in this issue

Literary Translation
Medical Translating & Interpreting
An ATA Professional Development Seminar

Renaissance Biscayne Bay Hotel
Miami, Florida
Saturday, March 22, 2003

Full day of in-depth sessions
Continental breakfast
Networking session immediately following the final presentation
All sessions submitted for Continuing Education Credit in the States of California and Washington

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Log onto atanet.org/medical for detailed information or call ATA Headquarters at 703.683.6100

Space is limited — Register early!
See page 59 for more information and registration form.
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American Translators Association
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40 Current Issues in English Bible Translation
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Survey on Understanding Emerging Work Arrangements

Baruch College is conducting a study of translators and interpreters to increase our knowledge of why people choose different work arrangements. Professionals in the T&I industry exemplify the modern “knowledge worker,” and understanding the factors that influence their lives and careers will help us understand how they affect people working in the “new economy.”

Packets containing questionnaires were given or mailed to all ATA conference registrants. We wish to include people engaged in all aspects of the T&I profession: employees of all types of organizations (private, government, nonprofit, etc.), freelancers, managers, agency owners, etc. The results will serve as a basis for articles in the academic and practitioner press (and will be shared with participants).

We thank the many people who have already responded. If you attended the Atlanta conference and have the questionnaire, we hope you will complete it and mail it in. If you don’t have a questionnaire, please e-mail david_prottas@baruch.cuny.edu and one will be sent by e-mail or regular mail as you prefer.

David Prottas
Tel: (646) 312 3666 • david_prottas@baruch.cuny.edu

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About Our Authors...

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Tom Moore has been fascinated by the language and culture of Brazil since 1994. In addition to Portuguese, he translates from Spanish, French, Italian, and German. He is the music/media librarian at The College of New Jersey. Contact: querflote@yahoo.com.

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Marilyn Gaddis Rose, 1988 Gode medalist, was the founding editor of the ATA Series. After 31 years in translation pedagogy at the State University of New York at Binghamton, she is refocusing her attention on literary translation. Contact: mgrose@binghamton.edu.

Peter Silzer holds a Ph.D. in linguistics from the Australian National University. Since 1972, he has been involved in linguistics and translation with SIL Inc., a nonprofit humanitarian organization focusing on the language needs of lesser-known languages around the world. He has taught applied linguistics and translation at Biola University in La Mirada, California, for the past 10 years. His language specialty is Bahasa Indonesia. He is currently developing teaching materials on the relationship of culture and language, the ethics of speech, and the linguistic features of Classical Hebrew and Koine Greek. Contact: petesilzer@aol.com or http://people.biola.edu/faculty/petes.
From the President

Demystifying ATA Conference Site Selection

Thomas L. West III
president@atanet.org

Site selection for the ATA Annual Conference regularly yields many comments from the membership. Here is my take on demystifying, if you will, the site selection for the conference.

I just returned from Phoenix, Arizona, where I participated in the planning meeting for ATA's 44th Annual Conference, November 5-8, 2003 at the Pointe South Mountain Resort Hotel. (ATA President-elect and Conference Organizer Scott Brennan and ATA Executive Director Walter Bacak were also there.) This was my fourth such meeting, so I have learned a great deal about the association meeting business. I know that past presidents and presidents-elect have addressed this issue, but I want to share my thoughts with you as well.

**Working with Professionals.** ATA contracts with Conferon Inc., the largest, and probably most influential, meetings management firm in the United States. As translators we stress the importance of using professionals to our clients; therefore, as an association, we do the same when it comes to managing our largest event. Conferon assists us from the beginning—selecting a suitable hotel—to negotiating hotel rates and assisting the ATA Headquarters staff onsite at the conference. Conferon also helps us contract for audiovisual, security, temporary staffing, and other vendors for the conference.

**Site Selection.** The philosophy of the ATA Board has been to rotate the conference around the country...and into Canada in 2004. Currently, we limit the selection to hotels that can house the entire conference—meeting rooms and sleeping rooms under one roof. In addition, the hotels have to have a lot of meeting space. In Atlanta, which was typical of our space requirements, we needed 12 meeting rooms to hold 50-200 people; a ballroom to hold at least 600; an exhibit area; a room for the Job Exchange; and a handful of smaller rooms for various meetings. In addition, we needed around 550 guest rooms.

Once we know the hotel can hold us, we look at room rates. This is the number one item that either makes or breaks the selection of a hotel. From member feedback, we know that the hotel room rate tends to be the most cost-sensitive item (versus airfare, meals, conference registration fee, etc.). Expensive room rates—over $225 a night plus tax—have kept us from returning to Boston, New York, or San Francisco. (We actually shy away from anything over $200.) After room rates, the Board considers ease of air transportation to and from the

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**FOR LONG-TERM PLANNERS**

Future Annual Conference Sites and Dates

**2003**
Phoenix, Arizona
November 5-8

**2005**
Seattle, Washington
November 9-12

**2004**
Toronto, Canada
October 13-16

**2006**
New Orleans, Louisiana
November 2-5

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Legal Translation Conference

Hyatt Regency
Jersey City, New Jersey
May 2-4, 2003

See page 55 for details and registration form.
TA continues to be active on many fronts. Here is an update on what’s new.

Medical Division [being established]. The Board approved the establishment of the new Medical Division [being established]. MD, you have to smile over the abbreviation, is ATA’s 13th division. The division administrator is Martine Dougé and Marla O’Neill is the assistant administrator. If you are interested in knowing more about the Medical Division, join MD’s discussion group online at http://groups.yahoo.com/group/ATA_MedDiv. Volunteers to assist getting the division off the ground are welcome! MD already has 300 members. Please contact Martine at creole_md@yahoo.com.

Translator and Interpreter Compensation Survey. The second edition of the Translator and Interpreter Compensation Survey has been published. The information contained in this report represents the most complete, accurate, and up-to-date income and pay rate data on the translation and interpreting professions. New to this year’s report is a section detailing hourly rates and rates per word for translation and interpreting services. This section provides average and median figures for 28 common language combinations. Over 1,800 industry professionals participated in this survey. An executive summary of the survey will be published in an upcoming issue of the ATA Chronicle. To order the Translator and Interpreter Compensation Survey, please see the ATA website or contact ATA Headquarters at (703) 683-6100 or ata@atanet.org.

Medical Translation and Interpreting Seminar. ATA’s next professional development seminar is set: Medical Translation and Interpreting, March 22 in Miami. (This seminar will offer different medical-related material from the one held last spring in Chicago.) In conjunction, the Florida Chapter of ATA will be holding a medical seminar the following day. To see the abstracts and to register, please go to www.atanet.org/medical2003.

Request for ATA Annual Conference Presentation Proposals. Want to share your expertise with your colleagues? Submit a proposal to make a presentation at ATA’s 44th Annual Conference, November 5-8, 2003 in Phoenix. Conference presentations are a great way to get exposure for you and your company. You may complete the Presentation Proposal Form online at www.atanet.org/conference2003/abstract.htm. The deadline for submitting a proposal is March 14.

Call for Papers
44th Annual Conference of the American Translators Association
Phoenix, Arizona • Pointe South Mountain Resort • November 5-8, 2003

Proposals are invited on topics in all areas of translation and interpreting, including the following:

Agencies, Bureaus, and Companies; Financial Translation and Interpreting; Independent Contractors; Interpreting; Language-Specific Sessions; Legal Translation and Interpreting; Literary; Medical Translation and Interpreting; Scientific and Technology; Social Sciences; Terminology; Training and Pedagogy; Translators and Computers.

Suggestions for additional topics are welcome. Proposals for sessions must be submitted on the Conference Presentation Proposal Form by March 14, 2003 to: Conference Organizer, ATA Headquarters, 225 Reinekers Lane, Suite 590, Alexandria, VA 22314; Fax: (703) 683-6122. All proposals for sessions must be in English.

There’s no time like the present! Download a Conference Presentation Proposal Form at www.atanet.org/abstract.htm.
American Foundation for Translation and Interpretation

JTG Scholarship in Scientific and Technical Translation or Interpretation

Description of Award
This is a $2,500 nonrenewable scholarship for the 2003-2004 academic year for students enrolled or planning to enroll in a degree program in scientific and technical translation or in interpreter training.

Eligibility
1. Applicants must be graduate or undergraduate students enrolled or planning to enroll in a program leading to a degree in scientific and technical translation or in interpretation at an accredited U.S. college or university.
2. Applicants must be full-time students who have completed at least one year of college or university studies.
3. Generally, an applicant should present a minimum GPA of 3.00 overall and a 3.50 in translation- and interpretation-related courses.
4. Applicants should have at least one year of study remaining in their program; however, in certain circumstances, one residual semester may be accepted.
5. Applicants must be U.S. citizens.

Selection Criteria
1. Demonstrated achievement in translation and interpretation.
2. Academic record.
3. Three letters of recommendation by faculty or nonacademic supervisor.
4. A 300-500-word essay outlining the applicant’s interests and goals as they relate to the field of translation or interpretation.

Application Process
1. Application forms may be obtained by contacting the American Translators Association by mail at 225 Reinekers Lane, Suite 590, Alexandria, VA 22314.
2. Completed applications must be received by AFTI by May 1, 2003.
3. A completed application consists of:
   a) Application cover sheet;
   b) Three letters of recommendation in a sealed envelope with recommender’s signature over the envelope flap;
   c) An essay; and
   d) A copy of the applicant’s academic record with a copy of the major/minor or other program form or a departmental statement of admission to the translation or interpretation program.

Award
A national award committee will announce the name of the scholarship award winner by the end of June 2003. The committee’s decision is final. Disbursement of award will occur at the beginning of the 2003 fall semester.

Conferences and Events

Washington, DC
Translators Discussion Group
Borders Books and Music
18th & L Streets, NW

Meets the second Wednesday of each month from 6:30-8:00 pm at Borders. For more information, please contact Borders at (202) 466-2152.

Weston, Massachusetts
New England Translators Association
7th Annual Conference & Exhibition
Henderson House,
Northeastern University
May 3, 2003

This annual event provides a forum for translators, interpreters, localization agencies, publishers, and other language-related organizations. Keynote speaker Ellen Elias-Bursac will discuss “The Wartime Service of Translation.” For more information and a registration form, see http://netaweb.org/fair03.htm or contact Judy Lyons at frenchlang@aol.com.

Dublin, Ireland
14th International Japanese/English Translation Conference
IJET-14
May 17-18, 2003

The 14th annual IJET conference in Dublin will mark the first time that IJET has met in Ireland, and promises to provide an exciting and charming experience for all attendees. This venue was proposed in the hopes of not only providing a thoroughly enjoyable conference, but also to expand the horizons of IJET attendees. Just as translations serve to bring Japanese- and English-speaking cultures closer together, IJET conferences provide an opportunity for first-hand exposure to the languages and cultures. It is hoped that IJET-14 will be a learning experience, as well as a good time, for all participants. More information will be available soon at http://ijet.org/ijet-14/.

Halifax, Nova Scotia
Canadian Association for Translation Studies
16th Annual Conference
Theme: “Translation and Globalization”
May 29-31, 2003
Dalhousie University
Halifax, Nova Scotia

Information: Dr. Louise Brunette (organizer): louiseb@alcor.concordia.ca;
Marc Charbon: marc.charbon@uqo.ca;
Anne Malena: amalena@ualberta.ca;
Marco Fiola: marco.fiola@uqo.ca;
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Tel: (780) 492-1187;
Fax: (780) 492-2106.
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For more information, please contact Teresa Kelly at (703) 683-6100 or teresak@atanet.org.
International Certification Study: Mexico

By Jiri Stejskal

The situation in Mexico has a certain similarity to that of Germany, which we examined in the last issue, because certification in Mexico is administered for the most part by state and local governments. While certification on the federal level also exists, there is no uniform credential comparable to that of Spain or Argentina. Mexico has twice as many states as Germany (32 to be exact), but unlike in Germany, only a few of them offer certification for translators or interpreters. Another striking difference is that while there is abundant information available online concerning the certification of translators and interpreters in Germany, information about certification in Mexico is rather scarce. Much of the information below relies on personal interviews and correspondence with Mexican translators and interpreters. These individuals more than compensated for the lack of online information, and their response to our request to provide guidance has been overwhelming.

It is important to note that the certification process for translators and interpreters in Mexico is in flux at the moment, and significant changes are happening even as this article is being written. Another notable fact is that while we focus on Spanish here, there are 62 indigenous languages in Mexico, ranging from Náhuatl, with more than 2.5 million speakers, to Teco, with only about 50 speakers. Mexico is second only to India in terms of the number of living languages within a single country, yet these are going largely unnoticed by the translation and interpretation community. Some successful efforts in this area were made recently by Esteban Cadena, president of the Organización Mexicana de Traductores (OMT). However, it remains to be seen what the future will bring for the Mexican Indians in the area of language recognition and preservation.

I would like to thank the following individuals in particular for contributing to this article:

• Esteban Cadena (estebancc@infosel.net.mx): president of the OMT, a “perito” translator, and ATA member.

“…While certification on the federal level also exists, Mexico has no uniform credential comparable to that of Spain or Argentina…”

• Leticia Damm de Gorostieta (ldamm@infosel.net.mx): English→Spanish “perito” translator (1969) and interpreter (1973), and member and founding chairperson of the Asociación de Traductores e Intérpretes de Monterrey, A.C. (ATIMAC).

• Dixie Davis (dixie@spanishlink.org): ATA member (accredited Spanish→English).

• Lucila Llausás (llausasv@aol.com): member of OMT and the Colegio Mexicano de Intérpretes de Conferencias, a “Perito en traducción e interpretación” authorized by the Superior Court of Justice of the Federal District, and a “Perito en traducción” authorized by the Federal Judiciary Council.

• Luis López Rodríguez (luis_lopez_r@yahoo.com.mx): member of OMT and ATA (accredited English→Spanish), instructor of the OMT “Diplomado,” and a member of the Universidad Autónoma de Guadalajara Master’s in Translation & Interpretation faculty.

• Fernando Orea (etsfom@att.net.mx), “perito” translator, certified by the Federal Judiciary Board.

• Cecilia Saba (csaba@iserve.net.mx): associate member of ATA and the National Association of Judiciary Interpreters (NAJIT), and a “Perito en traducción e interpretación” authorized by the Superior Court of Justice of the Federal District and the Federal Judiciary Council.

• Rishona Chaya Shiffman (rishona@sistemica.com.mx): associate member of ATA, active member of ATIMAC, English→Spanish translator, and teacher of English to executives.

• Georganne Weller (gemavaniki@yahoo.com): active member of ATA, NAJIT, and the International Association of Conference Interpreters (AIIC), and a founding and active member of the Colegio Mexicano de Intérpretes de Conferencias and the OMT.

• Patricia Yáñez (patyyanez@mexis.com): ATA member and president of the Colegio Mexicano de Intérpretes de Conferencias (1993-95 and current).

Among other translators who offered assistance were Philip Dale, Jan Kňakal, and Salvador Virgen. Translation of the Mexican legislation in this article was generously provided by Michele Feingold and Henry Gonzalez, Spanish translation students in the University of Pittsburgh Professional Translation Certificate Program.
Certification for Translators

In Mexico, the only principle relevant to certified translation that is accepted or recognized by the Mexican legal system is certified legal translation. This means that a certified public translator, a concept we have encountered, for example, in Scandinavia and which is comparable to the concept of a certified public accountant, does not exist in Mexico. Thus, we cannot talk about a “certification” for peritos traductores, or official translators in general. The only credential currently offered in Mexico is an appointment or commission by the various government bodies—municipal, state, or federal—who publish lists of experts (peritos). “Official translators” are included in such lists, but only some states’ Superior Court of Justice include peritos traductores (Jalisco, Nuevo León, Mexico, Aguascalientes, Baja California Sur, and Mexico City). Not all of them call official translators peritos, yet all of the states recognize the concept of “aid in the administration of justice” where the translators are usually included.

Thus, legal translators can be certified: by a state superior court (applicable only in some states); by a governmental agency, such as the attorney general’s office or the state office of justice; by a federal body; and even, in some cases, by a legal department of a municipal government. However, this whole system might change soon, because at the last Saint-Jerome’s Day (International Translators’ Day) event held in Mexico, the chief justice in charge of superior court expert translators publicly requested that OMT promote an initiative creating the legal concept of certified public translation. This request was made in September 2002, and OMT, its Western Chapter in particular, has been working in this area ever since in an effort to design a specific program for the certification of translators. OMT is currently conducting a search in order to establish what the actual situation is in every state of Mexico. OMT members also interviewed several state house members, who expressed some interest. OMT’s Western Chapter is presently working on a bill for the State of Jalisco to certify peritos traductores, and is planning to hold a Diplomado en Traducción Jurídica (a 120-hour course in English → Spanish legal translation) to train candidates for the exam. If this effort proves successful and OMT’s initiative is approved in the state of Jalisco (where its headquarters is located), OMT will continue at the federal level. In addition, OMT also offers a 120-hour course in translation (English → Spanish) leading to a Diplomado en Traducción, which has been held for three years now. In 2003, the French → Spanish combination will also be offered.

What about Interpreters?

Currently, there is no certification program for interpreters in Mexico, but the Colegio Mexicano de Intérpretes de Conferencias is working on it. CONOSER is the organization in Mexico that is in charge of certification programs in general. The Colegio is currently holding discussions with CONOSER in order to find out what would be the best procedure to follow. One of the many stumbling blocks is the fact that interpreting as a profession is not recognized by some official authorities in Mexico. The Ministry of Public Education (Secretaría de Educación Pública) acknowledges the existence of translators and interpreters, but the Ministry of Finances (Secretaría de Hacienda y Crédito Público) does not. Thus, the Colegio’s President, Patricia Yáñez, is recognized by this Ministry as a “professional in languages” rather than an “interpreter.”

In 1996, the last time an examination for translators was held by the Superior Court of Justice of the Federal District, the Court summoned candidates for an examination to become “authorized interpreters.” Apparently, this was the sole occurrence of such an examination in Mexico, and successful candidates, such as Lucila Llausás, were certified as “authorized translators and interpreters” (perito traductor e intérprete) by the Superior Court of Justice of the Federal District. In November 2001, the Court summoned the certificants for recertification exams, but as of November 2002, no such examination had been held.

Eligibility Requirements

As was mentioned earlier, to be certified as a sworn translator in Mexico it is necessary to comply with the requirements each governmental entity sets forth. For example, in Mexico City, to be a sworn translator before the Superior Court of Justice for the Federal District, the candidate is required to:

- Be a Mexican citizen;
- Submit an affidavit stating that the applicant has a clean criminal record;
- Submit a certified copy of any diploma or degree in translation or interpretation, not necessarily a university degree;
- Submit certified copies of memberships in professional organizations in the field of translation or interpretation;
- Submit a current resume; and
- File an application requesting examination in a specific language pair (always into Spanish).
These documents and an application for inclusion in the list of sworn translators must be filed every year.

On the federal level, the eligibility requirements are set forth in the summons issued every year by Mexico’s Federal Judiciary Council to assign “experts” or to certify translators. The Local Superior Court of Justice (Federal District) has been issuing summons every five years. The Court requires official documentation, including a certificate of studies and proven expertise, and also examines candidates. The document does not address the need for “translators” in particular, but rather for the “creation of a register of individuals who may serve as experts before the Federal Judicial Branch.” The following is an excerpt from said Notification, issued by the Judicial Branch of the Federal Judiciary Board (translated from Spanish by Michele Feingold and Henry Gonzalez).

**NOTIFICATION** of the creation of a register of individuals who may serve as experts before the Federal Judicial Branch for 2003.

The Judicial Studies Commission of the Federal Judiciary Board, pursuant to the provisions of Article 81, Section XXIX of the Federal Judiciary Act; Article 61, Section XVII of Order 48/1998, which governs the Organization and Operation of the Federal Judiciary Board; and Article 6 of Order 37/2001, which establishes the Procedures for the Annual Creation of the Register of Individuals who May Serve as Experts before the Federal Judicial Branch, the Formal Process for their Nomination, as well as their Rights and Obligations, issues the following:

**NOTIFICATION**

To all those individuals who are qualified to prepare expert opinions in any professional area of science, technology, or the arts necessary to assist in the administration of justice, and who fulfill the requirements that are set forth in the “Conditions” section of this notice.

The list of individuals who may serve as experts before the courts and entities of the Federal Judicial Branch for the year 2003 shall be established in accordance with the following:

**Conditions**

1. **PARTICIPANTS**—Participants may include any individuals who have a degree in the fields of the arts, sciences, or technology, in which areas they may provide expert opinions, in the event that these fields are regulated by law; or who have knowledge of the specific areas of arts, sciences, or technology, in the event that they are not regulated by law.

