian feel this as a marked discrepancy in the translation—some do not notice and some are immediately dismayed.

Rhyme is the next formal aspect of a poem that has to be reproduced. In the ideal, and this is achievable much of the time, not only should rhymed originals rhyme in translation, but the same lines that rhyme in the former should rhyme in the latter. In the example above, I have deviated from this twice: in stanzas two and nine, consoling myself with the justification that the rhyme scheme of the various stanzas differs in the original as well. Thus, this kind of variation, I could argue, is countenanced by the poet if needed for other reasons. This is probably not a sufficient excuse, but in the case of the deviant stanzas, the meaning fit so much better into the deviant scheme. Note the fact that in the 13 lines of the first two stanzas, nine have the same rhyme. This is such an unusual and distinctive feature of this particular poem that I was at great pains to reproduce it.

Next there is the question of inexact rhymes. I try not to use them unless they are an earmark of the original, mainly because I do not know the rules for them in English and can find no one to explain them to me. On the other hand, I frequently find that what to my ear seems only a minor inexactitude (March and porch, for example) sounds a lot better than a pair that is a true rhyme but is forced in some other respect. I am bolstered in this practice when I notice that the original contains what to my ear seem to be inexact rhymes, as this poem does (e.g., Псалтыри/ в мире). (I gather, however, that Russian versification rules allow these as exact.) One of the aspects of poetry translation that continues to strike me is how often the Rhyme God smiles on you, if you pay him/her the tribute of your respect and attention—consider the fortuitous rhyming of birch and church in this case. On the other hand, I would consider it extremely foolish not to use a rhyming dictionary and/or thesaurus when they are such useful adjuncts to the aging brain.

Now for meaning, against which the poetic translator commits the most numerous, and some would say the least venial, sins of commission and omission. Of one thing I am absolutely convinced: you have to understand virtually ev-

ery aspect of a poem before you can translate it. When there are some lines I am not sure of, I bombard my Russian-born literary friends or the clients themselves for information. However, there are always cases when there comes a poem that I understand in general and 90% of the particulars but there are a couple of things that evade me, and my literary friends throw up their hands as well. In such cases, I can either give up on the whole poem or somehow gloss over or omit the details I do not understand. My most grievous sin is the omission of any equivalent for the line: Сады выходят из оград. If anyone can explain to me what this line specifically conveys in the context of the poem, I would be very grateful and will try to render it. (The idea was suggested that as Roman Catholics do on Palm Sunday, Orthodox Christians carry branches on Easter Eve, but I have not yet confirmed this.) Leaving something out, as I did with this line, is the coward's solution, but it avoids the risk of injecting something extraneous, jarring, or misleading, which to my mind is a worse sin.

Next, I had difficulty getting the specific equivalent Church terms Book of the Epistles, Maundy Thursday, and narthex into the poetic lines. The use of more general paraphrases, "chants," "all Holy Week," "into the church," seemed to me at least to fit in better with the simplicity of the language and to make the poem more accessible to those not familiar with Orthodox or High Church terminology. I also left out certain physical details, for example, that beyond the square was пустырь (what we in NY used to call an empty lot) to which the street light reached, that the procession walked at the edge of the sidewalk, etc. Talking to Volodia Kovner, whom I invariably consult, I realized that these details give rise to a particular image of a provincial Soviet city to Russian readers probably similar to what was in Pasternak's mind's eye. (On the other hand, another trusted adviser, Anastasia Koralova, says she disagrees with Volodia, and Pasternak is simply talking about the square itself, which is now deserted.) Creating this image for native English speakers would require much more explanation, which cannot fit within the restriction of the syllable count and probably has no place in poetry either. Pasternak is evoking, not giving a detailed description. I have changed cripple to beggar for two reasons: I have a daughter who is an advocate for the handicapped, and she has accustomed me to the idea that the word cripple is insulting; thus it grates on me embedded in this lovely poem. Secondly and less personally, those who are not familiar with Orthodox Easter ritual are likely to be distracted by wondering why there are cripples on the church porch—the use of the word beggars makes this much clearer and facilitates the connection with the mention of distribution of treasure.

