

Summaries in English

Gyöngyvér BOZSIK

Reflections on the Translatability of Operas through a Comparative Analysis of Three English Versions of Bartók's *Duke Bluebeard's Castle*

Abstract: In this paper I investigate the most famous and complex Hungarian opera, *Duke Bluebeard's Castle* and its translations from Hungarian into English. The opera is characterized by a really unique approach as far as the relationship of language and music is considered: the music continuously tries to follow the natural flow of the Hungarian language, thus making the interpretation of its deep and multi-layered meaning – unconsciously – easier for the Hungarian (!) audience. With the words of another renowned Hungarian composer, Zoltán Kodály (1964) with this opera Bartók “has moved towards the liberation of the language and the enhancement of natural intonation to music,” and added, “this is the very first piece of music on the Hungarian opera stage where singing speaks to us in an undisturbed Hungarian language, throughout the entire opera.”

However, this is not the only aspect that makes the opera closely connected to the culture it belongs to. The nature of storytelling itself also follows ancient Hungarian traditions, making it similar to folk ballads. The most striking example of that is the prologue of the so-called “Regös”, who is a bard like singer, sort of a shaman in Hungarian folk culture. Although the prologue is delivered in prose, not in a singing form, for a translator this short segment immediately shows the complexity of the work to be performed, as the literary forms and devices used by a Regös are unique to Hungarian folk poetry. The paper investigates both the contextual and musical aspects of opera translation with the help of the comparative analysis of three English versions (Hassal, Bartók, Kennedy). The ultimate question to be answered is to what extent an opera as culturally and linguistically embedded as the *Duke Bluebeard's Castle* could be translated, and which are the features that will most probably be lost in translation.

Keywords: opera, multimedia translation, singability, subtitling, linguistic and cultural embeddedness

Nóra NAGY

Realia in the German and English Translations of the Novel *Egri csillagok* by Géza Gárdonyi

Abstract: The paper presents a comparison of the first part of the novel “Egri csillagok” by Gárdonyi with its translation into German (*Sterne von Eger*) and English (*Eclipse of the Crescent Moon*). Aiming at a possibly objective com-

parison, the categories for equivalence by Koller (2011) are used to display what and how much of Gárdonyi's language is to be found in the two target texts. A separate chapter is dedicated to the different types of realia (geographic, ethnographic, politics and society related realia, respectively). They are followed by the examination of some samples of Gárdonyi's language: those of humour, grammatical archaisms and specific lexical items, in both translations. The last chapter deals with the abridged and simplified version of the novel, written by Gergely Nógrádi for young Hungarian readers.

Keywords: denotative, connotative, pragmatic equivalence, language and culture specific lexemes

Judit SEREG

Introduction to Audiovisual Translation – Development of the Syllabus of a One-semester Seminar

Abstract: Today audiovisual translation is a popular and well-researched field in Translation Studies, more and more authors examine the feasibility of teaching various audiovisual translation modes. In Hungary, audiovisual translation, especially translation for dubbing and voice-over purposes has a long history, but the teaching of audiovisual translation modes is not established on a university level. During the training of audiovisual translators, various competencies can be and should be developed (pragmatic, communicative and interactive, paralinguistic, cultural, technical) as per Valentini (2006) and these competencies can be put to use by the students during non-audiovisual translation tasks and assignments as well. After reviewing the literature on the subject of teaching audiovisual translation, I will present how we developed the curriculum for a one-semester introductory course on audiovisual translation for the Eötvös Loránd University's MA translation and interpreting students, what experiences we gained and how the course contributed to the students' professional development not only in audiovisual translation but in terms of general translation competencies as well.