2. **REQUIREMENTS**—The interested parties must fulfill the following requirements:
   - I. Have a degree in the field of art, science, or technology, about which expert testimony must be given, in the event that these fields are regulated by law.
   - II. Have general knowledge of the respective art, science, or technology field, if not regulated by law.
   - III. Have a minimum of five years of professional experience, except in the case of a recently developed field, in which case the minimum shall be equal to the time since the inception of said field.
   - IV. Maintain good conduct and be of known moral character;
   - V. Have no prior convictions for any felony, theft, or fraud, obstruction of justice, or crimes committed with malice aforethought; and,

The following documents are then required to accompany the application of those who wish to be included in the list of individuals who may act as experts before Federal Judiciary Courts:

1. Current CV, including: complete name, date of birth, citizenship, marital status, tax identification number, residence, telephone, and studies completed;
II. Affidavit stating:
   a) that the applicant has never been convicted of any felony, theft or fraud, obstruction of justice, or crimes committed with malice aforethought;
   b) that the applicant, if he has held a public service position, has never been penalized by Federal or State Judiciary courts, or any Branch of Federal or State Civil Service, for the commission of any act of gross negligence.
   c) the subject areas, fields, art, or specialty for which the applicant is qualified to provide expert opinion, and wishes to be registered; and
   d) the reasons for which the applicant wishes to be included on the list;

III. Two letters from individuals who know the applicant and can vouch for his/her conduct and moral character. These letters must include personal identifying information;

IV. If applicable, a copy of the last three opinions that the applicant has presented before any Court or public institution;

V. A certified copy of any relevant degree or professional credential;

VI. A certified copy of any certificate that the applicant may have in his/her possession documenting areas of expertise in the field in question, in those cases where the art, science, or technology fields are not regulated.

These documents should be initially filed during the annual application period. After that, it is sufficient to file a letter requesting continued inclusion in the list. Applicants for the perito appointment need to submit a certificate or diploma attesting to their knowledge of a given foreign language, along with recommendation letters and an application form. For candidates who hold university degrees, the Supreme Court requires them to submit the diploma which certifies their expertise in a given area, together with a proof of professional experience (resume), a list of companies they have worked for, projects they have participated in, other certificates, etc. The list of approved candidates is published once a year in the Official Gazette of the Federation and in the leading newspapers.

Only a few states require continued education in some technical areas, such as medicine, graphology, engineering, etc. However, this is not required for the perito traductor. In some cases, the state authority establishes a certain amount of hours in training to renew the appointment. Reportedly, Nuevo León requires that “peritos” submit certifications of ongoing studies for each renewal in translation.

Case Study

Cecilia Saba is a certified translator. She has a federal and local (Mexico City, Federal District) certification, and holds a bachelor’s degree in interpretation. She was first certified locally in 1989. At that time, the Superior Court of Justice of the Federal District was the only entity that certified translators not working in-house. The attorney general’s office only certified translators working in-house, and they could act as certified translators only for that body. Back then, the requirements to become certified by the Superior Court of Justice included submitting certified copies of official documentation proving that the candidate had a degree in translation, interpretation, linguistics, or any other related career. In addition, candidates had to supply evidence of experience, such as a copy of the last five projects completed, references, and evidence of knowledge of the language. Cecilia had to renew the certification every year by submitting the same type of certified documents.

In 1994, a new president of the Superior Court of Justice reportedly decided that there were too many expert translators and interpreters on the list, and decided to cut it randomly. As can be expected, many professional translators and interpreters who were left out without reason took legal action. In 1996, the Superior Court of Justice decided to create a new list and issued a summons requesting more or less the same documentation, but adding an examination for candidates. Cecilia took the test and was certified again in 1997. (The test consisted of a written translation where the use of dictionaries was not allowed.) Around 1998, a law was passed to create the Consejo de la Judicatura Federal (Federal Judiciary Council), and in 1999 the Council issued the first summons to certify experts in different fields, including translation and interpretation. Reportedly, the Council has been quite meticulous in the issuance of summons and lists every year. Cecilia received a letter from the Council in the summer of 2002, in which she was assigned an “expert number.” Regarding the local certification, it is supposed to be effective for five years. A summons was issued in December 2001, but no date or time for the English→Spanish translation exam was assigned as of November 2002.

T&I Organizations

The Organización Mexicana de Traductores, A.C. covers most of the Mexican Republic and is divided into four chapters: Central, East, West, and South. Each chapter has its own president, and the national presidency goes
to one of the regions biannually. OMT, a member of the International Federation of Translators, was established in Mexico City in 1992, and as of November 2002, there were 106 members. OMT’s website, available in Spanish only, is www.traductores-omt.org.mx.

The Colegio Mexicano de Intérpretes de Conferencias, A.C., was founded in 1982 and currently has about 100 members, all interpreters (but most of them also act as translators). The Colegio is the only association in Mexico exclusively for interpreters. In order to be accepted as a member, the candidate has to file papers proving that he or she has worked as an interpreter for a certain amount of days (200 days to become an active member), and this work has to be certified by the signatures of five members of this association. The Colegio’s website is www.cmicac.org and is available in Spanish, English, and French.

ATIMAC (Asociación de Traductores e Intérpretes de Monterrey, A.C.) is among the oldest organization of translators and interpreters with uninterrupted activity in Mexico (20+ years). Based in Monterrey, ATIMAC has been very active for more than 20 years, and has around 35 members locally. The association’s website is www.atimac.org.mx. Reportedly, ATP (Asociación de Traductores Profesionales) in Mexico City was the first to be founded in the country; however, it has become inactive.

Academic Institutions
The following schools offer a degree in T&I:

- Universidad de Baja California, School of Languages, Mexicali, Baja California Norte;
- Instituto Superior de Intérpretes y Traductores (ISIT), Mexico City;
- Universidad Tecnológica Americana, Mexico City;
- Universidad Intercontinental, Mexico City;
- Tecnológico Monterrey (Tec), Campus Monterrey;
- Universidad Autónoma de Guadalajara, Guadalajara;
- Universidad de Colima, Colima;
- Universidad Nacional Autónoma de Mexico (UNAM), Mexico City;
- Universidad Nacional Autónoma de Nuevo León, Monterrey;
- Universidad Iberoamericana, Mexico City; and
- Colegio de México, Mexico City.

In addition to the institutions listed above, there are educational programs for translators and interpreters offered by private institutions such as Berlitz, which offers a one-year diploma program for translators and interpreters. There are also individual translation courses, such as the 60-hour legal translation course given by Javier Becerra every year at the Escuela Libre de Derecho (a prestigious law school). The IFAL (French Institute in Mexico City) offers a diploma program in French and Spanish translation. Also, several universities in Mexico have a licenciatura (B.A.) in foreign language teaching or in linguistics (mainly English) with a branch in translation. However, none of these licenciaturas are fully devoted to translation or interpretation.

The above-mentioned ISIT has been offering a licenciatura in interpretation for the past 20 years. The program is acknowledged by the Secretaría de Educación Pública, and is reportedly the only program in Latin America solely devoted to interpreting.

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With this article on Mexico, our series has completed coverage of the North American region (for articles on Canada, see the 2002 January and March issues). In the next issue, we will revisit South America and review the certification process in several countries there to complement the articles on Brazil and Argentina, published in the July 2001 and the June 2002 issues, respectively. As the editor of this series, I encourage readers to submit any relevant information concerning non-U.S. certification or similar programs, as well as comments on the information published in this series, to my e-mail address at jiri@cetra.com.
The Best Secrets Are Those Well Kept—Or Are They?

By Robin R. Randolph and Roslyn C. Famous

“Hey guys! I just got accepted to the University of Puerto Rico’s Graduate Program in Translation!”
“Why, what?”
“I’m going to get my master’s in translation!”
“You mean you have to study for that?”
(Sigh) “Of course!”
“And you’re going where?”
“To Puerto Rico.”
“There’s a university down there?”

Many conversations like this plague those of us who “fell upon” one of the best kept secrets of Puerto Rico: the Graduate Program in Translation at the University of Puerto Rico. We say “fell upon” because it is one of the least known master’s degree programs in the U.S. university system. This nearly 30-year-old program, founded as an experimental program by the late Dr. Ángel Casares, became officially incorporated into the university’s College of Humanities in 1974. It has long been overlooked, despite having turned out 300 fine graduates who work around the world. The time has come for it to come out of the proverbial translation closet. So, we are going to take this opportunity to do what is rarely done, and tell the world about this enigma of a program.

Some of your family and friends, upon learning that you intend to “study” translation in Puerto Rico, might get the impression that what you are really after is an extended vacation in a Caribbean paradise. While the vacation part isn’t 100% correct, the Graduate Program in Translation at the Río Piedras Campus of the University of Puerto Rico just might be your idea of paradise, if you’re serious about a career in translation, that is. It’s where students of various ages and backgrounds come together from places such as Puerto Rico, North America, Latin America, and Europe for the purpose of sharing their diverse language experiences and to learn how to become better translators.

Upon their arrival, new students attend an orientation session in which they are warmly greeted by professors, students, and the program’s director, Yvette Torres. During this time, students sign up for classes based on their individual programs of study, the language pairs and subject areas in which they wish to specialize, and the length of time they plan to spend in the program. It is a 45-credit master’s degree program, excluding the qualifying exam and thesis. So it is wise to plan out these credits as early as possible.

Typically, a first-year student’s schedule will consist of the required advanced grammar and writing courses, which should not be underestimated by any means. Students are required to take these courses in their target language, and are strongly encouraged to take them in their source language. The advanced grammar course focuses on syntax and analyzing sentence structure, and the writing course allows students to practice many writing styles while expanding their active and passive vocabulary.

In addition to the rigorous coursework in the general translation seminars, specialized seminars are offered in business, medical, literary, legal, architectural, and environmental translation. Translation is generally from and into Spanish, English, and French. Courses in research, theory, and sight translation are also given in order to fine-tune the students’ developing skills, and these classes may be taken to fill the 12-credit elective requirement. Also required are three credits in semiotics or semantics.

Work in the classroom is enhanced through seminars, lectures, and workshops in which prominent guest speakers from the field of translation share their experiences and give students insight as to what to expect in the “real world.” One of our most recent visiting professors was Marian S. Greenfield, a freelance translator and translation industry consultant. She is also a member of ATA’s Board of Directors, and chair of the association’s Professional Development Committee. Marian came to the program in October to give a Spanish—English commercial translation course. During her month-long stay in Puerto Rico, she also gave a financial translation workshop and a very informative lecture on how to get started as a freelancer. In November, Lawrence Venuti gave a three-day seminar entitled “Translating Literary and Pragmatic Texts: Equivalence, Norms, and Ethics.” Other past guests include Valentín García Yebra, Rudy Heller, Eugene Nida, Gregory Rabassa, Alastair Reid, Douglas Robinson, Margaret Sayers Peden, and ATA President Tom West.

Benefits

What are some of the benefits to having a master’s in translation from the Graduate Program in Translation, you ask? Well, besides the endless comments on your great tan, one advantage to this program is that it is relatively small. With 6 full-time and 5
adjunct professors, and 90 active students, the program offers students the chance to be more than just a number. The quality of work we produce in class is quickly noticed. Many of us have been recommended for translation jobs outside of the university based on the high-quality work we produce in class. These jobs are great not only for gaining excellent hands-on experience, but also for boosting our self-esteem! Students also have the opportunity to intern at Atabex Translation Specialists, which is run by Carmen Díaz, a professor in the program.

Another advantage to studying in this program is that you instantly become a member of a very close network of qualified translators. We’ve heard that the translation world in New York is incestuous (a favorite expression of Marian’s). Well, take that tight network and imagine you live in a small town about the size of Maybury. Since this is the only translation program on the island, nearly all of the top-notch working translators here are graduates. The member directory of the Asociación Profesional de Traductores e Intérpretes (APTI) here in Puerto Rico reads like the “who’s who” of the program’s alumni. When you meet others who have graduated from the program (and you will), there is an instant bond, because you know that you share the same formidable training and can speak the same language (no pun intended).

The advantage to being a part of this one-degree-of-separation network is that it keeps you on your toes as far as the quality of your work is concerned. There is not much leeway for shoddy work in or out of class: good news travels fast here, but bad news travels even faster.

A Visiting Professor’s Viewpoint:
Marian S. Greenfield

Teaching in the Graduate Program in Translation at the University of Puerto Rico was truly a unique pedagogical experience. The students’ level of commitment was amazing. While many students combined a full course load with a full- or part-time job, they still managed to carve out time to work diligently on my intensive course. Normally taught in 2-hour sessions given once a week over 10-12 weeks, we completed the course in 5 weeks by holding class 3 hours a day, 3 days a week, with 2-3 hours of homework per day. Even with all their other commitments, the students did a great job with their assignments. That is true dedication.

Adding to the experience were the cultural and social opportunities. During my first weekend in town, one of the students invited me to a great salsa concert. Others accompanied me sightseeing around the island and to the movies, while my fellow faculty members ensured that I had plenty to do on the weekends, including visiting the ecodestino Las Cabezas de San Juan and many of San Juan’s best restaurants (and private kitchens). Of course, a few trips to the beach were also in order.

Teaching in the program also offered the opportunity to review my Spanish grammar and composition with one of the fine UPR professors. Students were a bit bemused by my presence in class, but I think they enjoyed the repartee, while my fluency certainly returned to levels not seen since the months I spent studying in Spain in the 1970s.

Yet the absolute best part of the experience was the unique opportunity for intimate contact with the students. Since I was doing my freelance work out of an office set up for me in the program classroom building, I was on campus all day. Most of the students were also in the building all day, as the program has two computer labs with an Internet connection. One of these labs is also an excellent translation resource center, with an impressive collection of dictionaries and glossaries that students are free to use (and they do). Having these facilities in the building gave me the opportunity to descend from my office every hour or two to look over students’ shoulders (my students and others in the program). Students would ask me questions, which I would then ask them to resolve as a group with me guiding the discussion. I was also able to watch as students surfed the Internet, and to give them suggestions to refine their searching techniques. Having the opportunity to analyze how students solved translation puzzles and to help them refine their problem-solving and Internet search skills, made my time in Puerto Rico truly the best teaching experience I have ever had.

And by the way, the program is currently seeking a full-time professor to teach various into-English translation courses. Anyone interested in exploring the possibility should contact Yvette Torres, director, Graduate Program in Translation, University of Puerto Rico, ytorres@rrpac.upr.clu.edu, 787-764-0000 ext. 2047.

Continued on p.25
On Publishing the Literary Short Story: Some Advice and Reflections

By C.M. Mayo

Note: This article was first published in The Part-Times (Fall 2001), a newsletter of the M.A. in Writing Program at The Johns Hopkins University. Even though the following was not written expressly for translators but for my creative writing students, I hope it will be helpful for translators who would like to place short stories, creative nonfiction essays, and poetry in U.S. literary journals.

So you’d like to try getting your literary short story published? Take heart: you can do it. And, if your work is worthy—a question only you can answer—it merits the effort. Like a boat, send it out where it belongs, over the great wide sea. Let it find readers, whoever they may be, on whatever strange shores. Some of your readers may not be born yet. It helps to keep that in mind.

Beginning writers often imagine that publishing their short story will be a glamorous event, Hemingwayesque in a wear-your-sunglasses-and-knock-back-the-grappa-as-agents-ring-your-phone-off-the-hook kind of way. But for most writers, it’s an experience on par with, say, folding laundry. Unless you make one of the “slicks”—Atlantic Monthly, Esquire, GQ, Harper’s, The New Yorker—most likely your payment will be two copies of the magazine. These will arrive in your mailbox in a plain brown envelope. Some editors jot a thank-you note, but most don’t bother. Chances are, your friends and family will not have heard of the magazine. Even the best literary journals often manage only a modest circulation—500 to 5,000—and may not be available for sale except in a handful of widely scattered offbeat independents. In short, if you want money, you’d do better to flip burgers, and if you want attention, go fight bulls.

Why try? Because when your story is published it is no longer one copy printed out from your printer, but 500 or more. Perhaps one is lying on someone’s coffee table in Peterborough, New Hampshire, or on a poet’s broad oak desk overlooking the beach at La Jolla, California. Maybe one sits on the shelves at the University of Chicago’s Regenstein Library, or on a side table in the lobby at Yaddo. Perhaps a dentist will read your story, or a retired schoolteacher from Winnetka. Perhaps one day, a hundred years from now, a high school student will find it on a shelf in the basement of the Reno, Nevada, public library, and she will sit down Indian-style on the cold linoleum floor and read it, her eyes wide with wonder. Your story, once published, lives its own life. Potentially forever.

And, of course, it is validating to have your work published. It also helps to mention it in your cover letters when you try to get other work published, or apply for grants and fellowships, or to attract the attention of an agent, and so on. Indeed, publishing one’s stories in literary journals is (with a very few notable exceptions) a prerequisite to securing a publisher for a collection.

If you can keep your focus on the story and its merits—rather than the warm and fuzzies for your ego—the process will be easier. Expect your ego to take some punches.

First, Rejections

From a breezy foray through the local mall’s bookstore, one might guess that American readers care for little beyond brand-name bodice-rippers, shiny red foil paperbacks with nuclear warheads on their covers, or those teensy gift “books” with angels and cats on them displayed at the cash register alongside the chotchkes and chocolates.

Mais non! Secretly, millions of Americans are scribbling, and bravely (if often furtively) thousands and thousands are sending their work to literary magazines. Yes, thousands and thousands (and say that again, out loud, à la Carl Sagan). According to the listings in the 2001 Directory of Literary Magazines, The Paris Review receives 20,000 unsolicited submissions a year (including poetry), of which it publishes 35; The North American Review receives 3,000 prose submissions and publishes 55-65. My own Tameme, an annual bilingual literary magazine with a mere three issues to date, has received hundreds of submissions. Most litmags publish only 2-3% of the manuscripts they receive. As for the “slicks,” getting published in one of these, even for the most outstanding and recognized writers (yep, even National Book Award winners), is about as likely as winning a lottery.

In short, you’ve got some competition. So when you receive the unsigned photocopied form rejection note that says “Sorry,” it could mean your story sucks and you should do yourself a favor and burn it, but it could mean that it’s a fine story and they simply didn’t have room for it. Or they already had a story about a dying alcoholic grandmother, the heartbreak of losing the...
family dairy farm, or for that matter, a flying monkey in a business suit (you’d be amazed). Equally, it could mean it’s one of the best short stories ever written—better than Chekhov’s “The Lady with the Pet Dog,” better than Flannery O’Connor’s “A Good Man is Hard to Find;” better than A. Manette Ansay’s “Read This and Tell Me What It Says”—and the editor, or more likely some flunky/wannabe/slush pile-squeegee, is an aesthetically blind/dyspeptic/Philistine/pinhead who was probably hung over, or jealous. Who knows? The point is that the little unsigned photocopied rejection note is not a Judgment From On High. It means nothing except that this particular magazine’s editor at this particular time has chosen not to publish this particular story.

Sometimes editors write personal notes explaining why they didn’t take your story. Indeed, anything handwritten and/or signed by an editor can mean that a distinguished literary personage has taken an interest in your work, and you should, gratefully, with a zing in your heart and Jell-O in your knees, interpret this as both validation and an invitation to send more. It can also mean that an inexperienced graduate student/assistant/whomever, as yet unacquainted with the toughening rigors of plowing down towering slush piles of manuscripts, felt guilty saying no and was merely attempting, in a flaky and time-consuming way, to be nice. Who knows? I mean, do you really know anything about this person?

Thus, it behooves you to do your research about the litmags and editors you are sending your work to. A personally signed rejection letter from the editor-in-chief of The Paris Review, for example, would make my day. On the other hand, even lengthy letters from an assistant of a minor new litmag would no more impress me than the comments of a commuter randomly collared at the bus stop (who might be a very perceptive fellow, but who knows? He could be a coke-addled lunkhead with the literary taste of a slug). Keep in mind that anyone—yes anyone, except maybe that flying monkey—can start a litmag. Compared to, say, making a feature film, or casting bronze sculpture, publishing a litmag is dirt cheap. All of which is to say don’t take letters from editors too seriously. For that matter, don’t take editors themselves too seriously.

So you send again and again. And again. She who spends for the most postage wins. As does she who does her research.

Research, Research, Research

The most basic level of research is to get an overall feel for the “market” for literary short fiction. You can usually find a reasonably interesting selection at your local library. However, if you can afford it, I recommend you go to a bookstore and buy a bunch. At my local Barnes & Noble I’ve spotted Chelsea, Calyx, McSweeney’s, The Paris Review, Potomac Review, Southwest Review, Tin House, and Witness, all of which would be worth your while to read. Read all you can, and read the contributors’ notes. If you read a story by, say, Dan Doe, that you admire, and you read in Dan Doe’s bio that he’s also published in Seattle Review, High Plains Review, and Double-Take—check ‘em out! Another good way to spot worthy litmags is to pick up prize-winning short story collections—anything that wins the Associated Writing Programs (AWP), Bakeless, Iowa Prize, National Book Award, Flannery O’Connor, Pulitzer, etc.—and look on the acknowledgments page to see where stories have been previously published. Ditto with the many fine collections that are published each year.

Then have a look at the web for guidelines. An excellent place to start your search is the website of the Council of Literary Magazines and Presses (www.clmp.org), which has information about, including links to, the webpages of dozens of outstanding journals. Those without a website will usually send guidelines in exchange for a SASE (self-addressed stamped envelope).

Reference books such as The Directory of Literary Magazines, The International Directory of Little Magazines and Small Presses, and Writers Market can be helpful, but there is no substitute for actually seeing—and carefully reading—a magazine and its guidelines before you submit.