As I, and many others, have said, translating poetry involves nothing but compromise and there is no such thing as an absolutely perfect poetic translation. Compromise implies loss. Whether any particular translation is "good enough" is a) completely subjective and b) a matter of

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When Natural and Formal Languages Collide

by Jonathan Lukens

Translation as a profession can be made to sound quite glamorous in casual conversation with industry outsiders. In a land where very few see the need to learn a language other than English, the notion of knowing several, and knowing them on a professional level, seems exotic and exciting. Add to that the heaps of confidential information that pass across our desks, and you can convince most average Americans that we are nothing short of bilingual or multilingual secret agents.

While there is a glamorous side to translation, the reality is that freelance translators spend a fair amount of time not even engaged with their working languages. Between dealing with clients, sending out invoices, running PDFs through OCR software, and wasting time with Microsoft Word because it refuses to duplicate the source formatting, there are a fair number of different hats that I wear in my everyday activity. I often find my role as translator playing second fiddle to my role as salesman, accountant, or DTP specialist. To a certain extent, this situation is inevitable when one person constitutes an entire company, but I nonetheless do everything that I can to minimize the time I spend on these other tasks in order to keep my translator hat on as much as possible. Being of the Net Generation, computers are naturally my weapon of choice in the battle against inefficiency.

Last summer an idea for a handy program struck me while I was revamping my website. I had acquired some programming skills in high school and college, and so I made an attempt to implement the idea in my spare time. Although this program is not yet completed, working on it brought back programmer's instincts. Menial tasks involved in my translation began to appear to me as problems that could be fully or partially automated. Some of these ideas have been quite difficult to implement, and some have only taken a few hours. The time I have spent programming translation tools in the last year has paid off, and I am spending more time wearing my translator hat.

A First Offering

About a month after this wave of computational enthusiasm, I found myself in a situation where I had three large projects simultaneously, for two of which the client had requested that I use specific transliteration standards for corporate and personal names and any quotations that were to be left in the original. The third project had no such requirements, but there were a few places where the names of the people involved in the document were already transliterated, and they were transliterated according to French orthography. I decided that since I was already using standards for the other two projects, I would stick to French transliteration for all of the names in that document.

Several days into the project, I came to realize that I was mixing up the standards. This was one of those cases where I immediately saw a place for automation. The result was a little program that I have most creatively dubbed Translit Plus. It transliterates Russian text according to five official standards of national and international Western organizations, as opposed to many tools available on the Internet that use a rather ad hoc system. I also provided some basic integration with CAT tools. Translit Plus does a fairly good job of extracting corporate and personal names in typical Russian formats and then returns a CSV file that can be imported into a standard terminology management program (I have tested it with *Deja Vu* and with *SDL MultiTerm*).

I recently equipped Translit Plus with a web interface and gave it a home on the Internet called TermWorm Software (<http://termwormsoftware.com>). Translit Plus is free. Site registration is required to use the terminology extraction features, but membership is also free.

Available Standards

I selected the five transliteration standards in Translit Plus based on the needs of a Russian>English translator like myself. Customers (or professors) have expressly requested three of them from me: BGN/PCGN, Scholarly, and ALA/LC, and I anticipate the need for the ISO 9:1995 standard in the future. The French standard is just nice to look at. A brief description of each follows below. A letter by letter breakdown of each transliteration standard is available at <http://termwormsoftware.com/tools/translit-plus/documentation>.

ALA-LC. The American Language Association and the Library of Congress officially endorse this standard. I was required to use it for criticism papers in college. American libraries are supposed to use it, but regrettably often fail to do so.

BGN/PCGN. These awkward acronyms stand for the United States Board on Geographic Names and the Permanent Committee on Geographical Names for British Official Use, respectively. Both the Department of Defense and the Department of State request use of this standard. It also appears on any maps released by the United States government. This is also the only standard included in Translit Plus that uses no diacritics.

French. The French standard looks like French, and there is little else to say about it.

ISO 9:1995. You might guess that the international standards organization would have the standard for transliterating Russian, since they have a standard for everything else imaginable. The standard actually encompasses

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NATURAL AND FORMAL LANGUAGES

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all languages written with Cyrillic alphabets, resulting in a number of clumsy uses of diacritics as they began to run out of options. As with other areas, international standards adoption moves very slowly when it comes to orthography. I've included the standard in case the need arises.

International Scholarly System. This is my absolute favorite of the bunch. If you have read many Slavic linguistics papers, you are sure to have encountered it. It draws its use of diacritics from Slavic languages that are written with Latin alphabets, so even in transliteration, the text retains a certain Russian flavor. All of the diacritics make it nearly impossible to type, but when you have something to do this for you automatically, it's not so much of a concern.

