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of evidence was often disturbing enough. I was surprised at what it was that particularly upset me. Identification is a strange and unpredictable business, as anyone who deals professionally with disturbing documents or testimonies will know. I would be working on a text, able to keep the substance of the story at arm's length, until one of the people mentioned in the text had the birthday of someone I know, or a friend's first name, or a profession like my own – teacher or translator – and suddenly what was happening to them felt as if it were happening to me.

A surprising way I found to deal with the long-term effects of the work we did was to immerse myself in my own translation projects in my spare time, most of them, oddly enough, translations of writings about war.

The first of these projects was a book of war testimonies, which resembled in many ways the witness statements we worked on daily at the Tribunal. Svetlana Broz, the late President Josip Broz Tito's granddaughter, a cardiologist, had collected 90 testimonies – 30 from Bosnian Serbs, 30 from Bosnian Croats, 30 from Bosniaks – in order to provide examples of moments during the war when someone crossed ethnic lines to save the life of or help someone from a different ethnic group. Knowing what I knew from my work on witness statements at the Tribunal, I could see that the material Dr. Broz had collected provided an authentic picture of what the war was like. Since I wasn't allowed to discuss the evidence I had revised, I could direct those who wanted to know more about what Tribunal work was like to Svetlana Broz's book, *Good People in an Evil Time*. [Editors' note: The English version of this book, translated by Ellen Elias-Bursac, is available on Amazon and from the publisher Other Press. Now, of course, anyone who is interested in the work of the Tribunal can watch the proceedings

live in real time or read transcripts of every session of open court on the ICTY website (www.icty.org/), but when I first began to work there, such resources were not available.

The Tribunal has embarked on a downsizing project as the trials are coming to a close. Many of my colleagues are leaving, as I did last year, to move on to other translating and interpreting jobs. All but one of the 161 people (160 men and one woman) initially indicted have now been brought in and processed as this article goes to press. Thirty-seven accused are currently on trial, or awaiting sentencing, or in the process of appeal, while proceedings have been completed for 124 accused. Of these: 12 were acquitted; 63 were sentenced (and are now serving their sentences in many different countries); 13 were referred to a national jurisdiction; and 36 had their indictments withdrawn or are deceased. While 2014 had been set as the end date for all trials and appeals before Ratko Mladić was brought in, the expectation now is that this deadline will be extended. The work of CLSS, however, will continue even beyond the end of the last trials. Once the trials have been completed, the interpreters will leave, but there will still be work to be done translating the trial judgments into English, French, and Bosnian/Croatian/Serbian, so small teams of translators will remain after many of the other staff members have left.

Ellen Elias-Bursac has been translating Bosnian, Croatian, and Serbian novels and non-fiction for more than 20 years. Two of these translations received awards for the year's best translation from AATSEEL (1998) and ALTA (2006). She has also co-authored a textbook for the study of Bosnian, Croatian, and Serbian. In addition to working with the War Crimes Tribunal, she has taught in the Slavic Department at Harvard and is currently a visiting scholar with the Translation Center at UMass Amherst. Ellen can be reached at eliasbursac@gmail.com.

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in English. My current project is the translation of the first two volumes into English. Both *My Father's Books* and *The Time of the Goats* will be published by the University of Wisconsin Press. As translators know, however, finding a work that one wishes to translate is only the start of the process. Securing rights and finding a publisher are problems not often easily resolved. Both tasks took patience and perseverance.

I sent the manuscript first to several small presses, those that published memoir series or books from Central and Southeastern Europe. I published a small excerpt from *My Father's Books* in the on-line journal of translation *Words without Borders*. I then submitted the manuscript to the University of Wisconsin. I felt that Starova, with his attention to language and his Albanian and Macedonian roots, would fit nicely with their growing collection of southeastern European language textbooks and works in translation. I have been extremely fortunate to work with them. They helped me navigate the complex problem of negotiating the international rights, which were held by Fayard in France.

As I translate, I find that I most enjoy the process of translation when I work with others. The *Bai Ganyo* project was satisfying because we all knew the work very well and took pleasure in solving the linguistic difficulties of Konstantinov's language. Working with Starova has been a special pleasure because he has waited a long time for an English version to come out, and he has been extremely supportive of my work and willing to answer questions. I also work with an editor, and this is, perhaps, the most enjoyable collaboration of all. I have an editor who is careful and critical. I am forced to defend choices and to rethink many phrases. Having others to consult with leaves the door open for multiple solutions and provides the chance to weigh the benefits of these different solutions. The careful handling of each word and the consideration of tone and balance – things that come out in discussions with my editor concerning the technical matters of translation – keep translation stimulating and collaborative.

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