Guidelines not only give an idea of the types of writing the editors are looking for, but a litmag’s reading periods. Many editors of litmags only read material during the fall or winter. Some read September-May, and still others October-June. Oftentimes, litmags have special issues (e.g., “The Body,” “Mothers and Daughters,” “Love in America,” “Overcoming Loss,” “Borderlands”). Your manuscript will have a better chance if you can aim it at a special issue.

Calls for submissions are often listed. Other good sources are AWP Chronicle, Poets & Writers, The Writer, and The Writer’s Carousel, which is the newsletter of the Washington, DC area’s Writer’s Center (www.writer.org), among others.

The Mechanics of Submission

First, your cover letter. This should have your name, address, telephone number, and e-mail. (Skip the
social security number, since it poses an unnecessary security risk for you.) Address the letter to a specific person if you can—“To the Fiction Editor” is a red flag that you don’t know the magazine.

Tell them what you’re submitting (e.g., “Please find enclosed for your consideration a short story, Down the Well). Do not explain the story (e.g., “this is a story about a young girl who falls down a well,” etc.). You are not selling a nonfiction article—the literary short story is art, and you must let it speak for itself. Explaining a story is blather, and it annoys most editors (the experienced ones will skip over your manuscript and reach for the photocopied rejection notes).

Editors are human, however, so it helps—if you can do it honestly—to say something generous about their litmag (e.g., “I bought a copy of ABC at the Bethesda Book Festival and I really admired the story by Dan Doe.”). If you can’t say anything, don’t. Brief and business-like is fine.

Most, but not all, editors appreciate it if you include something about yourself—a few sentences, a paragraph at the most, that could be used as your contributor’s note if your story is taken. I find these notes easier to both write and read in the third person (I put mine at the bottom of the page under the title “Brief Bio”). This is your opportunity to signal that you’re serious. For example, “Dan Doe’s stories have been published in Fence, St. Anne’s Review, and Zyzzyva,” or “Dan Doe was recently awarded a scholarship at the Bread Loaf Writers Conference and is now in his second year at The Johns Hopkins University MFA Program.” If you don’t have big-gun literary “credentials,” not to worry. A simple note will do (e.g., “Dan Doe is a statistician who lives in Grand Forks, North Dakota, with his wife, four children, and pack of seven Alpo-guzzling Huskies. He is at work on his first novel.”). Anything more—your five-page resume, a previously published poem, a newspaper article about your amazing recovery after being simultaneously hit by a cement truck and an estimated 3,976 volts of lightning—is clutter. The editor has limited time and attention, so don’t take it up with the nonessential. End the cover letter with a “thank you for considering my work” and sign it.

The manuscript itself should have your name, address, telephone number, and e-mail address in the upper left hand corner. If you can, include a word count, preferably in the upper right hand corner (though some editors couldn’t care less about that). Double-space the text (or else!). Fasten the whole thing (manuscript, SASE, and cover letter) with a paper clip. (Do not staple it, because if the editors do seriously consider your story, they may need to make photocopies for other editorial readers.)

Finally—and crucially—enclose a SASE for the reply, because without it you may not get one. Unless your manuscript is short enough to fit in the 37¢ stamped envelope, expect them to (ahem) recycle it.

The Question of Multiple Submissions

A dismaying number of distinguished litmag editors say that they either do not accept multiple submissions, or that they insist on being informed if it is such. With the odds so stacked against writers, to expect one-at-a-time submissions is not only unfair, but about as realistic as insisting that high school seniors apply only to one college. According to my own informal poll, the majority of serious, already well-published short story writers submit each work to multiple publications, and without compunction. Which means that much of the best work in any given slush pile, regardless of the editors’ stated policy, is in fact being submitted to multiple publications. Thus, if you submit your stories one at a time it may take years—toe curling, shoulder sagging years—to find them homes. Most reply within 2-4 months; however, even the most distinguished litmags can sometimes take as long as a year to reply.

Rather than get steamed about that, keep in mind that litmag publishing is not a profit-generating business, but a labor of love. Most editors are not paid for their time, and if they are, so badly paid that if you tooted up all the hours, the money would amount to a fraction of the minimum wage. And they’re only human—they have to take the kids to the dentist, grade papers, water the lawn, walk the dog, and write their own short stories/poems/novels. In any case, their slush piles are very tall, and growing ever taller with all those multiple submissions!

If you have your story accepted, you should immediately inform all of the other editors that you are withdrawing your manuscript. A simple postcard will do: “Dear Editor: This is to let you know that I am withdrawing my story Down the Well. Sincerely, Dan Doe.” To do otherwise—to wait in hopes of a bigger bite from, say, The New Yorker—is both dishonorable and unfair to the editor who has taken your story.

I think submitting to two or four litmags or slicks is a good number to start with. With each rejection, send out another. If after three months you haven’t received a reply from a given journal, this may mean your story is under serious consideration, although,
it may mean your story is sitting in an unread stack behind some junior assistant’s couch. Who knows? So it’s a tough call whether to withdraw the manuscript or not. All I can say is, go with your gut.

Aside from the secretarial hassle and expense of postage, another reason not to send out more than a very few submissions of a given story at a time is that, most likely, with a fresh look a few months later, you will want to revise it. You may even, with a bright red face, wish to hide it under a rock (I speak from experience). Again, go with your gut.

Keep Learning, Keep Writing

I doubt that there are many serious short story writers who don’t have a brick-thick file of rejections. It’s part of the game, so don’t let them fluster you. Some of the best short stories have 5, 8, even 15 rejections behind them. One prize-winning story by a major contemporary writer racked up 48—that’s right, 48—rejections before it was taken. Some amazing stories are never published—until they show up in a collection.

A writer must continually work to balance on the razor’s edge of arrogance and humility. One does that with a dose of both: arrogance to continue sending out work when it has been rejected repeatedly; and humility to recognize when one needs to rewrite, or re-envision, or even (ah, well) to discard. Trying to publish can be a discouraging and disorienting experience, like entering a dark forest full of noise. The trick is, keep your chin up but your ego in check, and stay focused on maintaining that balance, and making your writing the best you can.

When your story is accepted for publication, let your ego, for a few private minutes, tingle and shine. When, some months, or perhaps more than a year later, your two contributors copies arrive in their plain brown envelope, sit down and read one. Get to know the company your story is in. Write the editors a thank-you note. Be generous, if you honestly can, with kind comments about the other contributors’ work. Update your resume and bio. And then, plunk the thing on a shelf and wish your story a sweet bon voyage.

Any Advice for Literary Translators?

Eli Flam, editor-in-chief, Potomac Review: Since Potomac Review’s theme issue in spring 2003 is “Confessions of a Translator & Other Revelations,” we continue to be on the lookout for translations in poetry and prose. Two non-theme-related poems in the current issue (fall/winter—we’ve gone to twice yearly, by Chinese exiles and translated by a determined coeval in Australia, fall handily in our regular “Crossroads” section. A Hungarian-American translation of Hungary’s most celebrated poet will land outside the “On Stage” theme of the upcoming spring/summer number. Come next fall/winter, for translation aspirants, the theme will be “Beyond...” (i.e., where reach may exceed grasp), and in spring/summer 2004, we’ll be focusing “Within...” one penumbra or the other. And overall, or underlying all, isn’t that an essential role, a central and determining task for a literary translation, to translate what is within the poet or writer for the reader to absorb or wrestle with? Let the word go forth: Better translate than never.

Our website is www.montgomerycollege.edu/potomacreview.

Martin Lammon, editor, Arts & Letters: We publish both original texts and translations on facing pages, so it’s important that translators provide us with both. Translators must secure rights for publication from original authors/publishers. Since we usually feature only one (sometimes two) translations each issue in our World Poetry Translation series, it’s best if translators query me first to see if we are interested. Translators should know that we want their work to succeed aesthetically in English. We don’t want merely faithful renderings of poetry that is beautiful in the original language, but is not also beautiful in English.

C.M. Mayo, editor, Tameme: Ditto what Martin Lammon said—that translators should be sure to provide the original and all permissions. I also appreciate a cover letter with both the translator’s bio and the author’s bio. Tameme is not currently accepting submissions. Guidelines (including theme and deadline) for the next issue will be posted on the website (www.tameme.org).

Barbara Lounsberry, nonfiction editor, The North American Review: I have received several translations as nonfiction submissions. I treat them as standard submissions. If I am considering publishing a translation, of course, I carefully check the credentials of the translator. If possible, I ask a colleague who speaks the language to provide me with an opinion on the fidelity and quality of the translation.

Shevi Berlinger, managing editor, Two Lines: Two Lines: A Journal of Translation seeks original translations into English of writing from any genre. We publish primarily literary translations, including fiction, poetry, and nonfiction. However, we are also interested in...
One, If by Land, and, Two, If by Sea: Translators and Literature Encyclopedias

By Marilyn Gaddis Rose

The title, borrowed from Longfellow’s “Paul Revere’s Ride,” comes from Tales of a Wayside Inn (1863). It is one of the few American poems Longfellow wrote while translating Dante’s Divine Comedy (1867-1870). If that patriotic poem, which has an onomatopoeic meter and serendipitously rhymed conversational diction, were not such a tour de force in itself, we might surmise that Longfellow was looking for relief from terza rimas.

Of course, the title is a case of misappropriation. (“One, if by land, and two, if by sea/And I on the opposite shore will be/Ready to ride and spread the alarm”). The following discussion of my involvement with the preparation of literary reference works, two English and one American, is by no means a call “to be up and to arm,” but an appropriate peripheral tribute to one of the most successful American literary translators of the 19th century. By an appropriate coincidence, Longfellow was being rehabilitated for the cause of multiculturalism by Harvard University Press and The Johns Hopkins University Press at the time work on the literary references in question was getting underway: namely, The Oxford Guide to Literature in English (2000), edited by Peter France; The Encyclopedia of Literary Translation into English (Fitzroy-Dearborn, 2001), edited by Olive Classe; and Great World Writers. Twentieth Century (Marshall-Cavendish, 2003), edited by Thomas McCarthy (Refs. 1, 2, 3). These remarks are designed to put my intersubjective data on record.

First, I shall describe these references anecdotally. Second, I shall take up the problems encountered, both in pursuing the assigned task of preparing entries for these works and in their aftermath. I shall mention a case of translator erasure. This erasure will lead me to my third and final topic, which deals with what these assignments revealed about libraries, readers, and translation survival—shelf life or afterlife.

Anecdotal Description

How are entries assigned? Personal contacts. These include direct acquaintances, recommendations by other scholars, and published bibliographies. Both Peter France and Olive Classe got started in the mid-1990s, giving themselves more than five years for their undertaking, and giving contributors deadlines that were just as unrealistic as what their publishers had given them. I had met Professor France in Australia in 1977, and had kept up with him and his wife Sian Reynolds, a distinguished scholarly translator. He suggested I do Beckett, Proust, 20th-century French fiction, and 20th-century French thought. Since the two writers are part of my repertoire, I agreed. Olive Classe got in touch with me in my capacity as director of the Translation Research and Instruction Program at the State University of New York at Binghamton. She sent a list of topics and asked me to contribute, as well as to bring her request to the attention of other possible contributors. I did so. I was careful to stay with authors on whom I had published: Julian Green, Flaubert, Verne, Villiers de l’Isle-Adam. Carol Coates and I split Baudelaire’s corpus for Classe: he took Les Fleurs du Mal and I took everything else. In late fall 2001, a mutual friend told McCarthy I could do J. M. Synge. I demurred and offered Proust, only to learn that the editor-in-chief had vetoed Proust. I eventually took assignments for Camus and Malraux and gave myself a three-month deadline. McCarthy asked me for suggestions on some unassigned authors. ATA members Deborah Folaron and Lorena Terando were among my recommendees who took on assignments. Despite some dissertation writers who were eager to help out, McCarthy’s editor-in-chief insisted on faculty rank or the equivalent.

What does each editor want? Accuracy, authority, readability, and obedience. Each editor had very specific instructions as to content, length, and audience. Oxford and Fitzroy-Dearborn appear to have similar marketing targets: libraries with a concern about translation availability and quality. Readers are expected to be either in or to have completed higher education. Marshall-Cavendish, which is putting writers in English and writers available in translation in a single series, also has a library marketing target, but stipulates that the material should be accessible to high school students. (There is an earlier series on American writers.) Translation quality is far less important than themes, plots, and style. For example, if Proust had not been vetoed on the grounds that high school and college students do not read him, I still could not have reused a single sentence from the Oxford Guide. Given their respective audiences, each
editor was open as to voice and personal judgment. On formatting instructions, each was very, very specific, and did not use the same style sheets. Only McCarthy wanted Modern Language Association Style. Regarding deadlines, the editors were also very specific, and they must have been quite frustrated by their contributors’ inability to meet them.

What help is available? None of the assignments could have been carried out without electronic and conventional bibliographies. For Oxford and Fitzroy-Dearborn, I used the electronic library catalogs of the State University of New York, especially SUNY Buffalo (which has the premiere French collection in the system), the City University of New York, and the California University system. For Marshall-Cavendish, I added the electronic catalogs of the Library of Congress and the New York Public Library, and have become dependent upon WorldCat. Per Marshall-Cavendish’s instructions, I also explored and evaluated websites. For Fitzroy-Dearborn, especially for 19th-century authors, I used the printed catalogs of the Bibliothèque nationale, the British Museum, and the National Union Catalog (Library of Congress). I could not have carried out my assignments without immediate, nonvirtual access to a good research library. Furthermore, for queries back and forth, e-mail and fax were indispensable. Indeed, Marshall-Cavendish refused to accept hard copy.

Were there shortcuts? No. In composition, despite the mandated lengths, which encouraged conciseness and selectivity, I found no way to avoid reviewing the entire corpus and socio-literary history. The mandated lengths required what I would call middle-range exposition, i.e., a level of detail midway between summary and depth. Explication, however, was required. Otherwise, it would be up to the reader to determine, for example, why one translation might be more satisfactory than another, or why one work might be more autobiographical than another.

Problems Encountered
The mandated length requirements imposed by the editors moves me on to problems encountered during this assignment. With France, there had to be agreement on the choice of 20th-century French thinkers and 20th-century French fiction, and I believe we reached such an agreement early on in the assignment. Twentieth-century thinkers remained fixed after my insistence on Henri Bergson (1859-1941), which was balanced by France’s insistence on Ferdinand de Saussure (1857-1913). There also seemed to be agreement on 20th-century French fiction. Yet, when I saw the final proof of 20th-century French fiction, I found Julien Gracq (1910-) and Raymond Queneau (1903-1976) inserted. This was an editorial prerogative, of course, but I felt fraudulent about the inclusion of authors whom I only knew through translation, and I believe we reached such an agreement early on in the assignment. Twentieth-century thinkers remained fixed after my insistence on Henri Bergson (1859-1941), which was balanced by France’s insistence on Ferdinand de Saussure (1857-1913). There also seemed to be agreement on 20th-century French fiction. Yet, when I saw the final proof of 20th-century French fiction, I found Julien Gracq (1910-) and Raymond Queneau (1903-1976) inserted. This was an editorial prerogative, of course, but I felt fraudulent about the inclusion of authors whom I only knew through one work each. Where I was horrified was seeing that Barbara Wright was identified as the sole Queneau translator, especially when Madeleine Velguth had just received the French-American Foundation Award for her Queneau translation. This led me to type in an emendation. (I also photocopied the page proof for Madeleine Velguth.) The emendation never made it into print. This is the erasure that make retranslations nearly irrelevant. If the library availability of translations of L’Étranger is an indication, library patrons will read
Gilbert’s. According to a WorldCat “snapshot” which I took May 13, 2002, 3,229 libraries have Gilbert’s translation and less than half as many (1,414) have Ward’s. (Only 125 holdings were listed for Joseph Laredo’s and 59 for Kate Griffith’s translations.) In order for Ward’s translation to catch up, Gilbert’s will have to wear out and be replaced.

Yet, judging from my assignments, overuse and replacement will be unlikely to happen soon where translations of 20th-century French novels are concerned. In the research libraries I consulted, every translation was always on the shelves. They were archived, not read; activity was among the French originals. Twentieth-century French thinkers were another matter, but not quite the reverse. There was modest activity among the French texts, and considerable in-and-out among the translations. But for a research library, translations are present in multiple copies anyway. What would I conclude regarding library collection strategies, patron reading habits, and publishing practices on the basis of my assignments? First, research libraries I know operate with an archival mission that protects users from the vagaries of academic and popular taste. They will keep translations on the shelves and will order translations and retranslations as they are published. They may eventually discard multiple copies.

A translation will stay in print as long as it sells and/or no one complains about it. Sometimes the complaints have a very obvious basis. For example, the first translation of Monsieur Ouine (Refs. 9 & 10, 1943 and 1946) by Georges Bernanos (1888-1948) was made from a severely flawed printing at the time of the author’s expatriation in Brazil during World War II. However, it wasn’t until 2000 that a translation was made from the definitive 1955 edition. To take a more subtle type of complaint, we can return to L’Étranger. By the late 1940s, it was noted that Gilbert’s eloquent translation made Camus’s antihero somewhat admirable, and hence more subservient, than he is in the French, which makes Camus more antipathetic to a postcolonial reading than he deserves. This does not mean, however, that libraries with limited funds will purchase the newer translations. For them, the older translation will be read, or shelved, as long as it responds to rebinding. In the long run, retranslations of world literature may matter more to the academic community, especially the translation studies community, and to bilingual readers than to any other audience.

As for the encyclopedias, they may well have the effect of making teachers more aware of translation quality when they choose readings. These references are meant for library purchase. I know that Fitzroy-Dearborn had disappointing U.S. sales, because I had chosen the option of cash over copy, and, with apologies, they had to wait for more than three years of sales in order to pay contributors. Furthermore, the delay in publishing must have hurt sales. My own research library, after listing the Fitzroy-Dearborn order “pending” for three years, decided that the Oxford Guide preempted it. I have reason to believe that the Oxford Guide will do well, but I wish its orientation were more globally English. Research by Phyllis Zatlin has revealed serious gaps in the coverage of Hispanic literatures. I expect Marshall-Cavendish to do well. It follows a successful attractive companion series. Its office in Tarrytown, New York, a Revolutionary site, allows me to reprise about its “Chasing the red-coats down the lane.”

(For myself, much as I complained during the compilation of these references, the scholarly experience was, on balance, extraordinarily rewarding, sending me into byways I never would have explored so thoroughly.)

Notes
1. Longfellow was officially rehabilitated in 1994, with the founding of the Longfellow Institute of American Languages and Literatures at Harvard and the series by the same name at The Johns Hopkins University Press. The Institute, dedicated to non-English writings in the U.S., describes Longfellow as “the polyglot nineteenth-century poet who, in his translations and academic work, helped to develop literary study across linguistic boundaries.” (Announcement in The Chronicle of Higher Education, July 5, 2002: B13.)

2. France is a professor of French at the University of Edinburgh; Classe, a professional writer; and McCarthy, a former professor of English at Broome Community College, now works full-time with Marshall-Cavendish.

3. Libraries continually update their systems. To anyone trying to use my researching methods, I recommend going to the most general website of the institution and scrolling where indicated.
4. Incidentally, both of these present interesting cases for translation studies. Bergson, whose masterly use of French won him a seat in the Académie Française, came from a bilingual home (his mother was Irish) and worked with his English translator. Saussure’s work was compiled by students. The translation of some of his terminology is disputed.

5. Both Laredo and Griffith usually flatten the rhetoric Gilbert uses.

6. There was an apparent idiosyncrasy in collection development at the Binghampton University Library that was established in 1947. The absence of the translations of novels of the late 1940s, coupled with their presence in the local public libraries, implies a policy of relegating translations to popular reading.

7. At an institution where translation studies is important, bibliographers may well be the first to note and acquire these.


References


Poets have always sought to charge words with more than their lexical meanings through the use of such devices as sound, rhythm, and word play. In the 20th century, some poets began employing an extreme form of word play, breaking the usage norms of the language itself. The resultant poetry is difficult even for source-language readers and hearers to construe. For translators, the problem is compounded, because merely breaking a grammatical norm in the target language is insufficient. Not only must the a-grammaticality of the source language be recreated, but also its effects. This is the problem facing translators of the poetry of Thomas Klees.

Thomas Klees

Thomas Klees was born in 1966, grew up in Hannover, Germany, and now lives in Kiel. After he passed his secondary school exit examination, he attended drama school in Hamburg, and has had numerous stage engagements in both Hannover and Kiel. His first book of poetry, *Spurlos werden*, was published by Deutsche Verlags-Anstalt in 1999.

In the poems of *Spurlos werden*, Klees omits all capitalization and punctuation. His usually short lines are frequently constructed so that a given line has one meaning if read in conjunction with the preceding line, and a different meaning if read in conjunction with the subsequent line. The overall effect is usually that of one long run-on sentence, constructed of overlapping shorter sentences, the meaning of which shifts as it is read. Consider, for example, the poem “auf dem weg” (Klees 1999: 11), which is given below next to a line-by-line, word-for-word translation. Where there is more than one literal meaning, they are given side-by-side, within angled brackets and separated by a slash. The word-for-word translation has been deliberately left unaltered, even where it is incomprehensible.