The Future of TermWorm

Though it can be hard work to write a program, the most difficult step is making it accessible to average users. I have written and am writing a number of other tools that do what they are supposed to do but have no user interface. How many of these programs will be adapted for the Web will largely depend on the level of response from my colleagues in the industry. So go try out Translit Plus and let me know what you think. More exciting things may follow.

Jonathan Lukens is a full-time translator of Russian and French based in Holyoke, Massachusetts. He specializes in IT, legal, and financial texts. He can be contacted at jonathan.lukens@gmail.com.

IDIOM SAVANTS

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25. Rob Peter to pay Paul: to take something from one person, organization or project in order to give it to another. Поддерживать одного в ущерб другому; помогать одному за счёт другого; взять одного, чтобы отдать другому – ср. с басней Крылова “Тришкин кафтан”, где герой басни отрезает рукава, чтобы залатать локти и т.д.

26. Since Hector was a pup: Since a very long time ago. С давних пор; с незапамятных времён; при царе Горохе.

27. Smart Aleck: know it all; wise guy. Самоуверенный человек, всезнайка; умник.

28. To tomcat: a tomcat is a male cat; hence, as a verb, to indiscriminately pursue a woman sexually, said especially of a married or committed man. Не пропускать ни одной юбки; волочиться за каждой юбкой.

29. Every (any) Tom, Dick, and Harry: absolutely every or anybody. Первый встречный; всякий / каждый; все без разбора; каждый встречный и поперечный. Ср. Иванов, Петров, Сидоров.

30. What the Sam Hill?: what the Hell?, for which it is a euphemism. Что, чёрт возьми, чёрт побери, происходит? Какого чёрта?

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SLAVFILE LITE

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whether ways can be contrived of improving it. As I reread this essay, I wonder if readers will think that, in addition to compromises per se, translating poetry rests on being able to find (self-)persuasive excuses for all one's infidelities. (Why is a poetic translator like a chronically straying husband?)

After completing a poem I virtually always send it to others who are interested in poetry and, I have learned, are willing to provide a critique. This group always includes my friend and collaborator, Volodia Kovner. In this case, he is largely responsible for the current version of the stanza starting on line 30, as well as some other smaller but important changes.

I invite readers who have improvements to suggest here to send them to me. Really! The remarks on technique have been included mainly for the benefit of those who would like to embark on poetry translation, not as proscriptive rules but as an illustration of the particular compromises that must be made and accepted in this enthralling but innately imperfect enterprise. As my husband, who can usually fix almost anything mechanical or electrical says: “The secret of doing anything is to start.”

Happy Spring, everyone!

SLAVFILE VOLUNTEER OPPORTUNITIES

EARN FAME (by-lines), FORTUNE (your name made know to potential clients), AND ETERNAL GRATITUDE (guaranteed)

We are still seeking editors for any or all of the Western Slavic Languages, Belorussian, Bulgarian and Macedonian. Articles concerning any of these languages are also solicited.

We would also like a few grammatically unchallenged volunteers whom we could call on occasionally in emergencies to help with copyediting and proofreading. Native speakers of English preferable.

We need a volunteer to coordinate conference activities for conference and profession newcomers. Recent newcomer preferable.

Contact Lydia or Nora at the address on the masthead for further details or to volunteer.

Catch Phrases in the Rye

Liv Bliss

Since I ran out of space and only reached “L” in the last issue, here is Part 2 of my catch phrase table. Thanks to the usual suspects for their contributions.

I’m still looking forward to hearing about your own favorite (or, even better, problematic) catch phrases (bliss@wmonline.com).



