

TRANSLATION DILEMMAS AT THE HUNGARIAN DANCE UNIVERSITY

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Abstract

The amount of documents for translation is constantly growing at the Hungarian Dance University. The present paper briefly outlines the basic principles and some of the results of translation studies as an independent discipline. It takes a glimpse into certain issues of translation ethics and translation techniques. Based on texts for translation at the University, several examples highlight translation challenges in general and creating (dance) terminology. A detailed section is devoted to the necessity of proofreading, revision and the importance of revising source language texts as well. A proposal urges to set up a translation workshop.

Keywords: unfriendly language pairs, issues of terminology, source and target language revision

1. INTRODUCTION

As a foreign language teacher at the Hungarian Dance University (hereinafter referred to as HDU), my job has involved translation work, in recent times as a main assignment the translation of official documents from Hungarian into English. A minor part of the texts in question comprises texts of a legal nature (contracts, regulations) and official (internal) documents (rector's circulars, official applications, parental consents to medical check-ups, degree thesis requirements and guidelines). Texts related to dance art, yet more of an official character (introductions of departments, abstracts of conference volumes), articles (for the bilingual journal *Dance and Education*) and a vast amount of professional CV-s for the website of the University make up the overwhelming majority of the material.

In my view, the texts of recent years on display, as illustrated with examples, do not represent the field of dance terminology in the strict sense of the word. That is why this paper is neither a history of dance terminology nor an analysis of its present conditions. Rather, it enlists some translation challenges and possible solutions that arise from the training programmes of dance artists and dance teachers and the university's daily practices as an entity and an employer. The two necessarily overlap at places. To achieve this, the present article outlines the theoretical background of translation studies as an independent discipline while applying its research findings. Following the first theoretical part and the introduction of linguistic

and cultural distances, the selected excerpts are grouped thematically, including items related to the training of dance teachers, the functioning of the HDU and the career advancement of dancers. The last section of the article focusses on the need for revision, such as dance terminology, names of subjects and roles; pedagogical aspects; maintenance and operation; questions of CVs; post-editing, revision of source and target language texts.

The translation of all these texts raises several questions of translation ethics and translation techniques. As the present paper was not written for a periodical on linguistics, the theoretical background is only briefly outlined here.

1.1 The Theoretical Background of Translation

Translation studies has developed into an independent branch of linguistics, moving at the border and relying on the results of several other fields and disciplines. Here is a non-exhaustive list: at its start, it used contrastive linguistics, then corpus linguistics, phraseology, functional linguistics, cultural and intercultural linguistics, applied linguistics, sociolinguistics or net-linguistics and media linguistics – to mention some of the newest branches.

Currently, professional offices for translation create terminological databases from various corpora. Some systems support translation (CAT = Computer-assisted translation), translation memory systems (=TMS) containing real text extracts/excerpts, machine translation (=MT) and linguistic revision programmes. For the training programmes of translators and interpreters, special software has been developed to record the entire process of translation (Hansen, 2013), including its phases, the physiological phenomena related to it, such as eye movements, how much time the translator spends with a particular item, how they move the cursor, where and when intervals occur, what corrections are made. This means that simultaneous thought episodes can be recalled, replayed like a film and analysed.

Being a translator-interpreter is an independent profession, at least when it comes to trained practitioners. Nevertheless, translators have to face a two-fold approach. On the one hand, it is a misconception that it is sufficient to know the target language well to be able to translate; on the other hand, its exact opposite, namely that it is enough to be a trained expert in a given field. As an outsider, I am not entitled to comment on the prestige of the profession. A researcher of translation studies emphasises that its prestige is still not high because, according to a general belief, it is need that makes a translator (Imre, 2019), i.e. anyone who has a good command of a foreign language can do the job.

The contradictory position of translators is highlighted by the fact that an international authority in translation studies, Andrew Chesterman, born in England but working at different departments for linguistics at the University of Helsinki for long decades, insists that exclusively trained people should be allowed to do translation work, preferably into their mother tongue. Furthermore, he urges to take an oath similar to the one taken by doctors, which would have linguistic and legal-ethical implications. (Chesterman, 2014). The extent to which the translator can exclude their value judgement in their work is inherent to any age, but it is particularly so in our times.

The most general principle of translation studies has always been that translation is the process of transferring meaning. We have to consider that the alpha and omega of any translation is the recognition of terms as the basic units of meaning, as the fix and must-translate elements. This requires special competences since, in addition to the meaning of a term, its role in the given context and communication is equally important and decisive (Fóris, 2019). According to Tamás, terms can be interpreted as the key components of the text (Tamás, 2015) which carry the majority of the substantial information. As an interesting experiment, by removing the terms from an extract, she makes the reader realise how unpredictable the essential meaning, the contents of the whole text became. During the translation process, the translator is involved in ad hoc terminological activities.