Note the shift of meaning of the phrase “in den wassern,” which, if read in conjunction with the preceding lines, means the place where the speaker is the fastest swimmer, and, if read in conjunction with the subsequent lines, means the place from which the speaker sees the Rock of Gibraltar. There is no logical reason why the water cannot be both, but the thoughts in this poem are not being expressed with declaratory logic. There is no “and.” Also note the word “regnerei,” with the “-erei” suffix indicating a place where the action of a verb is carried out. Although the English cannot add an equivalent suffix, “-ery,” as easily as German can add “-erei” (the word “rainery” is meaningless), it does employ the equivalent suffix in the words “bakery” and “distillery.”

Klees’ total lack of initial capitals means that nouns are not differentiated by initial capitals from other

<table>
<thead>
<tr>
<th>auf dem weg</th>
<th>on &lt;the/my&gt; way</th>
</tr>
</thead>
<tbody>
<tr>
<td>kaum warst du fort</td>
<td>scarcely were you away</td>
</tr>
<tr>
<td>ging es los mit</td>
<td>went it (= subject postponer) free with</td>
</tr>
<tr>
<td>der regnerei erwachte</td>
<td>the rainery (= thing that rains, place where the rain is made) awakened</td>
</tr>
<tr>
<td>ich andertags als</td>
<td>I on another day as</td>
</tr>
<tr>
<td>bewohner bewegten seelandes</td>
<td>inhabitant of &lt;agitated/moved&gt; seeland</td>
</tr>
<tr>
<td>über nacht schwimmkundig</td>
<td>during night swim &lt;expert/experienced&gt;</td>
</tr>
<tr>
<td>wie der schnellste</td>
<td>as the fastest</td>
</tr>
<tr>
<td>in den wassern sehe ich</td>
<td>in the waters I see</td>
</tr>
<tr>
<td>jetzt schon die</td>
<td>already now the</td>
</tr>
<tr>
<td>felsen gibraltars</td>
<td>Rock of Gibraltar</td>
</tr>
</tbody>
</table>
words, as is usual in written German. (There are, of course, no capitals or any other punctuation in any spoken language, but there are vocal and facial expressions, and speech pauses, to make meanings clear.) Therefore, as the next example demonstrates, sometimes the reader of a Klees poem can take a given word to be either a noun or a verb, and sometimes also an adjective or adverb as well. Thus, both the meaning and the part of speech of a given word or words may become unstable as the line proceeds.

Such instability occurs in the poem “berliner tage” (Klees 1999: 16), given below together with a literal English translation:

In the poem below, consider the sequence “zum / anderen gebärde mich.” The phrase “zum anderen” is an idiom meaning “for the second time.” However, the two words are split between two lines. Therefore, perhaps the idiomatic meaning is not meant, and the meaning is only that of the two words taken separately: “to the” (“zum”) and “other” (“anderen”). Both meanings can logically follow from the meaning of the preceding words: “from one undesired place.” Now, assuming the separate meanings, “anderen” can be an adjective used as a noun, or it can be an ordinary adjective modifying the following noun, “gebärde.” If it modifies “gebärde,” then “anderen gebärde” is a feminine singular dative or genitive adjective-noun construction meaning “another <air/bearing/appearance/demeanor/gesture>.” But this can’t be right, despite the fact that “anderen” and “gebärde” are on the same line in the adjective/noun position, because of “zum.” The word “zum” acceptably requires the dative singular, but unacceptably requires that the following noun be either masculine or neuter, even though “gebärde” is feminine. So, unless the poet is being ungrammatical (a real possibility here), “gebärde” must be a verb, a reflexive verb (“gebärde mich”), meaning “I <behave/act/pretend to be>.” We believe that the poet intended all of the considered meanings and shifts in parts of speech to pass through the reader’s mind.

Reproducing Klees’ Effects in English

Some of Klees’ effects are easily reproduced in English. Some are not.

1) Lack of Punctuation

This is directly reproducible in English, which, like the German, can rely solely on line breaks and word sense to substitute, however ambiguously, for periods, commas, semicolons, etc. One minor difference between English and German, not arising in either of the examples just shown, is the English use of the apostrophe to indicate contractions (abolished in modern German usage) and possessives (never a part of German usage). In our English translation, we eliminate them, thereby being “consistent” and also partially compensating for the lost shock value of lowercase nouns.

Thomas Klees: “berliner tage”

<table>
<thead>
<tr>
<th>berliner tage</th>
<th>(of) Berlin days</th>
</tr>
</thead>
<tbody>
<tr>
<td>meine fremde hier</td>
<td>my &lt;foreignness/strangeness&gt; here</td>
</tr>
<tr>
<td>für mich zu behalten suche</td>
<td>for myself to keep seek</td>
</tr>
<tr>
<td>ich mir noch in der</td>
<td>I &lt;to/for&gt; myself still in the</td>
</tr>
<tr>
<td>wohnung die wege des</td>
<td>&lt;dwelling/habitation/home&gt; the &lt;paths/methods/manners/courses&gt; of the</td>
</tr>
<tr>
<td>tages zusammen zu gehen</td>
<td>day [I try to make the ways of the day converge for me/I try to go along together with the ways of the day]&lt;going together/uniting&gt;</td>
</tr>
<tr>
<td>wissenden schritten</td>
<td>with a &lt;knowing/sure&gt; step</td>
</tr>
<tr>
<td>gelange ich von einem</td>
<td>&lt;arrive/reach/attain&gt; I from &lt;an/one&gt;</td>
</tr>
<tr>
<td>ungewollten ort zum</td>
<td>&lt;unwished/unmeant/unintended/undesired&gt; &lt;place/village/town&gt; &lt;to the other/for the second time&gt;&lt;air/bearing/appearance/demeanor/gesture/l behave/l act/l pantomime/l pretend&gt;</td>
</tr>
<tr>
<td>anderen gebärde mich</td>
<td>till evening</td>
</tr>
<tr>
<td>bis zum abend</td>
<td>further at home where</td>
</tr>
<tr>
<td>weiter daheim wo</td>
<td>I however, never</td>
</tr>
<tr>
<td>ich doch nie</td>
<td>remain would have &lt;desired/wanted/wished&gt;</td>
</tr>
<tr>
<td>bleiben möchte</td>
<td></td>
</tr>
</tbody>
</table>
2) Lack of Initial Capitals

Klees’ lack of initial capitals is only approximately reproducible in English. Eliminating capital letters at the beginnings of sentences has the same effect in both languages, but eliminating initial capital letters from a few English proper nouns has a much lesser effect than does eliminating all initial capitals from all nouns in the original German poems. The erstwhile German nouns are rendered potentially ambiguous as to part of speech in a way wholly foreign to standard written German usage. And yet, because of the inflectional endings, they are still less potentially ambiguous than ordinary English non-capitalized nouns, which are routinely used as other parts of speech. The important word is potentially: habit and context usually render a word’s meaning and grammatical function unmistakable. For example, few native English speakers would have trouble with the sentence “We milk milk from the milk-white milk cow.” Despite the fact that the word “milk” is, in turn, a verb, noun, adverb, and adjective. In fact, sentences in English in which a word shifts its part of speech are rare, and usually require a strategically placed line break. One such sentence can be found in Kenneth Rexroth’s poem “Advent” (1949: 51), in which the word “veins” shifts from a noun to a verb across the line break:

In the meadows
And high pastures, the green grass veins
The grey.

In German, on the other hand, because writers routinely rely on initial capital letters to distinguish nouns, it is much easier than in English, despite inflectional endings, once initial capital letters are eliminated, to introduce the ambiguities described above for the words “zum / anderen gebärde mich.”

In addition to the beginnings of sentences and nouns, there is the problem of the initial capital letters at the beginnings of pronouns. The one capitalized German pronoun is “Sie” (polite form of “you”). Removing the initial capital is not only in opposition to standard usage, but also makes the word ambiguous, with “sie” meaning “she” or “they.” However, because “Sie” takes plural verb forms, conjugation endings on verbs following the pronouns usually remove any ambiguity with “sie/she.” The ambiguity with “sie/they” remains. The one capitalized English pronoun is “I.” Making “I” lower case, which we do, is in opposition to standard usage, but does not introduce any ambiguity.

3) Meaning Shifts

While reproducing Klees’ shifts of parts of speech is usually difficult, reproducing those shifts of meaning, which depend on whether a line is read in conjunction with the previous line or subsequent line, is fairly easy for English. In fact, such a shift in meaning is usually reproduced even in a literal translation, as demonstrated by the literal translation of “auf dem weg” on page 26.

4) Overall Effect

The usual impression left by a Klees poem is that of one long a-grammatical sentence, consisting of overlapping clauses, in which the thoughts constantly shift but remain unbroken by even implied periods or commas. This is not always possible to achieve in English, or at least we have found it not always possible to achieve, as demonstrated by the following translations.

English Translations of Thomas Klees’ Poetry

Below is our translation of “auf dem weg.” The original German is once again reproduced for purposes of easy comparison. This translation of “auf dem weg” reproduces fairly well the overall effect of one long a-grammatical sentence that characterizes the original poem. But it does not reproduce the effect perfectly. In particular, while there are no implied periods in the English translation, there are two implied commas at the end of the fourth line: after “day,” and at the end of the fifth line, after “sealand.” Neither of these appear in the original German.

It could be argued that the first comma, after “day,” is easily eliminated.
by including the word “as” after “day,” which would correspond to the German word “als.” But we decided against this on the grounds that adding “as” would disturb the rhythm of the fourth line and interfere with the alliteration between “day” and “dweller.”

The comma after “sealand” is not so easily eliminated, even in theory. The German language accommodates interrupting clauses much more easily than does English. Therefore, “über,” at the beginning of line 6, joins up with “als,” at the ending of line 4, almost as if the intervening three-word fifth line were not there. That is why there is no implied comma in the German. It is much harder to read the English as if there were no comma at the end of the fifth line. The words “day” and “overnight” do not link up as do “als” and “über,” because the intervening line gets in the way. The English would be easier to read without a comma after “sealand” if “overnight” were moved to the end of the preceding line. But this gains nothing but a shift in the implied comma to after “overnight,” and perhaps at the cost of wrecking the rhythm of both lines 5 and 6.

In a more complex poem like “berliner tage,” it is even harder to render the overall effect in English (please see our translation below). Once again, the German reads as one long ungrammatical sentence of overlapping clauses with no breaks. This effect is not achieved in our English translation. In particular, we have introduced two breaks in thought, in lines 5 and 8, because it makes no sense to read “together with” “go” in line 5 or “another” with “the” in line 8.

While “together” and “go” do form a possible single-thought word sequence in English, in context (i.e., because of the word “flow” before “together”), the reader would ask: Together with whom? Together with what? In the original German, the break is avoided because only one general verb, “gehen,” is needed, whereas English requires two more specific verbs, “flow” and “go.” Also, German grammar allows the single verb to come after “zusammen/together,” in an ambiguous position connecting either to the previous or subsequent phrase. But reducing the two English verbs to one, whether the resulting phrase were “flow together,” “together flow,” “go together,” or “together go,” would unambiguously mean that “the days ways together go with a knowing step.” The possible meaning in German that “i go with a knowing step” would be eliminated. In the translation given below, both meanings are still possible, because “go” can be finite with “i” as its subject (a parallel with “i try” in line 2), or it can be an infinitive (a parallel with “to flow” in line 5).

The break in the English thought between “another” and “the” in line 8 is avoided in the original German by the sequence “zum / anderen gebärde mich” discussed above. The English can be read without a break, with the meaning: “to / another [person] the pretense / till evening / continuing,” but the more likely English reading includes a break after “another,” thereby losing the continuous thought. However read, the idiomatic German meaning of “zum anderen”—“for the second time—has been lost in the translation.

Such are the frustrations of translating Klees. It should also be noted that these two are by no means the most grammatically confusing of his poems.

Translation of Thomas Klees’ “berliner tage”

<table>
<thead>
<tr>
<th>berliner tage</th>
<th>berlin days</th>
</tr>
</thead>
<tbody>
<tr>
<td>meine fremde hier</td>
<td>as for me</td>
</tr>
<tr>
<td>für mich zu behalten suche</td>
<td>i try to keep my strangeness here</td>
</tr>
<tr>
<td>ich mir noch in der</td>
<td>to myself in the</td>
</tr>
<tr>
<td>wohnung die wege des</td>
<td>flat try to get the days</td>
</tr>
<tr>
<td>tages zusammen zu gehen</td>
<td>ways to flow together go</td>
</tr>
<tr>
<td>wissenden schrittes</td>
<td>with a knowing step</td>
</tr>
<tr>
<td>gelange ich von einem</td>
<td>from one undesired spot to</td>
</tr>
<tr>
<td>ungewollten ort zum</td>
<td>another the pretense</td>
</tr>
<tr>
<td>anderen gebärde mich</td>
<td>till evening</td>
</tr>
<tr>
<td>bis zum abend</td>
<td>continuing</td>
</tr>
<tr>
<td>weiter daheim wo</td>
<td>at home where</td>
</tr>
<tr>
<td>ich doch nie</td>
<td>i never</td>
</tr>
<tr>
<td>bleiben möchte</td>
<td>wanted to stay</td>
</tr>
</tbody>
</table>

Continued on p.32
Navigating Literary Translation Choices: The Case of the Polyphonic Text

By Cynthia T. Hahn

The polyphonic literary text, which embeds varying levels of discourse, different language or cultural referents, mixed genres, and/or narrative voices, presents distinct challenges for the translator. These challenges can be summarized as belonging to one or more of the following categories: 1) translator ignorance of the multiple linguistic or cultural referents being alluded to; 2) “faithful” rendering of each narrative voice, while retaining consistency of tone in the target language; and 3) identifying appropriate word and syntactic choices based on the expectations set up by each level of discourse or each genre in a mixed genre text.

Perhaps more than in any other kind of translation, we should recognize that a text which crosses the unspoken boundaries of reader expectation, by refusing the more traditional use of one language, one genre, one voice, one discourse, or one cultural referent, will create stumbling blocks that require more than the usual number of resources or strategies to successfully translate both form and content. It is true that one could privilege content over form by generating a kind of generic translation that would get the point across. However, anyone who has ever read a translation of Verlaine’s poetry, one that was rendered solely for “content” as a narrative translation, understands all that is lost by prioritizing content to the exclusion of form. The same can be said of any written expression to the exclusion of form. The same challenges we have outlined. Her novels, which include poetry and song, always take place in more than one cultural context. Her third novel, Blessures des mots: Journal de Tunisie, takes the reader from Midwestern U.S. to Tunisia, and then on to France, while also referring to the main character’s Lebanese origins and the current conflict in that country. I chose to add to the original linguistic and cultural referents. To eliminate them would sterilize the text of important content and lose the meaning so closely tied to cultural context. In addition, the use of Arabic in a text on Tunisia in French recalls the French colonial history that created a bicultural linguistic context in this area.

Multiple Linguistic and Cultural Referents

Lebanese writer Evelyne Accad provides examples of all three types of challenges we have outlined. Her novels, which include poetry and song, always take place in more than one cultural context. Her third novel, Blessures des mots: Journal de Tunisie, which I translated as Wounding Words: A Woman’s Journal in Tunisia, takes the reader from Midwestern U.S. to Tunisia, and then on to France, while also referring to the main character’s Lebanese origins and the current conflict in that country. I chose to add to the original French title in my translation to indicate a gendered perspective (“Woman’s Journal”). I did this for a couple of reasons. As this work recounts events in the Tunisian women’s movement around 1985, and since the journal is written by a female narrator, it made marketing sense to me to suggest the inclusion of this perspective in the title. On the other hand, I was not enamored with the literal translation of Blessures des mots as Wounding Words, with its use of alliteration and present participle, but the editors chose to adopt this piece of the title. Words in Arabic, utilized in the French text, which have no specific cultural equivalent in English, are often preserved in the translation. Words such as harissa, médina, muezzin, and hadra used in this novel are ultimately understood by the anglophone reader in the context of the story. While some readers will not immediately understand these references, these represent cases where the translator chose to preserve the original linguistic and cultural referents. To eliminate them would sterilize the text of important content and lose the meaning so closely tied to cultural context. In addition, the use of Arabic in a text on Tunisia in French recalls the French colonial history that created a bicultural linguistic context in this area.

Consistency of Tone Across Multiple Narrative Voices

Accad’s second novel, Coquelicot du massacre (literally, Poppy of the Massacre), deals with some women’s responses to the civil war in Lebanon that began in 1975. We note several distinct female narrators in this work, one of whom leads each chapter. Their stories can be read distinctly, but are not sequential, causing the translator to face the challenge of each time a different narrator is presented. The novel has not been translated, although it was attempted in part by one of my graduate students last spring. She chose to follow one narrative voice or character and to
translate her story across the novel. This was my student’s way of navigating the text, as she found that the difficulty of switching narrators at almost every chapter was a translation exercise beyond her reach. Certainly choosing one voice at a time, translating each embedded story before beginning to tackle the next voice and story, would seem to provide an interesting technique for consistency across the narrative voices in this particular work. In this way, character consistency, word choices, and syntactic choices are limited to one’s understanding of this particular character’s world. Of course, one also has to understand how each character relates to the others in order to lend readability or coherence to the entire work.

**Discourse and Genre Expectations: Word and Syntactic Choices**

What kinds of expectations are set up by a particular level of discourse or genre within a target culture, which, to some extent, govern the word and syntactic choices faced by the literary translator? For example, a reader may expect a first person narrative to contain elements associated with autobiography, calling into question the veracity of the cultural and historical information provided. When the narrative is interrupted by the use of poetic text in the third person, reader expectation changes as metaphor becomes the predominant source of meaning, and formal elements such as vocalization and repetition set up another level of discourse in the text.

Evelyne Accad’s novels embody both the semi-autobiographical first person narrator and the use of poems, which interrupt the narration and are also characteristic of a type of traditional Middle Eastern narrative. This brings up the difference in cultural expectations between readers of Arabic, who may have encountered this mix of poetry and prose in literature, and English or French speakers, for whom this mixed genre provokes disorientation and calls into question the novel’s narrative focus, development, and categorization. Accad’s writing switches from descriptive narrative (diary journal), to dialogue, to analytical discourse (giving voice to a cultural “other”), and then to poetry based on Accad’s songs. Such a literary technique illustrates the importance of taking reader expectations into account when making linguistic choices. I have also encountered other writers who display cultural multiplicity by utilizing instances of linguistic interference or interplay in their work.

East African writer Abdouraham Waberi’s use of emotionally distant, formal language to describe scenes of violence also calls into question a probable reader’s expectation of emotionally charged language to describe such scenes. Algerian writer Noureddine Aba mixed genres to provoke various tonal effects in his novels based on expectations associated with his anticipated reader of French. Some newer novels, such as *L’homme au complet* by Quebec writer Aude, cite e-mail within a more traditional narrative. This form of abbreviated writing also comes with certain reader expectations based on culture and experience that influence a translator’s word and syntactic choices. Such diverse texts add to our understanding of how both genre and textual discourse expectations will necessarily influence the word and syntactic choices of the translator.

Even the book jacket may set up very different reader expectations. In the case of Accad’s third novel, *Voyages en cancer*, the French cover, while displaying a photo of the author after her mastectomy, uses discreet framing of the chest to avoid full exposure. On the other hand, the English translation, published by feminist press Spinifex of Australia, includes a photo which does not attempt to hide the author’s chest, and conveys in no uncertain terms that this novel will “uncover” some of the taboo topics related to the causes and effects of breast cancer. Of course, the literary translator, like the author, often has little or no control over the choice of the book’s cover. It is important to be aware that these choices could create important
discrepancies between cover content and text. In the end, as with other types of translation, the editor, publisher, or client will tend to have the final say regarding the product that is ultimately seen by the public or target client. Therefore, the translator must realize that the extent of their influence on the translation will be limited by the publication circumstances. The translator’s carefully chosen language may in fact be edited or changed to suit the contractor.

Conclusion
As you can see from this brief overview, the polyphonic text provides the translator with a sea of choices. For the translator to navigate successfully, she or he must look below the surface to see how many and what kinds of cultural and linguistic elements are at play at any given moment in the text. As the original text may be multicultural in terms of its linguistic elements, cultural referents, and target audience, so the translation should attempt to retain the polyphonic quality of the original.

References

On Publishing the Literary Short Story: Some Advice and Reflections
Continued from p.21
other genres—reportage, proverbs, legal documents, anthropological data from the field, song lyrics, advertising, diaries, oral histories, case studies, and essays—as well as short articles concerning the translation process. Especially sought are works which bring to the attention of the reader new genres and rarer languages. Please submit previously unpublished translations only. In order to be considered, submissions must include a brief introduction (generally under 1,000 words) with information about the original author, the background of the piece, special problems the translation presented, and the piece’s relation to the theme of the issue. For complete submission guidelines, please go to our website (www.twolines.com).

Translating an A-Grammatical Contemporary German Poet into English
Continued from p.29
clear that verb position in German often allows for a more seamless shift in the flow of ideas than can be accommodated in English if the English must also reproduce the German meanings.