Catch Phrase	Source	Comments
Not that there’s anything wrong with it	The episode “The Outing” from TV sitcom <i>Seinfeld</i>	A student journalist mistakenly believes “Jerry” and “George” to be a gay couple. Eventually, just about every character in this episode has tacked “Not that there’s anything wrong with it” onto a reference to homosexuality (and evidently they <i>do</i> think there’s something wrong, at least with being incorrectly suspected of being gay). A brilliant way to debunk hypocrisy (on your part or anyone else’s). [Thanks to Kim Braithwaite]
Oh, behave!	Mike Myers as “Austin Powers” in any of the <i>Austin Powers</i> movies	Means “stop misbehaving.” Works best with a bogus British accent (bi- <i>hayve</i>) and a leer. [Thanks to Nora Favorov]
Respect my authority!	“Eric Cartman,” a manipulatively imperious and often frustrated little boy in the cartoon series <i>South Park</i>	Used without irony or mutation, but strictly in fun, preferably with a Cartmanesque pronunciation: “mah authori- <i>tae</i> .”
Screw you guys. I’m going home.	“Eric Cartman” in the cartoon series <i>South Park</i>	Used to indicate that you’ve had enough of whatever’s going on. If you say it, you don’t actually have to leave. But no one will pay the slightest attention to you if you don’t pronounce it “ah’m gowing howm.”
So it goes	Kurt Vonnegut’s novel <i>Slaughterhouse-Five</i>	I thought this catch phrase had died off, until I saw it used recently, perhaps unawares, in a posting on the Translator Client Review message board. The Russian translation of the novel that I read back in my Moscow days rendered it as Такие дела. In <i>S-5</i> , it is used specifically relative to death and dying, but in common use it is generally indicative of a vague sense of world-weariness.
That’s hot	Paris Hilton (now there’s a name you never expected to see in <i>SlavFile</i> , eh?)	Ms. Hilton trademarked this catch phrase on 13 February 2007, so be careful how you use it ☺. I also recall seeing it misspelled (i.e., without the apostrophe) on a t-shirt she was wearing. Used to indicate a suitably blasé approval of anything, and is best said with a drawl and a slight smirk.
Th-th-th-that’s all, folks!	“Porky Pig” in the Warner Brothers series of cartoon shorts, <i>Looney Tunes</i>	The stuttering “Porky” delivered this line at the end of every <i>Looney Tunes</i> episode. Sometimes used, with inexcusable cruelty, to mock an individual with a speech defect, but other than that, an innocuous way of indicating that something is over.
We are not worthy!	Spoken by Mike Myers as “Wayne Campbell” and Dana Carvey as “Garth Algar” to rocker Alice Cooper in <i>Wayne’s World</i> , a 1992 movie spun off from a recurrent <i>Saturday Night Live</i> sketch	If spoken (actually, chanted), must be accompanied by a “kowtow”-type gesture (in which both arms are raised above the head, with the palms facing downward, and then lowered). Used to indicate admiration of anyone or anything, and it doesn’t necessarily require a partner. [Thanks to Nora Favorov, who adds “To see the real thing, enter the phrase in www.youtube.com .”]

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CATCH PHRASES *Continued from page 21*