Keywords: audiovisual translation, translation training, translation competencies, dubbing, voice-over

Anikó SOHÁR

Four Philip K. Dick Novels in Hungarian (1986–2007)

Abstract: The paper briefly discusses the Hungarian translations, of four Philip K. Dick novels from three subsequent decades, rendered by different translators and published by different publishing houses. The selection is representative and the observed shifts are typical of their time. However, the initial hypothesis that translations done after the political transformation of Hungary and the author's canonisation will be less normalised and more source-oriented and their treatment of realia will change has proved to be wrong. The genre

itself and the publishers' translation policy seem to be more decisive than literary merit and originality of ideas and language use.

Keywords: literary translation, comparison, canonisation, translation norms, target-oriented approach, normalisation

Orsolya VARGA

Domestication in the Translation of Children's Literature

Abstract: Translation Studies are increasingly occupied with questions about the translation of children's literature, since from its special position and characteristics we can learn a lot about translation in general, about the personality of the translator and factors affecting the translation. This paper provides insight into the translation problems and solutions for a few novels of the well-known Dutch children's literature author, Annie M.G. Schmidt. I demonstrate through the translation of proper nouns, geographical names, culture-bound terms and puns in the novels, what kind of translation methods and strategies were chosen by the translator and why, and how the voice and discursive presence of the translator can be traced. In the effect of the examined expressions the relevant role is not played by the fact that they originate from a foreign culture. The most important elements of the impression are the recognizable, yet unique and fairytale-like (linguistic) environment and humour, as well as a certain playfulness. Accordingly, the applied translation strategy is domestication, while in the meantime the action, and 'beyond language' elements of the story clearly reflect the possibly foreign features of the source language in the target language. The translation of children's literature in general is characterized by domestication, because the translator aims to enable the young target language reader to elaborate and understand the translation based on their own knowledge.

Keywords: children's literature, translation strategies, relevance theory, domestication, puns

Péter ZOLCZER

Subtitling: Theory, Practice and Didactics

Abstract: Audiovisual translation is a dynamically advancing field of translation studies. Companies offering a great variety of products and services try to keep pace with globalization and the constantly competing market by making their audiovisual advertisements available in as many languages as possible. The quickest and most cost-effective solution for this problem is subtitling. This paper deals with the theory, practice and didactics of subtitling. It offers a brief introduction to audiovisual translation and a more detailed description of one of its modes: subtitling. The paper discusses the terminology, and the theoretical and practical considerations of subtitling. The increasing demand for the profession of subtitling caused the launch of subtitling courses

in many institutions. The paper summarizes the issues of teaching subtitling regarding its didactics, methodology, and the essential skills and competencies required for its professional practice. It also mentions the way one can learn subtitling in a virtual environment, as well as the use of subtitles in language learning. The paper ends with a brief description of non-professional online subtitling.

Keywords: audiovisual translation, subtitling, online subtitling, teaching subtitling

Judit Szilvia VÁRNAI

István Fekete and the Poem *Az erdő fohásza*. Lessons to be Drawn from a Paraphrase

Abstract: For a long time, the Hungarian poem *Az erdő fohásza* (Prayer of the Forest) has been attributed to an unknown author, although it is widely spread in Hungary, mainly in forests frequented by tourists. It was in 2008 that a collection of short stories by the Hungarian writer István Fekete entitled *Az erdő ébredése* (Wake of the Forest) linked this poem to Fekete. Also it was the first and only time that the text was published in a book. Subsequent research, however, showed that the text is related to a poem entitled *Bitte des Waldes* (A Request by the Forest) by the German Hannes Tuch, which is spread worldwide due to its shorter French paraphrase. In English, it is known as Prayer of the Forest. The French text was re-translated into German under the title *Gebet des Waldes* (Prayer of the Forest) and it must have been the source for Fekete's work. Fekete rather made a paraphrase than a faithful translation of his source as well. My study concerns the background of these texts and also the issue of the rejection of some paraphrases in Hungarian literature (ballads of Villon paraphrased by György Faludy). I also try to find the place of paraphrases as related to translation in general and literary translation, together with determining the author's situation in this context.

Keywords: literary translation, paraphrase, translation of poems, István Fekete, Prayer of the Forest