References
Klees, Thomas. 1999. Spurlos


Cultural Tensions in Multilingual Fiction: Examples from African and Caribbean Francophone Novels

By Carrol F. Coates

In the Caribbean and African novels discussed here, the authors bring several languages into play in a text based in French. It should be noted that in addition to the tension between different languages, the basic French discourse itself is affected to varying degrees by authors who consciously distort Racinian French.

In Jacques Stephen Alexis’s *L’espace d’un cillement (In the Flicker of an Eyelid)*, Spanish and Kreyòl are used throughout the novel, with occasional expressions in English. As you will see, there is a textual justification for this mixture of languages. For starters, the principal scene of the novel takes place in a bordello, the Sensation Bar, in Port-au-Prince, where a number of the prostitutes, including Cuban La Niña Estrellita, are Spanish-speaking. In the story, a warship from the U.S. is in port and swarms of sailors and marines flock to the Sensation Bar. The Spanish and English phrases uttered by the characters are usually limited to swearing and obscenities, but La Niña also sings songs in Spanish and frequently prays to the Virgin of the Pillar. Apart from words and phrases in Spanish and Kreyòl (often annotated or explained by Alexis), the French language itself displays a wide range of registers, from the conversational style of El Caucho (a Cuban mechanic) and the regulars at the bar, to learned terms, medical terms, and archaicisms.

*En attendant le vote des bêtes sauvages (Waiting for the Vote of the Wild Animals)*, by the Ivoirian novelist Ahmadou Kourouma, belongs to an entirely different and distinctly African mode of fiction. It is completely inscribed in the oral traditions of African storytelling and, in particular, the rituals of the hunters’ societies of Western Africa, although the setting is roughly 1960-1996, the period during which West African dictators vied for favor and money from the West or East during the Cold War. The exploits of Koyaga, master hunter and president-dictator of the Republic of the Gulf (a thinly disguised image of modern Togo), are chanted by the sèrè (the official hunter’s bard) and his accompanist during a six-day celebration of the 30th anniversary of the regime. The recital includes many words from the Malinke language, as well as pithy French translations of proverbs and the verbal satire in which the chanter indulges. A recapitulation of the wanderings of Macledio, Koyaga’s close advisor, takes the reader on a virtual odyssey of West African countries and cultures, from the Cameroon northward to Morocco. This telling brings in numerous expressions from different African languages, ranging from Cameroononian Bamiléké to Arabic.

The Caribbean Discourse

The text of Alexis’s third novel is divided into six “Mansions” plus a Coda. The first five Mansions are each centered on one of the five senses, and the last is devoted to “The Sixth Sense.” The simple plot involves the process by which El Caucho (the man with an elastic gait) notices an attractive young prostitute outside the Sensation Bar. He is so struck by La Niña Estrellita that he begins to frequent the bar. Each observes the other, sense by sense, beginning with “Sight,” but without directly speaking to one another. Each senses, through observation alone, that the other is Cuban. Only in the fourth Mansion, “Taste,” do the two finally speak directly to one another, just before El Caucho gives La Niña a passionate kiss.

Alexis underscores the theme of the entire novel with an epigraph from Walt Whitman’s *Autumn Rivulets (Leaves of Grass):* “You prostitutes, flaunting over the trottoirs or obscene in your rooms/Who am I that I should call you more obscene than myself?” Each of the six Mansions and the Coda is also introduced by a thematic epigraph, four of them from Latin American and Spanish authors. The epigraph to the fourth Mansion is an excerpt from a beautiful prose poem on the exquisite taste of the pomegranate, taken from Juan Ramón Jiménez’s *La Granada (Platero y yo):*

“¡Platero, qué grato gusto amargo y seco el de la difícil piel, duro y agarrada como una raíz a la tierra...Ahora, Platero, el núcleo apretado, sano, completo, con sus velos finos, el exquisito tesoro de amatistas comestibles, jugosas y fuertes, como el corazón de no sé qué reina joven...¡Qué rica! ¡Con qué fruição se pierden los dientes en la abundante sazón alegre y roja! Espera, que ne puedo hablar.”

(Platero, what a pleasantly bitter and dry taste the tough skin has— it’s tough and clings like an earth-bound root...! Now, Platero, —)
the concentrated seed, healthy and full with its delicate fibers, the exquisite treasure of edible amethysts, juicy and hard as the heart of some young queen... Delicious! With what a sensation the teeth sink into the joyous and abundant red ripeness! Wait, I simply cannot speak).

I should mention that Alexis gives only the French translation, not the original Spanish text (this is my English version, but I acknowledge the published version by Antonio T. de Nicolás).

On his unforeseen road to that grenadine kiss, El Caucho meets Ti-Djo, a kind of leech with a sympathetic side to his character (Espace 225-226; Flicker 151-153). He offers a bottle of tranpe (known as “Peterplancher”), a cheap and popular grade of rum that is frequently flavored with fruit or herbs. Ti-Djo complains that the projected International Exposition being planned by President Estime (this is spring 1948) has not brought any work so far. He suggests that they should buy a little something with which to enjoy the tranpe. El Caucho invites Ti-Djo to Delicia’s little sidewalk restaurant, advertised as “Chez Délicia, propreté et gastronomie” (Delicia’s Place, Cleanliness and Gastronomy).

Delicia’s menu continues the gustatory sensuality announced by the epigraph from Platero y yo:

“du riz au poulet qu’ensoleillent des pois de souche dorés, du tassot de cabri à la sauce pikante, force bananes-plantain et des bananes mûres frites à tire-larigot comme dessert.”

(chicken and rice, decorated with golden butter beans, goat jerky in a spicy sauce, a lot of fried plantains, and fried ripe bananas in a cream sauce for dessert).

Essentially, this is a Haitian menu for which Alexis has translated most of the Kreyòl: diri ak poulè, pwa souch, taso (beef or goat jerky, but specified as taso kabrit here), and bannann peze. More than once, I have had to make confessions of errors or doubtful expressions in published translations. The dessert here, “des bananes mûres frites à tire-larigot comme dessert,” is translated as “fried ripe bananas in a cream sauce for dessert” (Flicker 152). From the Spanish translation “Como postre, plátano maduro en dulce...” (Abrir 141), I took the logical (and even probable) idea of a cream sauce for the bananas, but I was usually assuming that the term “à tire-larigot” was the French term for “cream sauce.” First-language speakers of French will hasten to correct me: “à tire-larigot” is in the Petit Robert and means “en quantité,” essentially a synonym of “force” applied to the preceding banana dish: “force bananes-plantain et des bananes mûres frites à tire-larigot comme dessert” (Espace 226). The larigot originally meant a type of flute...a word of unknown etymology. The Mexican translator Robert Jorge Zalamea, presumably familiar with the dessert, appears to have interpolated the idea of a cream sauce.

Simply on the basis of this brief passage, focused on popular Haitian gastronomy, we can draw several tentative conclusions. Alexis had a strong tendency to creolize his French (especially concerning drinks, food, animals, etc.), occasionally retaining original Kreyòl words such as taso (spelled tassor by Alexis—at the date of publication, the spelling was usually gallicized according to common practice). Particularly in this novel, there is a justifiable focus on Spanish as spoken by Cubans, and on a more general Caribbean culture. The chicken and rice dish can serve as one example. This is a dish known across the Caribbean, with some regional variations: in Haiti, we have diri ak poulè; in Cuba and Puerto Rico, it is pollo con arroz.

Another trait of Alexis’s novelistic discourse is to mix literary, scientific, or archaic terms into his French. Precise anatomical words known by Doctor Chalbert, who treats the prostitutes and likes to spend his free time playing guitar in the bar, turn up in the narration and the thoughts of characters who do not have technical or a high level of education. In the quoted episode between El Caucho and Ti-Djo, the narrator notes that “la piaule de Ti-Djo n’est pas trop loin...” (Espace 225): piaule is a popular word for “digs,” translated here as “Ti-Djo’s place” (Flicker 152). The narrator takes over toward the end of the episode, however:

“Aujourd’hui, El Caucho a tout fichu en l’air, il est peu loquace et ‘descend’ les breuvages avec une célérité telle que Ti-Djo a dû aller quérrir d’autres bouteilles” (Espace 226).

(Today, he [El Caucho] has laid everything aside, he isn’t very talkative, and he ‘downs’ the glasses at a pace that has sent Ti-Djo hunting for more bottles”).

We can note the popular expressions, such as “fichu en l’air” (a slightly better rendering would have been “thrown everything aside,” to suggest the devil-take-the-hindmost attitude of El Caucho) and “descend,” marked...
with quotes by Alexis. Juxtaposed in the latter part of the same sentence, however, are the expressions “loquace” and “célérité.” Both of these are of Latin origin and are less likely to be found in popular speech. The word “quérir” is an archaic word for “chercher” (to look for), which is likely used with a tinge of irony by the narrator, and would logically not be heard in El Caucho’s own speech.

The African Hunter’s Discourse

Like Alexis’s In the Flicker..., Kourouma divides his novel into six principal parts (with no Coda), termed “Veillées” in the original French text. These chapter headings presented an immediate problem for the English version. A veillée is an evening (or night) spent: in a meeting; in the company of friends and neighbors during the winter (with local connotations for Québécois); in card playing; or in a knightly vigil (all of these definitions are from the Robert & Collins Super Senior. Grand dictionnaire français-anglais/anglais-français (1996). It can also mean a wake. None of these various meanings for a wakeful evening have any relation to the “veillée” of the Mande hunters of West Africa. In consultation with an African colleague (Traoré), who is also an initiated hunter and has published a revealing thesis on the culture and vision of the hunters, I took the Malinke term sumu (a ritual gathering) to designate the chapters, thus following the example of Kourouma’s text, which often retains words from various African languages in the novelistic discourse.

Due to space constraints, it is necessary to forego a survey of the various African languages that Kourouma inscribes in this novel. It must be understood that the oral “celebration” of Koyaga’s glory at the ritual meeting of the hunters’ society constitutes the entire novel! The ritual is conducted by the sèrè (sora in Kourouma’s text) or hunter’s bard, Bingo, assisted by his répondeur or koroduwa, Tiécoura, who plays the flute and the kora and engages in dancing, obscene gesturing, and making irreverent faces at the hunters in attendance. The ritual narrative of the master hunter’s life is the donsonama, the recital of hunting exploits. The sèrè has complete freedom in chanting the glories of the honored hunter, as well as in telling the full truth of his foul deeds and treachery. The entire novel is presented within this ritual recital of the exploits of Koyaga, master hunter and dictator-president of the Republic of the Gulf (a lightly disguised image of Togo).

The third “Sumu” is a lengthy digression from the celebration of Koyaga’s career. It recounts the picaresque adventures of his primary advisor, Macledio, an unprincipled skirt-chaser who, following “linguistic” research in France, wandered across West Africa in search of his homme de destin (man of destiny; Bêtes 119). Macledio, the bearer of an ill-fated norô, was born destined to wander until he found the “man of destiny” who would deliver him from his unfortunate fate. By indirectness, the apparent digression concerning Macledio’s norô and his tragicomic wanderings ultimately reflects on the “glories” of master hunter Koyaga’s career. At the end of the novel, Koyaga has been chased from office in the disorder following a national conference. He has lost the two mystical symbols of his omnipotence, the meteorite and Qur’an given to him by his sorceress mother. Smiling, he awaits the magic reappearance of these symbols and the restoration of his power.

The passage on which I want to focus in order to give additional insight into Kourouma’s distortion of the French language recounts Macledio’s stay with a Bamileke king in Cameroon. Macledio has been sent by a French entrepreneur to work on harvesting precious woods in the tropical forest of the Cameroon. His Bamileke “boy” (servant) sings the praises of his king, “le père des orphelins” (the orphans’ father), with such enthusiasm that Macledio decides that Chief Foundoing must be his “man of destiny,” and he sets off to the great chief’s village. Having worked in Cameroon himself, Kourouma undoubtedly picked up some conversational knowledge of the Bamileke language, but he usually deforms the words (whether through his own aural interpretation or deliberately, I can only surmise). In any case, it is clear that in his French text he uses Bamileke words that are not in Le Petit Robert. The word for chief or king, as given in the text, is fog. There are a number of Bamileke dialects, but my principal informant, Ambroise Kom, suggested je’eh, which I substituted for fog in the translation.

King Foundoing was the “sole possessor of 212 wives, 403 pigs, 64 servants, a great palace, and more than 60,000 subjects, of whom 36,092 were female, over whom he held seignorial rights” (Bêtes 127; Waiting 90–91). Through his “kindly disposition” toward the king, Macledio endeavors to replace the king in some of his nightly duties. He soon fathers a child with Hélène, the youngest and most beautiful of the king’s wives. However, Macledio fails to understand that he must cease his dutiful activities at the moment when the king’s favor lights once more on his young wife. As a
result, a village council decrees that Macledio must die. Somebody informs Macledio of his doom and he slips out of the village the same night, taking with him a sack into which he has unceremoniously dumped the most ancient skulls of the king’s ancestors—objects of great reverence in Bamileke traditions.

At dawn, the king’s sicarii (a Roman term for hired killers) enter Macledio’s hut to find he has fled and subsequently discover the sacrilege he has committed in the sanctuary of the ancestors. “Le fog et son premier ministre levèrent le tso, la danse du chef et de la puissante société sacrée du même nom. Le maître du ké convoqua tous les jeunes au bois sacré; les affiliés au lila se regroupèrent sur le plateau avec les armes pour la danse guerrière; les membres du mwop se réunirent au marché et les adhérentes au maso, la danse des femmes, s’attroppèrent aux différentes portes de la ville. Tout le pays dansait et devait danser le deuil des crânes jusqu’à ce que les reliques reviennent dans le sanctuaire.” (The fe’eh and his prime minister initiated the tso, the dance of the king and for a secret society. The master of the ké convened all the young men to the sacred wood. Those affiliated with the lali gathered on the plateau with their arms for the war dance, the members of the mwop gathered at the marketplace, and the women of the masoh trooped to the various gates of the city. The entire country danced and had to keep dancing in mourning for the skulls until the relics were returned to their sanctuary: Bêtes 129; Waiting 92).

Note that in this excerpt from one paragraph, Kourouma incorporates six Bamileke words when referring to the king and the rituals of mourning provoked by Macledio’s sacrilege: he uses tso/tse’eh and maso/masoh for the king’s dance and the women’s dance. The lila/lali (warriors’ dance), the ké/kèn, and the mwop/mwuop (other dances) remain unclarified. Apart from the ritual terminology, this passage is in internationally comprehensible French, but the reader is plunged by the narrator (the sèrè) into the consternation of the Bamileke discovery of the desecrated sanctuary.

I would like to point out one other systematic aspect of Kourouma’s French, which Makhily Gassama has characterized as the “translation” or “transposition” of African thought (97). At the beginning and end of each Sumu, the sèrè presents a series of African or hunters’ proverbs relating to the general theme of the chapter. As one example, the final proverb of the third Sumu is as follows: “Quand un homme la corde au cou passe près d’un homme tué il change de démarche et rend grâce à Allah du sort que le Tout-Puissant lui a réservé” (When a man with a rope about his neck passes close to a dead man, he changes step and gives thanks to Allah for the fate that the Almighty has reserved for him: Bêtes 168; Waiting 120). This proverb does not contain one African word, and yet the sentence is cast completely in the mode of proverbial thought: “un homme la corde au cou” (a man with a rope around his neck); “un homme tué” (a killed man) instead of “un mort” (a dead man); and, in particular, the apparent reverence toward Allah, the All-Powerful. The lesson lightly disguises the irony: the man walking toward the gallows should thank God that he is not already dead.... This is the last word in the Sumu of Macledio’s past, which has focused on man’s inability to escape his fate.

**Closing Thoughts**

Let me close with a few comparatist remarks about similarities and differences of style in the two novels we have just examined. Alexis’s *In the Flicker...* is basically what I would term a “proletarian” novel—a novel by a marxist Haitian writer with medical training who writes with the vision of a unified Caribbean on the eve of Fidel Castro’s takeover in Cuba. The novel is never satirical, although there is a bit of gentle humor in the narrative observations of Haitian traditions and individual characters. Alexis takes a serious view of prostitution as an “industry” that is carried on within the control of criminal enterprise and government collusion, but he views the prostitutes as human beings who, in their daily degrading routine, consider becoming unionized like other “workers.”

Kourouma, on the other hand, has written a highly satirical novel that initially focuses on the usurpation of power by the dictator-presidents of West African countries during the Cold War. His specific focus is the regime of Gnassingbé Eyadema of Togo, the only dictator to have seized power in the 1960s who has managed to survive popular revolts and remain in power to date. My sense is that Kourouma, who was raised in Muslim traditions but no longer practices active religion, looks with gentler irony on some of the traditions and religions that he caricatures in the novel, but without the same anger that he directs at dictators who abuse power for personal glorification and profit. Alexis often uses footnotes to translate Spanish, Kreyòl, and English expressions. Kourouma avoids footnotes in favor of intratextual explanation, and frequently lets certain terms...
The Languages I Didn’t Learn
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By Paulo Rónai, translated by Tom Moore

There were two thousand, three thousand, or more? At any rate, the number is exactly equal to the number of languages that I will never learn. A sad and humiliating thing to admit for someone who, since a boy, has felt a sort of passion for languages and who, still today, every time he hears people speaking an unfamiliar language in the street, has feelings of envy.

When, for the first time in my life, I saw a really valuable piece of paper currency—I might have been about seven—I probably wanted to have it, like everyone else. If I did, I have forgotten about it. But I remember distinctly the unquiet curiosity with which I set out to decipher the two words—HUNDRED CROWNS—that the note boldly displayed in the eight languages of the now defunct Austro-Hungarian monarchy.

As an adolescent, I secretly nourished the hope of becoming the master, as time went on, of the largest possible number of languages: 20, 30, perhaps even more. One of my teachers assured me that only the first 15 were difficult. And in my rambles through the used bookshops of Europe, I would pick up every peculiar book in order to make use of it later, in the leisure time that would certainly come: a grammar of Ladino or Rhaeto-Romance with a key to pronunciation; Malagasy in 20 Lessons; a book of readings for the second grade in the elementary schools in La Valetta, Malta, without a single vowel in the title; a manual of the Swedish language for Italians...a true bazaar of bizarre old books which the booksellers had watched getting old on the last shelf, and were happy to give to me practically for free.

But time went by, the leisure time never came, my library was definitively scattered in the assault on Budapest, and all those languages continue intact, unrevealed, making fun of me. Someone else has probably learned Malagasy in 20 lessons. And I content myself with dreaming of the marvelous opportunities I lost.

Perhaps in an Icelandic book I would have found the answers to my questions. Maybe the poet who best expressed my angst did so in Japanese haiku. But we never were to meet, as if they did not exist, or as if I myself did exist.

“...What most torments me are the languages which I began to study and then abandoned for lack of time, of enthusiasm, of perseverance...”

What most torments me are the languages which I began to study and then abandoned for lack of time, of enthusiasm, of perseverance.

I am inconsolable for not having learned Hebrew, which they taught me for several years. To read the prophets, the Song of Songs in the original! But my teachers did not have the least notion of pedagogy: they chopped the text up into little pieces of four or five words and gave the corresponding translation, literally, stupidly. We memorized it and then recited it, painfully sounding out the original. However, this was enough to inspire in the child an insuperable aversion to those hieratical characters, which in the beginning had attracted him so.

Another language I lost, when already an adult, was Finnish. By virtue of its pallid and distant connection with Hungarian, a candidate for teaching Hungarian had to study it. I was one of those. Finnish grammar taught me a lot: for example, that my mother tongue had declensions with more than a dozen cases, and that, up until that point, I had used them marvelously well without even suspecting their existence. I envied the Finnish their possession of a verb of negation, which allowed them to negate in a vague way without specifying what was being negated—an excellent verb for ladies. And I felt sorry for them in that it was precisely the letter F and its corresponding sound that was lacking in their language. None of that, however, was of interest to my examiner. He only wanted to know my knowledge of the development of the labiodentals in Finnish, Estonian, Vogul, Ostic, and Zurienian. I passed the examination, but nevermore set foot in the classroom of that famous linguist, who, in only 50 years, managed to sap the will of an entire country to get to know another one.

I had a similar experience with Sanskrit, for which I could sense the beginning of a passion. Unhappily for my master, the holy language of India had no words: it was a collection of pure radicals. The blackboard was filled with arrows, lines, and mathematical symbols which linked the Sanskrit root to the Greek flower or the Roman fruit which sprouted from it. Only years later did I discover that Sanskrit also possessed complete words and even sentences; however, it was already too late.

A third professor, whom I only saw once, posted himself at the door of Danish to bar me from entering. It was the first class of a course at the Sorbonne. There were, in addition to me, another five students, all Swedes. The professor spent all of his...
time correcting their pronunciation, contaminated by Swedish influence. As my pronunciation had not been contaminated by anything, I did not appear at the second class, nor at any of the others.

More forgivable, I think, is my ignorance of Etruscan, even though there was a course in Etruscology at the University of Perugia. To give us a taste of the discipline, the professor took us to see a famous Etruscan tomb in the vicinity of the old city. But the Etruscans of the tomb were too dead, in contrast with a blond Norwegian student named Solveig. I gave up on Etruscan.