Well, isn't that special?	Dana Carvey as "Enid Strict, the Church Lady" on <i>Saturday Night Live</i>	The commentary by the smugly judgmental "Enid Strict" was an SNL favorite for years. "She" would interview various celebrities on her <i>Church Chat</i> "show"-within-a-show, expressly for the purpose of revealing their sins and shortcomings, and would punctuate any discovery that particularly displeased her with her classic "isn't that special?" Used to spoof or feign extreme sanctimoniousness, or to belittle something that someone else thinks is important.
Wha'choo talking about, Willis?	Gary Coleman as "Arnold Jackson" to his older brother, "Willis," in the late-70s/early-80s sitcom <i>Diff'rent Strokes</i>	Used to express confusion. Is enjoying a remarkable shelf-life: on a current sitcom, a character was seen wearing a t-shirt that read "I'm what Willis was talking about."
What happens in Vegas stays in Vegas	A tagline coined in 2002 for a series of TV ads to promote adult tourism to Las Vegas—"What happens here stays here"—morphed almost immediately in common usage into the phrase on the left.	The idea was apparently to revive Vegas' image as "Sin City" rather than as an exclusively family-friendly vacation spot. Handy, if horribly overused, in conversations about Vegas or anything that the speaker would rather no one else knew about. Famously employed by O. J. Simpson, in an attempt to lighten the mood, at the time of his arrest in connection with an armed robbery in Vegas. Its mutations are apparently infinite in number (What happens at the Oscars/in the hot tub/on my desktop/...)
What you mean "we," white man?	Punch line of a joke featuring the two lead characters from a cowboy series for children in the later 1940s	"The Lone Ranger" and his ever-faithful Native American sidekick "Tonto" see a large band of very hostile Indian braves bearing down on them. "Well, Tonto," says the Lone Ranger, "I guess we're in trouble now!" To which Tonto replies, in a heavy, stereotypically TV-Indian accent, "What you mean 'we,' white man?" Used to inject humor while backing away from any situation in which one does not wish to be involved. ("We just have to get the kitchen painted this weekend!" "What you mean 'we,' white man?")
Why can't we all just get along?	Rodney King in a television interview, after being severely beaten by Los Angeles police officers in 1992	Time heals many wounds. This phrase, for years a reminder of racial disharmony, police brutality, and the loss of livelihood and peace of mind occasioned by the Los Angeles race riots that followed the acquittal of the police officers, is now commonly used in a humorous way, to smooth over minor disagreements, actual or potential. You'll often find it without the "Why."
Yeah, baby, yeah!	Mike Myers as "Austin Powers"	"Austin Powers," a secret agent who was cryogenically preserved in the late 1960s and reanimated in the present day, has no idea how impossibly dated his "best lines" sound. This is one of them. Used to signal enthusiasm or give encouragement, but not necessarily with the sleazy sexual overtones of the original. [Thanks to Nora Favorov yet again]
You look marvelous, darling	Billy Crystal as "Fernando," a smarmy talk-show host in a recurrent <i>Saturday Night Live</i> sketch	Has probably died from overuse by now, but still a fun way to give a compliment, for real or ironically, especially if pronounced as "Fernando" did ("mahvelous," "dahling").
You rang?	Ted Cassidy as "Lurch" the butler in the mid-60s TV sitcom <i>The Addams Family</i>	The improbable height and size, cadaverous face, and sepulchral voice of "Lurch," a butler of few words, were favorite elements of the show. Used, in a strictly literal way, when responding to an appeal for your immediate presence—but the gag comes when you say it in a reverberating bass voice.
Your mission, should you decide to accept it...	From the hidden recording that usually launched the action in the late 60s/early 70s TV adventure series <i>Mission Impossible</i>	Commonly misquoted as "choose to accept it." (but, really, who minds?), this catchphrase was given a new lease on life in the <i>Mission Impossible</i> movies starring Tom Cruise. A light-hearted way of cajoling someone into doing something for you that they otherwise might not want to do.

SLOVENIAN POETRY IN TRANSLATION

Martha Kosir-Widenbauer

This is the first in a series of translations of modern Slovenian poets. Each one will be accompanied by a brief biographical introduction to the poet and poem selected.

Lucija Stupica

Lucija Stupica was born in 1971 and lives in the capital of Slovenia, Ljubljana. In addition to writing poetry, she works as an interior designer and writes articles about architecture and design. Her poetry has been published in all the major Slovenian literary magazines including *Literatura*, *Nova revija*, and *Sodobnost*. Her first book of poetry *Čelo na soncu (Cello in the Sun)*, was published in 2001 and won the 17th Slovenian Book Fair award for the best first book. The collection also won the *Zlata ptica* award for the best artistic achievement. Her second book of poetry *Vetrolov (Windcatcher)* was published in 2004 and will be followed by *Otok, mesto in drugi (Island, City and Others)*

scheduled for publication in 2008. In her poem "All the faces, all the hours" Stupica examines, through the interplay of dreams and reality, a life's longing for change and the restless expectation of a future where life, like winter, will bring change but also demand its due in unpredictable shapes and forms. The depiction of the external surroundings represents a symbolic manifestation of the internal conflict articulated through striking tales of contradiction and yearning. Stupica's next publication is eagerly awaited.

Martha Kosir-Widenbauer is a professor of Spanish at Kentucky Wesleyan College, mkosir@kwc.edu.

VSI OBRAZI, VSE URE

S hodnika se sliši odpiranje in zapiranje vrat, ljudje so nemirni, zima je spustila svoje jeklene ustnice in hodnik se hrani z njimi. Velika čeljust pada v trenutek in ta v drugega, klonirane povesti sesipajo vrata, preprih razleplja veke, mrmot sanj odzvanja v prebujenost, spet nazaj zaniha v spanje.

Noč postaja temna reka in vrstijo se ob njej s stoli in ribiškimi palicami, na njenih poraslih obalah spuščajo trnke v mrzlo strugo noči, čakajoč na ulovljene sanje ali sneg, oboje bo pokrilo sledi, vseeno je, samo da pridejo: sanje ali sneg, vseeno, da le mine dolga zima. Da se razprši reka v svoj konec. Nemir prebujajo zgodbe, globoko zakopane, ki se prepletajo in spletajo v nova oblačila. Nastajajoče kompozicije postavljajo drugačna pravila, kar je bilo prej spodaj je zgoraj, notranje je zunanje, spreminjajo se odtenki slik, besede se barvajo v drugačnih tonih, kontrapunkti zaznamujejo mesta in ljudi, medtem ko temna reka še vedno čaka na sneg ali sanje, na svetlobo izza oblakov, razpršeno svetlobo neba, ki mehča obzorja in misli, da postajajo svetlo dihanje dneva.