As one might suspect, it is not enough to recognise terms; at times, the translator is supposed to create new ones. Each translator experiences that in the absence of terms in the target language, they have to find another solution which can be loan translation, descriptive explanation or reviving an extinct word. Translation, therefore, implies a minimum of three or four steps: interpreting, recognising, matching/finding equivalents and creating terms. These all

(...) presuppose knowledge and competences which cannot be acquired automatically during translation. It is a series of decisions and strategies which presuppose conscious activities and prior theoretical knowledge. That is why it is a misconception to think that an expert of a field can automatically become an excellent translator. Being aware of the terminology of a given field per se does not guarantee the correct translation of the terminology – similarly, the outstanding command of a language does not make a good translator by itself. (Fischer, 2019, p. 197).

Vottonen and Jääskeläinen (2018) go further when they distinguish seven criteria in defining a translator. The most important ones are the ability to justify one's choices and decisions, as well as the ability of self-revision and correction. Though highly disputed, Koskinen illustrates the steps of becoming a translator or interpreter without any organised training and becoming a professional one as a result of official training. Her approach is still interesting, inasmuch as she observes groups who have grown up in a bi- or multi-lingual environment as a separate entity (Koskinen, 2013).

The problem of revision is also unavoidable. Revision is, without a shadow of a doubt, intervention that aims at both correcting and improving the target language text by rearrangement, insertion, deletion, replacement and marginal notes (Robin, 2018).

By now, revision has become a minimum requirement of quality assurance of any translation service. Robin, along with naming the relevant ISO directives, (Robin, 2015, 2018) speaks about the increasing international need to train not only translators-interpreters but also professional revisors. The theoretical guidelines within translation studies are being worked out.

1.2 Questions of Linguistic and Cultural Distance

One must not lose sight of an attitude, due to which only literary translation was considered a creative activity, the rest was neglected until as late as the second half of the 20th century (Heltai, 2010). The loyalty of the translator primarily arises in the case of fiction but accuracy is a general requirement in all translations. Each text, be it fiction or a text of a specific field, is deeply rooted in the source language culture and society, consequently, the question is obvious. Should the translator adhere to the exact meaning of the original text or rather to its spirit and message? Quoting an apt metaphor from Barbara Johnson, American literary historian-linguist, this tension can be illustrated. She says the following about translators: "(...) the translator ought, despite or perhaps because of his or her oath of fidelity, to be considered not as a duteous spouse but as a faithful bigamist, with loyalties split between a native language and a foreign tongue. Each must accommodate the requirements of the other without their ever having the opportunity to meet." (Johnson, 2014, pp. 371–372)

In order to prove how much this opportunity to meet can be against all odds, let us have a look at the prose verse of Géza Szőcs, written for the centenary of the peace treaty in 1920, so tragic for Hungary (Szőcs, 2020, pp. 63–64). His opus is an unsurpassable example of intertextuality, as it is a systematic re-composition of almost exclusively literal takeovers from other authors and sources, slightly modified at places. The cultural code of the poem is so Hungarian that it makes it either totally untranslatable or absolutely unenjoyable because each and every line must be footnoted. Even so, it is doubtful whether translation can get the message across to a foreign reader. Partly because the cited lines are realia, full of culture-specific connotations (Heltai, 2013), a vast panorama of Hungarian history referred to or hinted at in the poem, partly because of the popularity of the cited lines which for Hungarians are adages. (When there is an existing English translation of the 'utilised' poems, the sources are indicated in footnotes. Bold type instead of the crossed-out words shows replacements by Szőcs; similarly the exclamation marks are from him. Other lines are my own translations.)

(...) while darkly nods the leafy mulberry tree!¹
 Autumn slipped into Paris yesterday!
 came ~~silently~~ **naked** down Boulevard St Michel!²
 Europe is silent, silent again!³
 Sándor Rózsa frowns!⁴
 Candles burn down!⁵
 When the candles burnt down to bits, my mother danced the end of her dance!⁶

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¹ János Arany: Family circle. 1851, transl. by Masterman, Neville

https://www.babelmatrix.org/works/hu/Arany_J%C3%A1nos-1817/Csal%C3%A1di_k%C3%B6r/en

² Endre Ady: Autumn passes through Paris. 1906, transl. by Bell, Doreen https://www.babelmatrix.org/works/hu/Ady_Endre-1877/P%C3%A1rizsban_j%C3%A1rt_az_%C5%91sz/en

³ Sándor Petőfi: Európa csendes, újra csendes. 1849 (not translated)

⁴ The title of a novel by Zsigmond Móricz, 1942, about an infamous outlaw, Sándor Rózsa

⁵ The title of the novel of Sándor Márai, 1942, translated into English as 'Embers' by Carol Brown Janeway

⁶ From the poem of István Sinka: Anyám balladát táncol/My mother dances a ballad. 1939, (not translated)

Lajos Kossuth the message sent: gone is the entire regiment!⁷
 My heart/my dear, you ~~were~~ **became** a prophet!⁸

The concept of a cultural filter as introduced by House refers to the capacity of recognizing and applying cognitive and socio-cultural differences. (In connection with this, she writes about a faulty shift of focus from a text-based approach towards a more target-audience-oriented one (House, 2015). When the translator aims at minimising the cultural distance one can speak about domestication when indicating and keeping the distance is in the focus, it is called *foreignisation* (Klaudy, 2018).