I let Turkish escape due to a grammar which had too few rules, fewer readings, and no conversational exercises, but an enormous number of proverbs. Some of them were even nice: “Death is a black camel, it kneels at every door.” I would have preferred more practical lessons, and put the book down in spite of really enjoying the law of vocalic assimilation, which produced words of 10 syllables with as many i’s and u’s. Perhaps things might have turned out differently if the book had contained at least one of those long stories told entirely in gerund (“A hermit, passing through the forest, hearing the song of a little bird, pausing and delighting in the song...”), with a single perfect preterite in the rapid and brutal conclusion (“was devoured by a tiger.”). But they only told me that later.

There were languages, there’s no point in denying it, which I failed to learn through my own fault. It was frivolous, if not a crime, not to have studied Chinese with my friend Kan Woo in Paris, where he was, as strange as it may seem, collecting materials for a study on Hungarian literature. But certain of his confidences frightened me. We lunched together almost every day in the Chinese restaurant in Rue Victor Cousin, he using chopsticks, I, through a special dispensation from the waiter, with spoon and fork.

“How is the essay going, Mr. Kan Woo?” I asked him one day.

“It is almost ready,” he answered in his languid but correct language. “It just needs to be copied.”

The study had been completed in two months. The copying had been dragging on for a year, and it still was not done. When I expressed my surprise, my friend explained that the hard thing was not to write the study, but rather to do the calligraphy.

“You know, I am trying to introduce in the middle some very complicated characters that have not been used for more than a century. It is also not always easy to find the third rhyme. And then there are the alliterations!”

I did not want to believe that a simple essay demanded rhyme, alliteration, and such elaborate characters, but my friend assured me that this was actually the case. And a year later the magazine Ki ta wen hio yen tsi k’ouan arrived from Shanghai—even today I keep it with special affection—in which Kan Woo showed me my name in Roman letters surrounded by the most peculiar hieroglyphs.

“It’s a dedication that I did for you,” he said to me. “There are two vely lare letters.”

If only I had studied Sogdian. In one of the thousands of “work camps” invented by the Nazis, where I spent five months, I came upon a dear friend one day, a specialist of oriental languages who was already famous. We defended ourselves against despair by reading during the hours when we were not being made to tear down one house only to construct another identical to it five meters away. My friend used to carry a Sogdian text in his pocket. It was, if I recall, the holy language of ancient Persia, which was known, he explained to me, by only about 10 philologists in the entire world. And I could be the 11th. But in the stable where we gathered to spend the nights, I had an astrologer as a neighbor. He predicted that I would escape from the camp, arrive in a distant land, and begin an entirely new career. And, in this case, Sogdian could be dispensed with. (Is the poor astrologer still alive? And my wise philologist, who was so out of his element in that inhuman reality? Would he have survived the concentration camp, the deportation, the killings?)

There were other languages within my reach that I could not touch, since they belonged exclusively to friends. To touch on Catalan would have been to enter the dominions of a good friend, who, years later, would teach Hungarian (to whom?) at the University of Barcelona. Another young man in my circle appropriated Japanese. And most especially each of the Finno-Ugric languages, poor relations of Hungarian, had its own master. A friend had annexed Cheremissian, and no one could dislodge him. During the First World War he had discovered, amongst thousands of Russian prisoners, an illiterate Cheremissian, and with the approval of the authorities, took responsibility for him, squeezing out of his brain volumes of folk tales which appeared in an alphabet especially invented for the purpose. (One of these stories appears in the first volume of the Sea of Stories.) Another acquaintance had shown me, among the family mementos, a thick monograph by his father on Vogul pronouns. No one was to be poking around in those.
But what is the use of blaming men, books, and circumstances? What there was to be learned was learned. Twenty years ago, in passing by a used bookshop in Paris, I saw on the street an enormous Portuguese dictionary for 10 francs. I was going to buy it, but the person I was with dissuaded me:

“Come now! You will never need a Portuguese dictionary.”

But, coming back through the same street, alone, two hours later, I couldn’t resist temptation and went to look for my dictionary. They had sold it, and I thought that my relations with the last flower of Latium were at an end.

Perhaps it may even be for the best that so many languages remained closed to me, refusing to reveal their mysteries. What a disappointment if I had discovered that Armenian was also rich in clichés and that the language of Hafiz was excellently suited to the most depraved platitudes!

Cultural Tensions in Multilingual Fiction: Examples from African and Caribbean Francophone Novels

Continued from p.36

in African languages go unexplained. I would suggest that Alexis is more inclined to write standard French laced with Kreyòl and Spanish, in particular, where they relate to Caribbean culture or the actual speech and thought of his characters. Kourouma, on the other hand, takes the French dictionary (lexicon) and manufactures new meanings or new idioms. He manages to turn French into African discourse, and has been recognized for his idiosyncratic language of Hafiz was excellently suited to the most depraved platitudes!

References (with abbreviations)


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Current Issues in English Bible Translation

By Peter J. Silzer

The Bible has been translated into more languages than any other book in history. Bible translation has been a central theme of Christianity ever since the Christian New Testament was completed near the end of the 1st century A.D. As the Christian message spread, it was soon translated into Aramaic, Coptic, Georgian, and Latin. Within a relatively short period of time a variety of translations sprang up within Latin itself, and Jerome, now honored as the patron saint of translators, was asked to provide an authorized translation in the vernacular Latin, the “Vulgate.” A study of Jerome’s work on the Vulgate translation reveals a detailed and lively discussion on translation theory between Jerome and the renowned scholar Augustine. Their disagreement serves as a precursor of the arguments that have continued from the 4th century into the 21st.

The controversies surrounding the translation of the Bible (i.e., the Jewish Bible, known as the Old Testament by the Christian Church, and the Christian New Testament) have continued throughout history, although much of the dialogue has been lost. However, we can see the effect this controversy had on individuals such as John Wycliffe and William Tyndale, pioneers of English Bible translation who were persecuted and eventually murdered by those who opposed their translation efforts.

From the days of Jerome to the era of the Protestant Reformation, Bible translation took place at a steady but relatively slow pace. This is understandable, especially considering transportation and technological difficulties. In the early 1500s, the development of printing in the West and the discovery and codification of Hebrew and Greek manuscripts, along with the renewed interest in helping people read the Bible in their own language, caused a marked increase in the pace of Bible translation.

The era of Western exploration increased the exposure of Christians to the languages of the world, and hence the need for more translation efforts. From 1800-1900, over 500 languages received portions of the Bible for the first time.1

...Since 1900, there has been an average of one translation or revision of the Bible or the New Testament in English each year..."

During the 20th century it finally became possible to reach most every area of the world. Linguists “discovered” that there are over 6,800 languages in the world.2 First typewriters and then computers aided the Bible translation efforts of dozens of specialized agencies (e.g., the British and Foreign Bible Society, The International Bible Society, Wycliffe Bible Translators). As the work of Bible translation flourished, Dr. Eugene Nida3 developed and promoted a theory of translation that was taught and practiced by hundreds of Bible translators around the world. Dr. Nida’s “dynamic equivalence” theory, which has also been taught by his students, has shaped Bible translation for the past 50 years.

At the end of the 20th century, the statistics on Bible translation reflect enormous progress. The entire Bible has been translated into over 350 languages, and portions of the Bible are available in more than 2,200 languages.4

Recent English Translations or Revisions

Since 1900, there has been an average of one translation or revision of the Bible or the New Testament in English each year.5 The past 25 years have been no exception. See Table 1 on page 41 for a list6 showing 27 recent English translations (in alphabetical order).

Controversy About Translation Theory

At the beginning of the 21st century, the controversy surrounding Bible translation theory centers around the very nature of translation. One of the most familiar definitions of translation comes from Nida’s 1969 book, The Theory and Practice of Translation: “reproducing in the receptor language the closest natural equivalent of the source language message, first in terms of meaning and secondly in terms of style.” Nida’s emphasis on meaning as opposed to form has been the accepted theory of Bible translation for several decades. He and his disciples sought to convey the meaning of the original texts in clear and understandable target language forms. Making the meaning of the source text clear in the target language often involved linguistic and cultural adjustments. The end goal of translation was to communicate the original message in a way that conveyed the same meaning as the source text, while at the same time eliciting a similar response from the target language readers.

Nida’s dynamic equivalence theory has recently been attacked from a number of sides as being too “free” and too interpretive. Linguists, translators, and even theologians with no translation background have started discussing translation. One example of the recent debates about translation theory is the call for “transparent” translations. Proponents of “transparent” translation...
urge efforts to retain the distinct cultural and lexical features of the Hebrew and Greek texts and oppose Nida’s adjustments. The Original Bible Project is an example of this approach. Promotional materials state that the OBPV: “is decidedly on the ‘literal’ side of the spectrum, although the concept of transparency better conveys its theory and method...one should be able to ‘peer through’ the English translation and...see, hear, and even feel the dynamics of the original text.” In a recent article in Christianity Today, Raymond C. van Leeuwen says, “…for serious study, readers need a translation that is more transparent to the ‘otherness’ of Scripture...even if that seems strange and odd to readers at first glance.”

Advertisements for the English Standard Version also reflect a move away from Nida’s dynamic equivalence:

“[The ESV] is an ‘essentially literal’ translation...emphasizing word-for-word accuracy and literary beauty.”

Likewise, the Third Millennium Bible advertisements declare:

“[The TMB] represents a return to the use of traditional Biblical English which has inspired and uplifted readers for centuries...Biblical English is distinctive and can be recognized immediately as the Word of God.”

There have also been translations that specifically attempt to “foreignize” the New Testament to show its original Jewish flavor. The Jewish New Testament, translated by David Stern, renders John 1: 19-21 as follows:

“Here is Yochanan’s testimony: when the Judeans sent cohanim and L’viim from Yerushalayim to ask him: ‘Are you Eliyahu?’...’ (Yochanan 1: 19-21)

Willis Barnstone also prefers Hebrew-sounding proper names in his translation:

“Yohanan the Dipper appeared in the desert, preaching an immersion of repentance for the remission of sin. The whole land of Yehuda and all the people of Yerushalayim came out to him and were being immersed by him in the Yarden river.” (Mark 1:4-5)

Nida’s dynamic equivalence translation strategy is still followed by many recent translations, but there is a marked swing of the pendulum back towards a more literal (or “transparent”) and “foreign” approach as well. One of the primary areas of controversy about whether to reflect more literally the forms and flavor of the source languages or to adapt to changes in English usage is the recent controversy over gender-specific language.

Controversy Over Gender Language

A recent example of the controversy over Bible translation is the heated debate in American

Table 1: Recent English Translations or Revisions

<table>
<thead>
<tr>
<th>Translation/Version</th>
<th>Date/Abbreviation</th>
</tr>
</thead>
<tbody>
<tr>
<td>Contemporary English Version (CEV)</td>
<td>1995 (NT)</td>
</tr>
<tr>
<td>English Standard Version (ESV)</td>
<td>2001</td>
</tr>
<tr>
<td>God’s Word (GW)</td>
<td>1995</td>
</tr>
<tr>
<td>Holman Christian Study Bible</td>
<td>2000</td>
</tr>
<tr>
<td>Inclusive New Testament</td>
<td>1996 (NT)</td>
</tr>
<tr>
<td>International Children’s Version</td>
<td>1983-1986</td>
</tr>
<tr>
<td>International Standard Version (ISV)</td>
<td>1998 (NT)</td>
</tr>
<tr>
<td>Jewish New Testament</td>
<td>1989 (NT)</td>
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<tr>
<td>McCord’s NT of the Everlasting Gospel</td>
<td>1989 (NT)</td>
</tr>
<tr>
<td>The Message</td>
<td>1993 (NT)</td>
</tr>
<tr>
<td>New American Standard (NASV)</td>
<td>1960-1995</td>
</tr>
<tr>
<td>New Century Version (NCV)</td>
<td>1987-1991 (NT)</td>
</tr>
<tr>
<td>New International Version (NIV)</td>
<td>1973-1984</td>
</tr>
<tr>
<td>New International Reader’s Version (NIrV)</td>
<td>1994 (NT)</td>
</tr>
<tr>
<td>New Jerusalem Bible</td>
<td>1985</td>
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<tr>
<td>New King James Version (NKJV)</td>
<td>1979-1982</td>
</tr>
<tr>
<td>New Life Bible</td>
<td>1969-1986</td>
</tr>
<tr>
<td>New Living Translation (NLT)</td>
<td>1996</td>
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<tr>
<td>New Revised Standard Version (NRSV)</td>
<td>1989</td>
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<tr>
<td>Oxford’s Inclusive Language Version</td>
<td>1995 (NT and Psalms)</td>
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<tr>
<td>Revised English Bible</td>
<td>1992</td>
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<tr>
<td>Simple English Bible</td>
<td>1980</td>
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<tr>
<td>Third Millennium Bible</td>
<td>1998</td>
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<tr>
<td>Today’s NIV (TNIV)</td>
<td>2002 (NT)</td>
</tr>
<tr>
<td>Twenty-First Century KJV</td>
<td>1992-1994</td>
</tr>
<tr>
<td>World English Bible (WEB)</td>
<td>2000? (NT)</td>
</tr>
</tbody>
</table>
Christian circles over the so-called “gender-inclusive,” “gender-neutral,” or “gender-accurate” translations of the Bible into English. This discussion has taken place in the popular Christian press (e.g., Christianity Today, World, Christian News, Touchstone), on Christian radio talk shows, in books, on websites, and in public forums. At times the language of the debate has been heated and argumentative (e.g., “Heretical Bibles,” “New NIV translation desecrates God’s Holy Word,” “TNIV critics blast Scripture ‘distortions’”), but the issue has brought translation theory and practice out into the common arena and away from the limited confines of academia.

At issue is whether English translations, which must choose between masculine and feminine pronouns (among other gender-related vocabulary), should follow the literal gender of the original Hebrew and Greek texts, which also have gender distinctions in pronouns and other grammatical forms. The discussion recently became more active when the widely accepted New International Version (NIV) was augmented by the Today’s NIV (TNIV), in which male pronouns and male nouns in the original languages were sometimes translated with a more neutral word (e.g., “people” instead of “men”) or by a plural form (e.g., ‘they’ instead of ‘he’). Although the controversy is purportedly about translation theory, it often sounds as though it is about the wider cultural phenomenon of politically correct speech. Opponents of the TNIV adjustments11 frequently accuse the translators of following a feminist agenda. Proponents of the TNIV12 argue that gender bias in English has become offensive to many people, and that they want to avoid giving offense in the English translation.

The translation theory question in this recent debate centers on whether the gender markers in Hebrew and Greek should be translated literally into English. Proponents of a “transparent” translation would urge that the male-dominant language of the ancient texts should be retained to show the culture of the times. Proponents of Nida’s dynamic equivalence and of indigenizing the translation support adjustments in this area, as they do in other literal versus idiomatic questions.

Examples

The following two examples illustrate the ways male-specific language has been handled in several recent English translations11, including the TNIV. The NIV retains much of the literal gender references of the Greek text that had been common in English translations until the 1970s, while the other versions illustrate some of the adjustments made to current English usage regarding gender inclusive language.

1 John 4:19-21

NIV 19We love because he first loved us. 20If anyone says, “I love God,” yet hates his brother, he is a liar. For anyone who does not love his brother, whom he has seen, cannot love God, whom he has not seen. 21And he has given us this command: Whoever loves God must also love his brother.

NLT 19We love each other as a result of his loving us first. 20If someone says, “I love God,” but hates a Christian brother or sister, that person is a liar; for if we don’t love people we can see, how can we love God, whom we have not seen? 21And God himself has commanded that we must love not only him but our Christian brothers and sisters, too.

TNIV 19We love because he first loved us. 22And remember, it is a message to obey, not just to listen to. If you don’t obey, you are only fooling yourself. 23Anyone who listens to the word but does not do what it says is like a man who looks at his face in a mirror and, after looking at himself, goes away and immediately forgets what he looks like. 24But the man who looks intently into the perfect law that gives freedom, and continues to do this, not forgetting what he has heard, but doing it—he will be blessed in what he does.

James 1: 22-25

NIV 22Do not merely listen to the word, and so deceive yourselves. Do what it says. 23Anyone who listens to the word but does not do what it says is like a man who looks at his face in a mirror and, after looking at himself, goes away and immediately forgets what he looks like. 24But the man who looks intently into the perfect law that gives freedom, and continues to do this, not forgetting what he has heard, but doing it—he will be blessed in what he does.

NLT 22And remember, it is a message to obey, not just to listen to. If you don’t obey, you are only fooling yourself. 23For if you just listen and don’t obey, it is like looking at your face in a mirror but doing nothing to improve your appearance. 24You see yourself, walk away, and forget what you look like. 25But if you keep looking steadily into God’s perfect law—the law that sets you free—and if you do what it says and don’t forget what you
heard, then God will bless you for doing it.

CEV 22Obey God’s message! Don’t fool yourselves by just listening to it. 23If you hear the message and don’t obey it, you are like people who stare at themselves in a mirror and forget what they look like as soon as they leave. 24But you must never stop looking at the perfect law that sets you free. God will bless you in everything you do, if you listen and obey, and don’t just hear and forget.

TNIV 22Do not merely listen to the word, and so deceive yourselves. Do what it says. 23Those who listen to the word but do not do what it says are like people who look at their faces in a mirror and, after looking at themselves, go away and immediately forget what they look like. 24But those who look intently into the perfect law that gives freedom and continue in it—not forgetting what they have heard but doing it—they will be blessed in what they do.

Notes
2. The Ethnologue, published by SIL Inc., is invaluable for statistics about the world’s living languages. The data is also available online at www.ethnologue.com.
3. Nida began his work as a linguist with SIL Inc., but soon specialized in translation studies with the Bible Society. His textbooks on translation are still used extensively around the world.
4. See www.biblesociety.org/index2.htm for the most recent statistics.
5. I am indebted to Dr. George Cowan, President Emeritus of Wycliffe Bible Translators, for this information.
8. Those opposed to dynamic equivalence tend to avoid the word “literal.”
9. Jesus was Jewish, as were his original disciples who wrote the bulk of the New Testament.
11. Grudem, Poythress, and others. See articles and books in the references below.
12. Strauss, among others, including specialists in Bible translation, theologians, and linguists.
13. Data is given from the Contemporary English Version (CEV), the New International Version (NIV), the New Living Translation (TLT), and Today’s New International Version (TNIV).
14. None of the translations cited have adjusted the masculine forms used in relationship to God. However, the Oxford Inclusive Language Version (1995) and the Inclusive Language Version (1996) do make adjustments to avoid attributing masculine terms to God.

Conclusion
Despite the long history of Bible translation and the thousands of languages that have received portions of the Bible through translation, controversies about what is a good translation still remain. These controversies center our attention on the nature of translation. I see at least two positive results of these recent discussions:

1. The purposes of translation are being debated in a variety of circles.
2. Translation theory is on the “front burner” in Bible translation.

References


**Websites**


- [www.tmbible.com](http://www.tmbible.com): The home site of the Third Millennium Bible.


- [www.wbt.org](http://www.wbt.org): The home site of Wycliffe Bible Translators.


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**ATA’s Customized Website Program**

ATA and Two Radical Technologies (2RAD) have teamed up to provide ATA members an opportunity to build their own customized websites. Through 2RAD’s online creation tools—RADTown—ATA members will be able to set up their own online presence. The offer includes obtaining a domain name and creating links to the ATA online directories. For more information, please contact 2RAD at radtown@atanet.org or log on to www.atanet.org/radtown.
The Onionskin  By Chris Durban

The Onionskin is a client education column launched by the ITI Bulletin (a publication of the U.K.’s Institute of Translation and Interpreting) in 1996. Comments and leads for future columns are very welcome; please include full contact details. Contact: chrisdurban@compuserve.com or fax +33 1 43 87 70 45.

Behind the Scenes: “What is wrong with this picture?”

Translators are hopelessly pedantic, complains one reader—chronic nigglers and nitpickers.

Others insist that attention to detail goes with the territory. Assuming linguists keep the big picture squarely in view, they argue, it is precisely this rigor that makes many translations a welcome improvement on the original.

Equally important, details can reveal where and how a translation careered off track, thus pointing the way to solutions for shell-shocked translation buyers eager to get it right the next time around.

• Phonetic renderings of standard words and phrases are often a sign that nonnative speakers without formal training in the target language have been lending a hand. A board in an Assisi parking lot warns car owners to pay the price or face “sunction[s] according what prescribed by traffic low,” while an Argentine retailer’s bilingual product descriptions list “raping paper” (“papel para envolver”). Clearly, (perceived) oral fluency is no guarantee of skill in writing. And while resorting to untrained in-house talent may help keep costs down in the short term, it also sets would-be international players up for unwelcome attention when word gets out. Translation errors are always funnier if it is not your own budget and image that are going down the drain.

• The sheer loopiness of misapplied machine translation is another tell-tale sign of process run amok, as often reported in this column. Unfortunately, such mistakes tend to be in a foreign language and thus go undetected until too late, unless the buyers seek feedback from their target audience in good time.