S hodnikov potem le še zrcaljenje odsefov, kot bi se sprehajala po telesu luna, mehčala oblike glasu, ki v grobi tišini dežuje skozi, da bi odpirala s prsti vode, s prsti zamolkle svetlobe mnogotera leta, mnogotere obraze, vse obraze, vse ure, ki zapredajo s svojimi spomini v prihodnost, medtem ko zima tolče na vrata s svojo obljubo.

ALL THE FACES, ALL THE HOURS

The opening and closing of doors can be heard from the hallway, people are restless, the winter has released its steel lips and the corridor feeds on them. A huge jaw is dropping into a moment and yet into another one, cloned tales bury the doors, a draft is opening the eyelids, a murmur of dreams echoes into an awakening and sways back into slumber.

The night is turning into a dark river and people are lining up along it with chairs and fishing rods, on its overgrown shores they are dropping bait into the cold channel of the night waiting for dreams and snow to catch, both of which will cover the traces, but it matters not, as long as they arrive: dreams or snow, they are the same if only the long winter passes. Let the river disperse into its conclusion. Restlessness is awakening stories, deeply buried that intertwine and interlace into new garments. Pieces thus composed are setting up different rules, what used to be below is now above, the internal has become external, the shades of pictures are changing, words are being colored in different tones, the melodies in counterpoint are marking the sites and the people while the dark river is still waiting for the snow or dreams, for the light from behind the clouds, a dispersed light in the sky that softens the horizon and thoughts, turning them into the luminous breathing of the day.

From the corridors only the reflections are still being mirrored as if the moon were walking across a body and softening the shapes of the voice that rains through deep silence in order to open with its fingers of water, its fingers of dim light, the manifold years, the manifold faces, all the faces, all the hours that cover the future with their memories while the winter is beating on the doors with its promises.

Lost in Translation (A Literary Curiosity)

Vladimir Kovner

In 1885 Robert Louis Stevenson published the book *A Child's Garden of Verses*. One of the short poems in this book "Rain" became very popular and was reprinted many times in different anthologies of children's poetry.

The rain is raining all around,
It falls on field and tree,
It rains on the umbrella here,
And on the ships at sea.

Here is my translation of this poem:

Дождь

Весь мир дождём покрыло вдруг:
Поля, леса – вблизи, вдали,
И зонтиков грибы вокруг,
И в море корабли.

In 1969 Vadim Levin published the *Silly Horse* (Глупая лошадь) collection of poems for children with an obvious British flavor. Mr. Levin is very clever. On the cover of the first edition of this book he used as the book's subtitle: "imitations, translations and adaptations" – choose your own description! One of the very good poems in that book was "Маленькая песенка о большом дожде".

Целый месяц под дождём
Мокнет крыша, мокнет дом,
Мокнут листья и цветы,
Мокнут лужи и зонты,
Мокнут парки и поля,
Мокнет мокрая земля,
И далёко от земли
Мокнут в море корабли.

Levin didn't bother to name the author of the original – R. L. Stevenson. And obviously nobody noticed it. In the next editions of the same book Vadim Levin changed the subtitle to "Самые новые старинные баллады" and in one of the editions he wrote the following funny introduction:

Я с детства мечтал переводить с английского старинные стихи и истории. Но опоздал: пока я рос, Корней Чуковский, С. Маршак и Борис Заходер всё это уже перевели. Мне стало очень обидно. Так обидно, что если бы я знал какие-нибудь английские слова, я бы сам сочинил из них новую старинную английскую народную балладу или песенку. И сразу перевёл бы её на русский. И тут я подумал: "А почему, собственно, переводчик с английского на русский непременно должен ждать, пока кто-нибудь напишет английские подлинники по-английски? Почему бы не сделать наоборот: сначала сочинить ДО-ПОДЛИННЫЙ перевод на русский, а потом пускай англичане переводят обратно? А не захотят переводить - тем хуже для них: значит, у нас будет больше английских стихов и историй, чем у самих англичан!"



Thus the author of the original English poem "Rain" supposedly disappeared forever. In 2005 a talented young translator, Tanya Wolfson, obviously knowing nothing about this story, translated and published Levin's rendition back into English.

A Little Poem about a Big Rain

For a month the sky's been grey.
All we get is rain all day:
Soaking houses, trees and leaves,
Dripping noses, shoes and sleeves,
Soggy ground is soaked right through,
Parks and fields are soaking too,
And too far away to see
Ships are soaking in the sea.

That is the end of this funny story...so far.

Vladimir may be reached at vkovner250696MI@comcast.net

SLAVFILE RECOMMENDS

An interview with Nora Favorov on her life as an "accidental translator."

http://www.sras.org/nora_favorov_russian_english_translation Recommended by Lydia Stone.

A tolerant article about Russlish recommended by Elana Pick and published first in the NY immigrant press.

<http://www.indypressny.org/article.php3?ArticleID=2101>

Quirky QWERTY encoding. <http://itre.cis.upenn.edu/~myl/languagelog/archives/005421.html>

Recommended by Michael Connor.

Lynn Visson on the terms of terrorism. http://www.lingvoda.ru/transforum/articles/L_Visson.asp

Recommended by Galina Raff.

Readers, send us your links to recommended articles and other features.

TRANSLATION AND CORPORATE GOVERNANCE IN RUSSIA

Presented by Megan G. Lehmann

Reviewed by Fred Grasso

A former colleague of mine tells about the time he supervised a construction project in St. Petersburg. In his capacity as company representative, he was also a member of a local business association made up of both local and foreign business managers and owners. The group undertook the task of drafting guidelines for corporate governance. The first rule drafted was: "Don't kill the competition." The story may be apocryphal, but at the time there were numerous and well-publicized instances of no-holds-barred competition in the boardroom, on the factory floor and, often times, on the street.

The competition was an outgrowth of the peculiar method used to privatize state property. The share distribution scheme used to privatize former state enterprises favored company managers. The managers, as owners, had interests that differed from those of other shareholders, including the state. Those differing interests gave rise to ownership disputes and conflicts, hindering progress and development

Much has changed in Russia since the late 1990s; ownership disputes are less frequent, and the intense competition has subsided. Having spent over six years in Moscow working as an in-house translator for Russian financial institutions, including two years at a Russian bank as a translator and committee secretary, Ms. Lehman experienced these changes first hand. She shared that experience in her presentation, describing the development and current status of corporate governance in Russia and explaining what corporate governance might mean in practical terms for translators.

What is corporate governance? According to Ms. Lehman's presentation, corporate governance can be defined as a system of regulations, legislation and ethics used to employ, monitor and enforce internal control of corporate conduct. The objectives of corporate governance are to protect shareholder rights, serve shareholder interests, and increase the value of the company's shares. A corporation accomplishes these objectives by adhering to best practices in disclosure, transparency, reporting and decision making in order to provide the public, investors, regulators and rating agencies with timely and accurate business information.

In the first instance, corporate governance is mandated by a system of external legislation and regulations including, for example, the federal law on joint stock companies, the law on currency regulation and control, the Russian Civil Code, regulations promulgated by the Central Bank of Russia, Russian Accounting Standards, Federal Financial Market Service regulations, International Accounting Standards and International Financial Reporting Standards.

The external legislation and regulations are implemented internally through the corporation's regulatory documents—the charter (articles of incorporation), bylaws, and internal rules, regulations, policies and guidelines.

The corporate charter is filed with the state, and its acceptance and registration authorize the corporation to conduct legitimate business in that jurisdiction. However, the fundamental policies and procedures under which corporate management or an executive corporate body functions are found in the corporate by-laws.

The by-laws represent the primary internal document used to manage the corporation. The by-laws ordinarily contain a general outline defining the purpose of the regulations. The by-laws also specify: a definition of the purpose and function of a particular corporate body or committee (e.g., strategy or compensation); the responsibilities of a corporate committee; the rights of a committee; committee structure and formation; committee membership requirements; duties of committee chair and secretary; meeting notification policies and procedures; procedures for recording quorums and taking decisions; taking of meeting minutes; performance appraisal; and, procedures for amending the by-laws.

For a small organization, the by-laws might be contained in a single document. Large organizations may require a library of by-laws addressing different aspects of corporate management.