Thus, in Portland, Oregon, regional transit authority Tri-Met had no idea that “transit tracker” had mutated into the approximate equivalent of “hunter chasing down wild animals” in the Russian version of its website, nor that “detours and rider alerts” had become “a roundabout way for a vigilant horseback rider.” In the Chinese version, software converted the transit authority’s name from Tri-Met to “three meetings,” while in Vietnamese “lost and found” became “lost and stolen.”

“We were very naive,” admitted Kim Duncan, Tri-Met’s executive director of marketing, in the Seattle Times [July 16, 2002: “Language Gets Maimed in Oregon Transit Translation”]. “This past winter, we found an automatic online translation service that we thought we could just run our website through. It was inexpensive. Life would be golden.”

Fortunately, Tri-Met submitted the texts to native speakers of these foreign languages before the site went live, and at their urging, hired a professional translation company to do the job right.

• Work by students or other unqualified suppliers is also easily recognizable (although the line separating earnest student efforts from the output of low-end professional translators is sometimes unclear). Key warning signs: phrasing and syntax that cry out their foreign origins, even if spelling passes muster. In most cases, an overly timid or inexperienced translator has failed to take control of the text. Some fledgling translators may be unwilling (or unable) to identify the purpose of the translated document, and may be unaware of the need to work closely with the client.

An example flagged by an Onionskin reader is displayed at www.tirebouchon-sable.com, a site touting “A new patented kinematic principle to make you love sharing your best bottles a little more.”

Or, as inventor Jacques Lefebvre explained when we called, an innovative corkscrew.

“Used for what it is meant, this corkscrew will serve you a very very long time,” the text lurches on, noting that the device makes a wonderful present for “relatives who are always fighting and muddling to uncork bottles of wine.”

Mr. Lefebvre recruited his native English-speaking student translator in the suburbs of Paris, on the campus of Nanterre University. The young man has long since returned home (with a few of those handy tools in remembrance of his stay abroad, one hopes). Foreign sales are sluggish, laments Mr. Lefebvre.

The Onionskin agrees with the pedants that language mishaps can be offensive, even dangerous. But many more are amusing. Better yet, they are thought provoking, since mangled vocabulary and phrasing can lead even monolingual readers to reflect on how language works. And, with time, on the importance of getting both the big picture and the details right.
Hot Pulse

“Eerily prescient” is how Susan Adams describes the adventure stories of Jules Verne in *Forbes* magazine. Born in 1828, the French author was fascinated by technology and in his books described airplanes, gas-powered cars, an elevated mass transit system, movies, guided missiles, submarines, the electric chair, air conditioning, and the fax machine—all well before their time.

In the original French, Verne made a point of including technical explanations of how his inventions worked. English publishers tended to axe these sections, says Adams, but even worse than the dumbing down was the “atrociously sloppy” quality of many early translations: “In the 1872 English version of *20,000 Leagues* (regrettably still in print), Canadian harpooner Ned Land lights a fire with ‘a lentil.’ The original French reads *lentille*, meaning either lentil or (more likely) ‘lens.’”

Czeching In

“For the Czech Republic, EU membership will mean increased cross-border business and cultural exchanges,” notes Amalaine Diabova, president of the Czech and Slovak translators’ association JTP. Like many Czechs, Diabova welcomed Ireland’s recent “yes” vote to the European Union’s Nice Treaty and the completion of negotiations that open the way to enlargement of the EU to the east.

“Contacts always go more smoothly when each side speaks the other’s language,” she says, “which is where translators come in.”

Putting its money where its month is, JTP teamed up with the U.K.’s Institute of Translation and Interpreting (ITI) to launch a Czech version of *Translation, Getting it Right*, on January 14. The brochure is a short guide to commissioning and purchasing translations.

“Translators and interpreters have a vested interest in ensuring that all parties involved in cross-border trade use their services to best advantage,” says Alan Wheatley, general secretary of ITI. “For the ITI, this guide is a means of doing just that in the Czech Republic.”

The brochure was first published in English in 2000 (The Onionskin admits to a personal interest). In 2001, it was adapted into French in an edition co-produced with the French translators’ association SFT, and in December 2002, ATA members were asked to provide feedback for a U.S. English version.

The Czech and U.K. English and French editions can be downloaded free of charge from www.iti.org.uk and www.jtpunion.org. Paper copies are available free on request from both JTP and ITI. Sponsors are currently being sought for additional foreign-language editions, starting with German, Dutch, Russian, Spanish, and Slovak (info@translationalprofessional.com).

With thanks to Bob Blake, Jane Coulter, Neil Inglis, Otto Pacholik, Elke Ronan, and Hector Schoo.

For complete membership information: visit [atanet.org](http://atanet.org)
The first curious thing about this dictionary is the curtain of secrecy about its authors: only the cities and countries are given (Ramsgate, Kent, United Kingdom for S. Beck, and St. Petersburg, Russia for S. Aslezova). In the preface signed by S. Beck, he (or she?) mentions in addition that S. Aslezova is (or was, since it is not clear (her?) grandmother, who had started working on this dictionary back in the 1960s (!). What a unique combination of authors, and what a prolonged duration of work!

The scope of the dictionary is defined in the following manner: “…terms and expressions relating to air traffic control, navigation, flight operations, aviation meteorology, radio communications, air transport, economics of civil aviation, airports, aerodynamics, and aviation engines.” Indeed, all these areas, and some additional ones, are covered here, and quite professionally, I must say. Some aviation-related abbreviations can also be found in alphabetical order with the terms in both parts of the dictionary.

To make a judgment about any missing terms, I chose some terms of common knowledge, and also compared the English → Russian part of this dictionary with the corresponding sections of The Oxford-Duden Pictorial English Dictionary (Oxford University Press 1996), and the Russian → English part of this dictionary with the Русско-английский авиационно-космический словарь (А.М.Мурзинченко. Москва, Военное издательство 1989). Of course, this comparison was far from thorough, so the selection of missing terms is rather arbitrary. Here are some of them: chopper; crescent wing; cruciform tail; zap flap; fan-jet turbine; droop nose; air bridge; border control (although customs control is there); metal detector; overhead (luggage) compartment; пропеллер, багажная тележка, захват самолёта. My general impression is that the authors, when compiling this dictionary, cared mostly about the terms used by pilots or aviation engineers, and not those used by airplane passengers or airport personnel dealing with them, especially in view of safety concerns.

“Filler” words, unfortunately, are quite numerous, appearing, I would say, on every other page. Examples: phase, pay roll (should be one word), star, telephone, employee, half, international, meaty, hand, поступок, круж. And even among them I found some inexplicable errors. For instance, while мелкий is translated correctly as fine, its opposite (крупный) is translated as heavy. Or, крупной is translated as tight, and изъятие as off (?).

One uncommon feature of this dictionary is that there are no subentries, only entries themselves. As a result, there are, for instance, 108 (!) entries starting with управлене and 106 entries starting with скорость. So such terms as рулевое управление or автоматическое управление must be searched under the corresponding adjective, not under управление. And some of the entries may comprise rather long phrases, e.g., скорость в наборе высоты по маршруту со всеми работающими двигателями о кророп, через который осуществляется воздушное сообщение с зарубежными странами.

Another, quite innovative in my opinion, feature of this dictionary is an abundance of entries that are prepositional phrases, especially in the Russian → English part. For example, there are 70 entries starting with the preposition с (с зализами)
баками, с реактивным при- 
водом, с подветренной стороной, 
and so on), and 25 entries starting with 
the preposition в (в автономном 
режиме, в зоне действия луча, 
etc.). In the English-Russian part there 
are many fewer such entries, which 
may be one of the reasons why there is 
a 2,000-term discrepancy between the 
number of entries in the two parts.

To conclude, this dictionary, being 
the first of its kind, would be a valuable 
tool for both English-Russian and 
Russian-English translators who deal 
with texts in various areas of aviation, 
and I recommend it to everybody antici-
pating one or more jobs in this field.

Elsevier’s Russian-English Dictionary
Second, Revised Edition
Author: Paul Macura
Publisher: Elsevier: Amsterdam, Lausanne, New York, Shannon, Singapore, Tokyo ©1999 Elsevier Science B.V.
ISBN: 0-444-82483-9
Price: $403
Available from: Elsevier Science Inc. P.O. Box 945 Madison Square Garden New York, NY 10160-0757 (www.elsevier.com)

Reviewed by: Dr. Vadim Khazin

Type of Work: General dictionary with an extended scope.

Volume: Four volumes (3,630 pages altogether, with about 280,000 terms)

Typographic Quality and Arrangement:
Hardbound, good paper, two columns per page; bold typeface for the Russian entries and subentries, and regular type for the English translations.

Grammatical Information and Pronunciation (for the Russian only):
Parts of speech are indicated. For the nouns, singular genitive endings are given, along with some other endings in singular and plural if deemed necessary. For the adjectives, short predicative forms and feminine endings are given, as well as some non-trivial forms. For the verbs, basic conjugational endings (first and second person singular) are given in present, and sometimes in past and/or future, tenses, as well as in imperative; aspects (perfective or imperfective) are indicated. Separate entries are given for participles (present and past) and for adverbial participles (past only). Stresses (and shifts of stress when changing the grammatical form) are given for all Russian words, but the one-syllable ones.

Appendices: None

This dictionary’s volume is enor-
mous: just to compare, the classical four-
volume Ushakov’s Толковый сло- 
vарь русского языка comprises 
“only” about 90,000 words, and the 
latest (2001) Большой орфогра-
фический словарь русского языка 
has “just” 106,000 entries. I can imagine that the author gathered all the words and terms available in numerous Russian-English and monolingual Russian dictionaries, encyclopedias, and reference books, both general and special (he mentions just a couple of dozen, but my impression is there were many more), and incorporated them here.

As a result, there are abundant entries that you would probably never encounter in your entire life as a translator: special terms like гисте-
росальпиграфия or риккет- 
сиостатический, obsolete words like вторая коротма, and bizarre forms of adverbial participles like дотолкицни ог обмёрзни.

Not that I see this as a short-
coming. I can only admire the incred-
ibly hard work the author has done, 
and I see it as a certain advantage that 
his dictionary may serve as the only 
source for translations in multiple 
areas. Especially in botany and elec-
trotechnology—the two areas in 
which Paul Macura had previously 
compiled separate Russian-English 
dictionaries. I can only wonder where 
he acquired the knowledge of numerous Russian slang and vulgar 
terms, since he cites no relevant refer-
ces. But you can find the whole 
bunch of the so-called “four-letter 
words” and their derivatives (only in 
Russian they may be three- or five-
letter words).

To review the whole dictionary 
would require years. I obviously spent 
much less time on it, and my impres-
sion from what I managed to analyze 
is that most of the translations are cor-
rect. I found some inexplicable mis-
takes, though. For example, one entry is: перекращение—desition. Here, 
both words were unknown not only to 
me but to the dictionaries I possess. 
Curiously, when I searched for these 
words in Yandex, I found both of 
them…but only as misspelled 
перекрращение and decision.

Many entries for widely used 
words are illustrated with examples 
of usage. This is a great advantage; 
however, some of these phrases have
omissions or misspellings. For example, in the entry положение, there is a phrase, “его положение безнадежным,” where either the latter word should be “безнадежно” or the verb “является” should precede it. In the entry литься, the word “obsession” is misspelled twice, with “e” inserted between the “s” and “e.” Some other typos are: “if he had know” (not “known”) in the entry бы; перепряги instead of перепряг; the wrong stress in the second meaning of the word судно (bedpan), which differs from the stress in its first meaning (vessel).

Regrettably, not many of the changes that occurred in Russia and around it in the 1990s have been incorporated. This is particularly evident for the adjectives derived from the names of geographical places. Such terms, abundant in the dictionary, were probably taken from the respective 1986 glossary the author mentions in the preface, without further attention to the changes in the names. Otherwise, there would have been no such comments, as in the entry Орджоникидзе: of Ordzhonikidze (formerly Vladikavkaz...), while this city was again renamed Vladikavkaz after the breakup of the USSR in 1991. The same goes for the entry Фрунзе (Фрунзе is now Бишкек) and a number of others.

To conclude, the dictionary would be a valuable asset for Russian→English translators, and its author deserves much appreciation for his tremendous job. I wish in another 10 years we could see its third edition, with another 40,000 words added (such was the addition he made to the first edition published in 1990).

Vadim Khazin, Ph.D., works at the International Center for Environmental Resources and Development at the City University of New York, and as a freelance translator/editor/interpreter for various agencies, mostly in English, Russian, and Ukrainian. He has published a number of translations of novels and other fiction writing, as well as a trilingual dictionary, in the former Soviet Union. He is ATA-accredited (English→Russian). Contact: vadkhazin@cs.com.
What was it that Putin said, Grieved, of course, by hostage dead, Well aware that he got flak For his s.w.a.t. team’s gas attack? Here is what Vladimir said, Mis-translated, thus unread:

“If you wish to become a committed Islamic radical, and are ready to undergo circumcision, then I invite you to come to Moscow. Ours is a multi-faith county. We have wonderful specialists in this field. I will recommend that they do the operation in such a way that after it, nothing grows out again.” (Если вы желаете стать закоонченным исламским радикалом и будете готовы подвергнуться обрезанию, то я приглашаю вас в Москву. У нас многоконфессиональная страна. У нас прекрасные специалисты в этой области. Я порекомендую, чтобы они провели операцию таким образом, чтобы после нее уже ничего не выросло).

Some translating PC-head Tweaked on purpose what P. said, Thus “castrating” quite plain prose, Which, for truth’s sake, we disclose.

[Abbreviations used with this column: A–Arabic; D–Dutch; E–English; F–French; flak = from Fliegerabwehrkanonen = anti-aircraft guns; [here:] criticism, opposition; G–German; I–Italian; Mc–Macedonian; P–Putin; PC–political correctness; Po–Polish; Pt–Portuguese; R–Russian; Sp–Spanish; Sw–Swedish; s.w.a.t.–special weapons and tactics.]

New Queries

(E-A 2-03/1) The question arose for a ProZ user as to what a kill fee or rejection fee is in Arabic. Is it partial compensation given to a writer for work not used by the publisher, or for an assignment terminated before completion?

(E-F 2-03/2) A ProZ correspondent asked about good French for snap-ring pliers (closing type). Anyone out there dripping with hardware knowledge who can try this?

(E-F 2-03/3) Nothing better at submission time other than an Anglicism had been proposed for reporting structure for this sentence, on its way to French: Those people who design the work itself, not just the technology, make up a very typical reporting structure of small work groups reporting to a central manager. To the Translation Inquirer, it sounds like a military-style hierarchical structure. In any case, what would be good French for it, and not a cop-out Anglicism?

(F-E 2-03/4) From a Lantra-L member comes a query from a piece of fiction in which a man is described using language that might point either toward his being gay, or quite the opposite, to a militantly macho type. See how you read it: “un homme à hommes…l’un de ceux qui aiment par-dessus tout se tenir…. En compagnie d’autres hommes.” Or might the author deliberately wish to play on the ambiguity of it, as fiction writers do at times?

(F-E 2-03/5) Here is a title and subtitle of an article, a particularly awkward place to perform translation pyrotechnics because it leaves no room for explanation. The title, as found by a Lantra-L questioner, reads “L’EXPERTISE, LA SCIENCE ET L’INCERTITUDE: l’expertise scientifique ou la langue d’Esope.” The Aesop’s tongue being referred to evidently does not correspond to any catchy English phrase. And what exactly does it mean anyway?

(G-Po 2-03/6) With this much of a sentence for context: “Während des Schweißens und Erkaltens der Schweibechnaht (Blauwärme) sind Erschütterungen und Schwingungen der geschweißten Teile zu vermeiden.” Can a good Polish (or even English) equivalent for the word in bold print be found to help a member of ProZ?

(I-F 2-03/7) Here is some contractual boilerplate, trying to make its way with the help of a translator midwife, from Italian to French. The troublesome three words in the following quote are “eccizioni di sorta:” “Tutti gli elaborati prodotti da Contraente rimarranno di esclusiva proprietà della F che potra liberamente disporre senza che da parte del Contraente possano essere sollevate eccizioni di sorta.” What is it, asks a ProZ correspondent?

(R-E 2-03/8) While fighting his way through a list of specifications for repairs required on a damaged aircraft, a ProZ member got stumped with the following. And presumably both clear text and abbreviations made life difficult: Устранение повреждений установочных элементов КВ р/ст «Ядро-НЖ». What kind of damaged parts are being repaired here?

(Sp-D 2-03/9) Okay, go by way of English first if need be for this one. In a document related to law and patents, a ProZer had trouble with “recurso de suplicación.” With only that much to go on, and with no indication of which country the document originated in, can this puzzle be solved?

(Sw-E 2-03/10) Does acidic hearth or acid oven come fairly close to expressing the meaning of “surugn” in the following quotation regarding 19th-century ore-processing technology? Barry Creveling presents this sentence: “Sedan småltes den rostade malmen i en surugn som hade 4 formor och en bläsmaskin.” What is it?
Replies to Old Queries

(D-E 11-02/1) (“natiebedrijven”): Eric Douma has looked at the overall context of the query, as found on page 65 of the November-December issue, and has come to the conclusion that the best translation is public-service corporation or quasi-public corporation.

The term refers to corporations whose operations serve and contribute to public comfort, convenience, or welfare. He would stay away from public corporation or government corporation. These terms imply bodies created for political and governmental purposes, and have come to the conclusion that the best translation is quasi-public corporation or quasi-public corporation.

Douma points out that this expression occurs frequently in German texts describing situations in which one party has made another party look bad, or treated that party unjustly or unfairly, without sound reason. The victimized party and its followers may then adopt a "Jetzt-erst-recht-Stimmung." In essence, this means that it will seek requital or vindication. Therefore, requital first mood would be a good translation.

Chris Hollingsworth is aware of the overall context of the query, which is a business aviation convention. When you do something "erst recht," you do it in spite of what was said or done to you before, maybe in a disciplinary manner or by way of punishment. The emotional world of children is evoked by the phrase, along with a related one, "und dennoch..." (in spite of...), which applies to kids who defy authority or common sense. She believes the closest one-word translation of the problem words would be defiance.

(Mc-E 11-02/10) (“vo vrska so Vasheto baranje”): With kind assistance from an administrator at the Macedonian embassy in Washington, Marijan Boskovic discovered the problem phrase, part of a longer quote found on page 65 of the November-December Chronicle, to mean simply in connection with your request... “Vrska” means connection, tie, link, ribbon, liaison. Evidently, the original translator’s problem lay in the relationship between the words in the source language.

Can you identify the 19th-century American writer who is being imitated in the 10 lines of verse at the head of this column, even down to the point of

Continued on p.52
As government officials in the U.S. continue to happily mangle the English language without any guidance, the Chinese, like the French, seem to believe that they can impose linguistic standards from the top. According to an Associated Press account of an article in the state-sponsored China Daily, sent to me by Hector Legrand, officials in China have launched a campaign to correct the English used in Beijing on tourist signs and menus, and by taxi drivers and policemen. The campaign is meant to accommodate the tourist trade in general and the 2008 Olympics in particular.

If the government has its way, “Chinglish” expressions such as “fried pawns,” “bean eurd,” “collecting money toilet,” and “to take notice of safe, the slippery are very crafty” will be a thing of the past. The last, by the way, is supposed to indicate “slippery roads.” Students at elite Peking University are being enlisted to find and fix improper English on public signs. The goal, according to one city official, is “linguistic perfection.” I wish them luck.

Another item regarding signs comes from Walter F. Stewart. Here the sign in question is in Japanese, to accommodate Japanese visitors to the United States. A Japanese-speaking concierge wanted a suitable sign for his workspace, and Stewart’s organization provided a transliteration in kana. The concierge objected, demanding instead a translated sign that said “sekkyaku” (“guest reception”) in Kanji, not realizing that this is identical to the Chinese euphemism for “pimp.” When this was pointed out, the concierge accepted the first sign. For some of the hotels I’ve been forced to stay in, the second sign would be more accurate.
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June 8, 2003
Charlotte
Registration Deadline: May 23, 2003

Ohio
June 21, 2003
Kent
Registration Deadline: June 6, 2003

Pennsylvania
May 10, 2003
Pittsburgh
Registration Deadline: April 25, 2003

Washington
April 26, 2003
Seattle
Registration Deadline: April 11, 2003

Germany
May 24, 2003
Regensburg
Registration Deadline: May 9, 2003

Venezuela
March 29, 2003
Caracas
Registration Deadline: March 14, 2003

Please direct all inquiries regarding general accreditation information to ATA Headquarters at (703) 683-6100. Registration for all accreditation exams should be made through ATA Headquarters. All sittings have a maximum capacity and admission is based on the order in which registrations are received. Forms are available from the ATA website or from Headquarters.