The following list of model by-laws is from *The Russia Corporate Governance Manual, Part VI Annexes: Model Corporate Governance Documents* prepared and published by the International Finance Corporation and the U.S. Department of Commerce:

Model By-Law for the Supervisory Board	Типовое положение о совете директоров
Model By-Law for the Supervisory Board's Audit Committee	Типовое положение о комитете по аудиту
Model By-Law for the Supervisory Board's Corporate Governance Committee	Типовое положение о комитете по корпоративному управлению
Model By-Law for the Supervisory Board's Nominations and Remuneration Committee	Типовое положение о комитете по кадрам и вознаграждениям
Model By-Law for the Supervisory Board's Strategic Planning and Finance Committee	Типовое положение о комитете по стратегическому планированию и финансам
Model By-Law for the Executive Bodies	Типовое положение об исполнительных органах
Model By-Law for the Corporate Secretary	Типовое положение о корпоративном секретаре
Model By-Law for the General Meeting of Shareholders	Типовое положение об общем собрании акционеров

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Model By-Law on Dividends	Типовое положение о дивидендной политике
Model By-Law on Information Disclosure	Типовое положение об информационной политике
Model By-Law for the Revision Commission	Типовое положение о ревизионной комиссии
Model By-Law on Risk Management	Типовое положение об управлении рисками
Model By-Law on Internal Control	Типовое положение о внутреннем контроле

Note: The English translation is from the document posted on the website (**see** citations below).

Part VI of the referenced manual also includes a comprehensive glossary of English and Russian corporate governance terminology (cited in Ms. Lehman’s presentation, and found at

<http://trade.gov/goodgovernance/CorpGovManual.asp>).

English and Russian versions of the entire manual (including the glossary) may be accessed at

www2.ifc.org/rcgp/manual_en.htm and

www2.ifc.org/rcgp/manual.htm,

respectively.

What does corporate governance mean in practical terms with regard to translation? Because good corporate governance directly affects the bottom line (access to foreign capital and investors, higher stock value), Russian companies are increasingly interested in global practices. They are also publishing financial documents (annual reports, audit statements, etc.) in English and Russian, and hiring independent directors whose Russian language skills are lacking. Consequently, anything pertaining to the director’s ability and obligation to fulfill his or her corporate responsibilities will require translation. That would include, in addition to the subject matter of the by-laws listed above, meeting agenda and minutes, contracts, corporate strategies, internal audit reports, correspondence and memoranda, policies and regulations, budgets, excerpts from legislation, excerpts from insurance policies, incentives programs, corporate codes, etc.

Ms. Lehman’s comprehensive presentation provided additional information on some basic legislation and regulations, shareholders and general shareholders meetings, board of directors and board committees, the corporate secretary, and rating agencies and corporate governance score reports. The full breadth of the presentation is beyond the limited scope of this review and is available online at the Slavic Languages Division website:

http://www.ata-divisions.org/SLD/Corporate_Governance_Translation_Lehmann.pdf

The presentation handout also included links to additional Internet resources which can likewise be found at the Slavic Languages Division website:

http://www.ata-divisions.org/SLD/Corporate_Governance_Links.pdf

While doing additional research in preparing to write this review, I found two websites that are both interesting

and provide bilingual examples of internal documents related to corporate governance. The first website maintained by the Unified Energy System—

<http://rao-ues.rustocks.ru/index.phtml/eng>—contains both English and Russian versions of the following documents:

Company Charter	Устав
General Meeting Regulation	Положение об Общем собрании
Board of Directors Regulation	Положение о Совете Директоров
Corporate Governance Code	Кодекс Корпоративного Управления
Regulation on OAO RAO “UES of Russia” Board of Directors Nomination and Remuneration Committee	Положение о комитете по кадрам и вознаграждениям при СД
Rules of avowal of deals with OAO RAO “UES of Russia” and DZO securities by people with access to insider information	Регламент декларирования сделок с ценными бумагами ОАО РАО “ЕЭС России” и ДЗО лицами, имеющими право доступа к инсайдерской информации

Note: The English translation is from the website at <http://rao-ues.rustocks.ru/index.phtml/eng/charter>.

TNK-BP maintains the second website. It is not quite as comprehensive with regard to corporate documents; however, it does contain English and Russian versions of the following:

Code of business conduct	Деловой кодекс
Corporate governance	Корпоративное управление

Note: The English translation is from the website at <http://www.tnk-bp.com/company/governance>.

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