Congratulations

Dutch into English
Sijbout A. Colenbrander
Edinburgh, U.K.
David A. McKay
Ryswyk, The Netherlands

Spanish into English
Kimberley Stevens
Brighton, MA

English into Dutch
Marcel van De Vorle
Deventer, The Netherlands

English into German
Anke Heckhoff-Wedul
Denver, CO
Andrea V. Züchner
Seattle, WA

English into Hungarian
Kornelia DeKorne
El Rito, NM

English into Italian
Novella Bonaffini
New York, NY
Lia D’Antonio
Giulianova Lido, Italy
Liza Diana
Caselle Landi, Italy
Angela Di Chiara Hardin
Spokane, WA
Tiziana Ghidinelli
Carobbio delle Angeli, Italy
Barbara Lassarandro
Rome, Italy
Francesca Marchei
Ascoli Piceno, Italy
Giovanna Massari
Rodengo Salierno, Italy
Alice Pandolfi
Rome, Italy
Roberta L. Riccardi
Parma, Italy
Maria Elena Tondi
Lecce, Italy

English into Polish
Ryszard Kasprzyk
Denver, CO

English into Portuguese
Pedro M. Mendes
Pinole, CA

English into Russian
Marina Braun
Portland, OR

English into Spanish
Nancy P. Andrade
New York, NY
Maria Antolino-Gironda
Tampa, FL
E. Humberto Banos
Houston, TX
Marcelo Bellizzi
Laudererdale Lakes, FL
Alicia Isabel Bermatene
Rosario, Argentina
Daniela Boppel
Grand Rapids, MI

Valeria M. Bratina
Buenos Aires, Argentina
Maria A. Cabezas
Washington, DC
Cecilia D. Castro de Anderson
Castle Rock, CO
Avelina Martinez
San Diego, CA
Norah Michelli
Miami, FL
Judith Noval
Oshkosh, WI
Celia B. Szew
Pacific Palisades, CA
Lida C. Barbetti Vros
Wayne, NJ
Bernadette Wang
Madrid, Spain
Deborah F. Wexler
North Hills, CA
ATA Awards: Call for Nominations

ATA Alexander Gode Medal

The Alexander Gode Medal, the American Translators Association's most prestigious award, is presented to an individual or institution for outstanding service to the translation and interpretation professions. This award may be given annually.

Individuals or institutions nominated do not have to be members of ATA. However, a history of constructive relations with ATA and the language professions in general is desirable. Nominees do not have to be U.S. citizens. Petitions and letter campaigns are not encouraged.

Nominations should include a sufficiently detailed description of the individual's or institution's record of service to the translation and/or interpretation professions to enable the Honors & Awards Committee to draw up a meaningful short list for approval by the ATA Board of Directors.

Nomination Deadline: May 1, 2003.

Please send your nominations of the individual or institution you consider worthy of receiving the next Gode Medal to the Chair of the ATA Honors & Awards Committee at the address listed at the bottom of the page.

ATA Ungar German Translation Award

ATA invites nominations for the 2003 Ungar German Translation Award. This award is bestowed biennially in odd-numbered years for a distinguished literary translation from German into English published in the U.S. (The Lewis Galantiere Translation Prize for translations from any language, except German, is awarded in even-numbered years.)

To be eligible for the award, to be presented at the ATA Annual Conference in Phoenix, Arizona, November 5-8, 2003, the published translation must have been translated from German into English and published in the U.S. in 2001 or 2002.

The published translation must list the translator's name on the title page and preferably also on the dust jacket. Preference will be given to published works that provide information on the translator. The translator need not be an ATA member, however, the translator should have a strong connection with the U.S. (citizenship or permanent residence). The nomination must be submitted by the publisher of the translated work.

The nomination must include a cover letter, with complete publication information for the work being nominated, together with a brief vita of the translator, at least two copies of the nominated work, plus one extra copy of the dust jacket, and two copies of at least 10 consecutive pages from the original work as keyed to the page numbers of the translations (ESSENTIAL!).


Publishers are encouraged to submit nominations early!

Award: $1,000, a certificate of recognition, and up to $500 toward expenses for attending the ATA Annual Conference in Phoenix, Arizona, November 5-8, 2003.

Please contact the ATA Honors & Awards Committee at the address listed at the bottom of the page.

ATA 2003 Student Translation Award

In 2003, ATA will award a grant-in-aid to a student for a literary or sci-tech translation or translation-related project. The award, which will be presented at the ATA Annual Conference in November 2003, is open to any graduate or undergraduate student or group of students attending an accredited college or university in the U.S. Preference will be given to students who have been or are currently enrolled in translator training programs. Students who are already published translators are, however, ineligible. No individual student may submit more than one entry.

The project, which may be derived from any facet of translation studies, should result in a project with post-grant applicability, such as a publication, conference presentation, or teaching materials. Computerized materials are ineligible, as are dissertations and theses. Translations must be into English from a foreign language; previously untranslated works are preferred.

Applicants must complete a form (available from ATA Headquarters) and submit a project description not to exceed 500 words. If the project is a translation, the description must present the work in its context. It must also be a substantive statement of the difficulties or innovations involved in the project and of the post-competition form the work will take. The application must be accompanied by a statement of support from the faculty member who is supervising the project. This letter of support should demonstrate the faculty supervisor's intimate familiarity with the student's work, and include a detailed assessment of the project's significance and of the student's growth and development in translation.

If the project involves an actual translation, a translation sample of not less than 400 and not more than 500 words, together with the corresponding source-language text, must accompany the application. The translation sample may consist of two or more separate passages from the same work. For poetry, the number of words must total at least 300.


Award: $500, a certificate of recognition, and up to $500 toward expenses for attending the ATA Annual Conference. One or more certificates may also be awarded to runners-up.

All nominations and materials should be addressed to:
Chair, ATA Honors & Awards Committee
American Translators Association
225 Reinekers Lane, Ste 590
Alexandria, VA 22314
Phone: (703) 683-6100; Fax: (703) 683-6122; E-mail: ata@atanet.org

Looking for a freelance job or a full-time position?
Check out ATA's online Job Bank in the Members Only section of the ATA website at www.atanet.org/membersonly.
Join your colleagues in the New York City area, May 2-4, for in-depth sessions on legal translation.

**FRIDAY:** Legal translation sessions will be presented in English.

**SATURDAY & SUNDAY:** Specialists will present language-specific sessions.

Participants are asked to sign up for a specific language pair, but are free to attend sessions in other languages. Languages offered will be based on early registration figures (early March cutoff).

All sessions will be submitted for Continuing Legal Education Credit by the State of New York and Continuing Education Credit by the States of California and Washington (Sessions are pre-approved by the State of Oregon).

**REGISTRATION FEES**

<table>
<thead>
<tr>
<th>Early-Bird (by March 7):</th>
<th>ATA Members $245</th>
<th>Nonmembers $360</th>
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</thead>
<tbody>
<tr>
<td>After March 7 and Onsite:</td>
<td>ATA Members $305</td>
<td>Nonmembers $420</td>
</tr>
</tbody>
</table>

Space is limited. For more information, contact ATA Headquarters at (703) 683-6100 or visit the ATA website at www.atanet.org and click on the Legal Translation Conference link on the home page. (Direct link is www.atanet.org/legal.)

**COMPLETE THE REGISTRATION FORM**

Hotel Information: Be sure to make your hotel reservations at the Hyatt Regency, 2 Exchange Place, Jersey City, NJ 07302. A small block of rooms has been reserved at $149 single/$169 double a night, plus tax. To take advantage of this special rate, reservations must be made by April 10. Contact the Hyatt at (201) 469-1234 for reservations. Be sure to mention that you are attending ATA’s Legal Translation Conference.

The Hyatt is located 20 minutes from Newark International Airport on the Harborside Financial Center’s south pier, overlooking the New York Harbor.

**ATTENTION EXHIBITORS AND SPONSORS**

If you would like to participate in the ATA Legal Translation Conference, please contact Walter Bacak at walter@atanet.org.

**An ATA Professional Development Conference**
## REGISTRATION FORM

Name: __________________________________________________________  ATA Member Number: ____________________________

First Name                       Middle Initial         Last Name

Employer/School: _________________________________________________________________________________________________
(Only list employer or school if you want it to appear on your badge.)

Address: ________________________________________________________________________________________________________

Street

City                                                                        State/Province                                     Zip/Postal Code          Country

Telephone–Primary: _________________________________________    Secondary: ___________________________________________

Fax Number: ______________________________________     Email Address: ________________________________________________

Please indicate the primary and secondary language pairs you are interested in. If there is insufficient registration or speaker availability in your primary pair, you will be offered a full refund. Please note that the first day features general sessions in English. The second and third days will offer both general and language-specific sessions.

Primary Pair: Source Language: ________________________________ Target Language: ________________________________

Secondary Pair: Source Language: ________________________________ Target Language: ________________________________

### CONFERENCE REGISTRATION FEES:

<table>
<thead>
<tr>
<th></th>
<th>ATA Member</th>
<th>Nonmember*</th>
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</thead>
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<td>$360</td>
</tr>
<tr>
<td>After March 7 and Onsite</td>
<td>$305</td>
<td>$420</td>
</tr>
</tbody>
</table>

*Individuals who join ATA when registering for this seminar qualify for the ATA member registration fee.

Please contact ATA or visit the ATA website for a membership application.

TOTAL PAYMENT: $__________

Cancellations received in writing by April 25, 2003 are eligible for a refund. Refunds will not be honored after April 25. A $25 administrative fee will be applied to all refunds except for the cancellation of a given language pair.

☐ Check/Money Order: Please make payable, through a U.S. bank in U.S. funds, to American Translators Association.

☐ Credit Card: Charge my

❑ American Express  ❑ VISA  ❑ MasterCard  ❑ Discover

Card No. __________/________/________/________/________/________/________/________/________/________/________/________/________/________/________/________/________/________/________/________/________/________/________/________/________/________/________/________/________/________/________/________/________/________/________/________/________/________/________/________/________/________/________/________/________/________/________/________/________/________/________/________/________/________/________/________/________/________/________/________/________/________/________/________/________/________/________/________/________/________/________/________/________/________/________/________/________/________/________/________/________/________/________/________/________/________/________/________/________/________/________/________/________/________/________/________/________/________/________/________/________/________/________/________/________/________/________/________/________/________/________/________/________/________/________/________/________/________/________/________/________/________/________/________/________/________/________/________/________/________/________/________/________/________/________/________/________/________/________/________/________/________/________/________/________/________/________/________/________/________/________/________/________/________/________/________/________/________/________/________/________/________/________/________/________/________/________/________/________/________/________/________/________/________/________/________/________/________/________/________/________/________/________/________/________/________/________/________/________/________/________/________/________/________/________/________/________/________/________/________/________/________/________/________/________/________/________/________/________/________/________/________/________/________/________/________/________/________/________/________/________/________/________/________/________/________/________/________/________/________/________/________/________/________/________/________/________/________/________/________/________/________/________/________/________/________/________/________/________/________/________/________/________/________/________/________/________/________/________/________/________/________/________/________/________/________/________/________/________/________/________/________/________/________/________/________/________/________/________/________/________/________/________/________/________/________/________/________/________/________/________/________/________/________/________/________/________/________/________/________/________/________/________/________/________/________/________/________/________/________/________/________/________/________/________/________/________/________/________/________/________/________/________/________/________/________/________/________/________/________/________/________/________/________/________/________/________/________/________/________/________/________/________/________/________/________/________/________/________/________/________/________/________/________/________/________/________/________/________/________/________/________/________/________/________/________/________/________/________/________/________/________/________/________/________/________/________/________/________/________/________/________/________/________/________/________/________/________/________/________/________/________/________/________/________/________/________/________/________/________/________/________/________/________/________/________/________/________/________/________/________/________/________/________/________/________/________/________/________/________/#####
meeting site and the number of members in the area. Because of the size of our meeting, we have to book years in advance. We are currently looking at sites for 2007.

**Hotel Negotiations.** Once the various proposals are winnowed down (due to room rates being too high, optimal dates not available, etc.), Conferon forwards the proposals to the Board. For the past six or seven years, the Board has held its summer Board meeting at one of the proposed hotels. The Board then tours the meeting space and property. If the hotel is acceptable, the Board tentatively approves the site selection pending final negotiations. Conferon works with Executive Director Walter Bacak on these final negotiations, which always include getting the guest room rates as cheap as possible.

We have all seen the headlines regarding the tough times for the travel/hotel industry. This situation has helped us negotiate low rates for meetings held in the short-term, such as for the upcoming Legal Translation Conference in New Jersey. However, hotels are still holding the line on meetings four and five years out.

**Why not a cheaper hotel?** First, the cheaper hotels do not have the meeting space required for the conference. Second, the hotel contract requires that we fill a certain percentage of the guest rooms for which we contracted or else we have to pay a penalty, so it is not in the best interest of the membership overall. (Our conference already takes up more meeting space than hotels are usually comfortable booking.) Third, we want to encourage staying in the conference hotel because this facilitates networking and enhances the “conference experience.” The conference is about more than attending sessions; it is the after-hours networking and social events that truly round out attending the conference.

So, how was Phoenix selected: great rates, optimal dates, warm weather, and in 43 years, ATA had never held a conference there! Mark your calendar for a Southwestern experience as ATA holds its 44th Annual Conference in sunny Phoenix this November. Watch the *ATA Chronicle* and the ATA website for more information.

---

**Legal Translation Conference.** The ATA Legal Translation Conference is scheduled for May 2-4, 2003 in Jersey City, New Jersey. Register today for what is sure to be a very rewarding and educational professional development conference. The conference will be held in the new Hyatt Regency Jersey City, located on the Harborside Financial Center’s south pier on the Hudson River directly across from Manhattan.

**Awards.** Nominations are currently being sought for ATA’s Gode Medal, the Ungar German Translation Award, and the Student Translation Award. The Gode Medal recognizes outstanding service to the translation and interpreting professions. The Ungar German Translation Award is bestowed for a distinguished book-length literary German-into-English translation. The Student Award recognizes an outstanding translation done by a student. In addition, the American Foundation for Translation and Interpretation is seeking applicants for its JTG Scholarship in Scientific or Technical Translation or Interpretation. For more information on all these awards, please go to www.atanet.org/awards or contact ATA Headquarters.

**Membership renewal.** Please renew your ATA membership if you have not already done so. You may renew online in the members only section of the ATA website: www.atanet.org/membersonly or you may contact ATA Headquarters for a renewal form. If you have renewed, thank you.

---

**ATA’s Portuguese Language Division**
Watch for details and registration online and by e-mail!
www.ata-divisions.org/PLD/index.htm

**9th Annual Spring Meeting**
Roney Palace Resort
Miami, Florida
April 25-26
**Arabic, French <> English**

PhD plus MBA, UN freelance verbatim translator and interpreter, ATA accredited Arabic to English. Voice/fax: 212-647-1428; E-mail: transwriter@cs.com

**Translation QA/QC - Editing**

17 years’ experience in translation & DTP quality control, editing & writing for agencies and translators. Winning proposals, websites & more! Ph: 703/573-6831. Cell: 703/864-6631. mswymelar@mindspring.com

**Polish<>English**

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**Chinese <> English**

Fast, experienced and affordable full-time freelancer. Traditional/Simplified character. Mandarin/Cantonese. Visit www.chentranslation.com or – Tel: (305)362-6823 Fax: (305)558-1157 Email: webmaster@chentranslation.com

**Spanish > English**

Freelance DTP source for Romans, non-Romans & C/J/K, PC or Mac. Contact Ana Migens at amigens@telefonica.net, @yahoo.com, tel. +34-954-21-77-86

**Chinese, Japanese, Korean etc.**


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By translators. For translators.

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**ADS OF STEEL**

Ready to pump up your business? Place your ad in *ATA’s Marketplace*!

Call Now! 215-321-9662 x30 or email dserfass@mcneill-group.com
Join your colleagues in Miami, March 22-23, for a weekend of in-depth sessions on medical translation and interpreting.

### Saturday March 22

<table>
<thead>
<tr>
<th>Early-Bird (by March 14):</th>
<th>ATA Members $145</th>
<th>Nonmembers $260</th>
</tr>
</thead>
<tbody>
<tr>
<td>After March 14 and Onsite:</td>
<td>ATA Members $215</td>
<td>Nonmembers $330</td>
</tr>
</tbody>
</table>

FLATA members may register at ATA member rates.

The American Translators Association (ATA) will provide a full day of in-depth sessions, including a continental breakfast in the morning and a Networking Session following the final presentation.

- **How to Translate for the Healthcare Consumer** – Maria A. Cornelio
- **AIDS and HIV for Medical Translators** – Dr. Steven Weinreb
- **Beyond Conduit: Finding Your Cultural Center as a Medical Interpreter**  
  – Zarita Araújo-Lane and Vonessa Phillips

Sessions will be submitted for Continuing Education Credit for the States of California and Washington and are pre-approved by the State of Oregon.

### Sunday March 23

<table>
<thead>
<tr>
<th>Early-Bird (by March 14):</th>
<th>FLATA Members $50</th>
<th>Nonmembers $75</th>
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<tr>
<td>After March 14 and Onsite:</td>
<td>FLATA Members $70</td>
<td>Nonmembers $95</td>
</tr>
</tbody>
</table>

ATA members may register at FLATA member rates.

The Florida Chapter of ATA (FLATA) will provide a half-day of sessions.

- **Ethical Issues in the Role of the Medical Interpreter** – Zarita Araújo-Lane
- **The Language of Clinical Medicine**  
  – Dr. Rafael Rivera
- **Miami-CSI: The Real Thing**  
  – To be announced

### Hotel Information:

Be sure to make your hotel reservations at the Renaissance Biscayne Bay, 1601 Biscayne Boulevard, Miami, FL 33132. A small block of rooms has been reserved at $99 single/ double a night, plus tax. To take advantage of this special rate, reservations must be made by **February 28**. Contact the Renaissance at (305) 374-0000 for reservations. Be sure to mention that you are attending the Medical Translation and Interpreting Seminar sponsored by ATA and FLATA.

The Renaissance, overlooking Biscayne Bay, is located 15 minutes from Miami International Airport and is near Bayside Marketplace, South Beach, and Coconut Grove.

An ATA accreditation exam sitting will be held on Sunday, March 23. This will be a standard exam, not specialty-specific. To register, please visit the ATA website to obtain the Accreditation Examination Registration Form.
REGISTRATION FORM

Name: __________________________________________________________________________  ATA Member #: __________________
First Name                       Middle Initial                          Last Name
Employer/School: _______________________________________________________________  FLATA Member #: __________________
(Only list employer or school if you want it to appear on your badge.)
Address: ________________________________________________________________________________________________________
Street __________________________________________________________________________________________
City                                                                        State/Province                                     Zip/Postal Code          Country
Telephone–Primary: _________________________________________    Secondary: ___________________________________________
Fax Number: ______________________________________     Email Address: ________________________________________________

REGISTRATION FEES

BOTH DAYS, MARCH 22-23  ATA/FLATA Member  Nonmember*  Payment
Early-Bird (before March 14): $180 – SAVE $15! $310 – SAVE $25! $__________
After March 14 and Onsite: $265 – SAVE $20! $395 – SAVE $30! $__________

SATURDAY, MARCH 22  ATA/FLATA Member  Nonmember*  Payment
Early-Bird (before March 14): $145 $260 $__________
After March 14 and Onsite: $215 $330 $__________

SUNDAY, MARCH 23  ATA/FLATA Member  Nonmember*  Payment
Early-Bird (before March 14): $50 $75 $__________
After March 14 and Onsite: $70 $95 $__________

TOTAL PAYMENT: $__________

*Individuals who join ATA when registering for this seminar qualify for the ATA member registration fee. Please contact ATA or visit www.atanet.org/membapp.htm for a membership application.

Cancellations received in writing by March 14, 2003 are eligible for a refund. Refunds will not be honored after March 14. A $25 administrative fee will be applied to all refunds.

☐ Check/Money Order: Please make payable, through a U.S. bank in U.S. funds, to American Translators Association.
☐ Credit Card:          Charge my ☐ American Express ☐ VISA ☐ MasterCard ☐ Discover
Card No. ____/____/____/____/____/____/____/____/____/____/____/____/____/____/____/____/        Expiration Date: _____________
Name on Card: ____________________________________________   Signature: _____________________________________________

Please send payment and completed form to: American Translators Association, 225 Reinekers Lane, Suite 590, Alexandria, VA 22314.
OR, if paying by credit card, please fax your completed form to: (703) 683-6122.

_____ Please check here if you require special accessibility or assistance. (Attach a sheet with your requirements.)

For more information about the ATA Medical Translation and Interpreting Seminar or ATA membership, please visit the ATA website at www.atanet.org or contact ATA at (703) 683-6100 or ata@atanet.org.

An accreditation exam sitting will be held on Sunday, March 23. This will be a standard exam, not specialty-specific.
To register, please visit the ATA website to obtain the Accreditation Examination Registration Form.
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Only TRADOS 5.5 Freelance, the world’s most popular Computer Assisted Translation (CAT) software, provides you with:

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- Capability to complete jobs faster and ensure language consistency.
- Tools to effectively manage your clients’ terminology.
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- Full support for Word XP and Windows XP.
- Ability to earn jobs from clients who already use TRADOS.

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Renew online at: atanet.org/membersonly
Or contact Maggie Rowe at ata@atanet.org or 703.683.6100. Don’t miss a day of your benefits!

And to plan to go to Phoenix!

44th Annual Conference of the American Translators Association
Phoenix, Arizona • Pointe South Mountain Resort
November 5-8, 2003