Considering specifically linguistic aspects in the relation of Hungarian and a foreign language, difficulties emerge during translation. This is mostly caused by the fact that the two languages in question are so-called *unfriendly language pairs* (Klaudy, 2017). This means that as they belong to different typological groups – Hungarian being an agglutinative, English an inflective one with strengthening isolating features –, they reveal several distinctive morphological, syntactical, word order, word formation etc. characteristics.⁹

2. EXPERIENCE IN TERMINOLOGY AND REVISION WHILE TRANSLATING TEXTS FOR THE HDU

2.1 Dance and Education

Dance as a form of art is so diversified that its terminology was formed according to specialisations. It is needless to explain why ballet has been using French terms up to present times. Hungarian folk dances are a national speciality (*Hungaricum*), therefore there are no and there cannot be any suitable counterparts for its terms in western languages. Consequently creating terminology is inevitable (e.g. *girls' circle dance* for *karikázó*). The multitude of genres has brought about the situation that a given term of one particular field is not necessarily good for another one. (E.g. "*Corps de ballet*" is widespread internationally in ballet but when needed in another genre, the second element of the term must be left out or replaced with something else.)

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⁷ A line from a well-known folk song commemorating the 1848-49 war of independence, https://www.magyarokoltok.com/index.php?option=com_content&view=article&id=160&catid=66:veszely-translations&Itemid=171

⁸ The title of a book by Sándor Somogyi Tóth, 1976, also made into a film (not translated)

⁹ For the sake of clarity, languages are grouped into three major types: agglutinative languages express grammatical functions or new meanings with derivational suffixes, affixes, inflections. E.g. a single word (which translates into English as a whole clause: *I could and would make you dance*) carries all the information explained as follows. *Meg-tánc-ol-tat-hat-ná-l-ak*: resultative pre-verb + noun + verb stem derived from it + suffix of causative + mood of possibility + inflection of conditional + element expressing 2nd person in the object position + Sing.1st person verbal suffix in the present tense, indefinite conjugation.

Inflective languages express all these functions with changing the vowel of the word's root, e.g. English or German irregular/strong verbs form their past tense or participles this way, cf. drive, drove, driven. Isolating languages (e.g. modern Chinese) practically do not have any morphology such as verb conjugations or noun declensions and replace these with a very strict word order. The English language has set off on the way of changing its type: with the sole exception of simple present tense 3rd person Singular, the entire system of conjugation has disappeared, similarly, nominal inflections have also become extinct. The only remnants of those are the object position or prepositional forms of personal pronouns (me, with him/her, from us, about them).

As a Hungarian feature, we could mention certain cases when Hungarian makes a distinction but the English term denotes two things at the same time: *ballroom dance* translates in two ways, depending on whether it is just the name of the dance or the dance when danced at a competition. The reverse of this phenomenon also exists: when a *ballroom dance* is danced at a dance school its name is *social dance* and the occasions of competitions can be called *dance sport* in English. Furthermore, there is an extra Hungarian term (*látványtánc*) which does not have an equivalent so it is used as *show dance*.

A significant and two-directional translation activity has long been present at the HDU, thanks to language teachers and expert specialists. First of all let us mention Rózsi Vályi, Zoltán Galamb, Lívia Fuchs, Hanna Melis, Dóra Horváth-Bánky, Hedvig Benyő, Mária Urbán, Zsuzsanna Mika, Gedeon Dienes, Endre Jeszenszky, translating from or into French, English, German and Russian. Their translation oeuvre encompasses the entire methodology of classical ballet, the “Hungarianisation” of social and ballroom dances, jazz dance, choreographing or certain chapters of dance history. Chrestomathies, publications, articles, vocabularies concentrate on genres, reviewing and methodology, as well as the descriptions of creative dance processes and stage presence.

The dance terminology created over the years is well-known to the profession and has been published in various forms. Nevertheless, based on reviews, dance performance analyses, studies and interviews, my language teacher predecessor can't have penned a sentence like this accidentally: “(...) dance literature does not have a codified system of language with the accuracy of a dictionary for specific purposes, therefore the matching of terms depends on the translator's creativity, more than on anything else.” Relying on the corpus analysed by her, it is no surprise that “(...) verbalizing the characteristics of a non-verbal genre, i.e. embodying it into something like a text, is a task, only partially manageable” (Benyő, 2009, pp. 71–73).

2.2 Subjects Taught and Names of Roles

When translating the numerous subjects taught at the University one can find many dance-specific names, characteristic of and available only at the HDU. Some of them belong to certain fields and genres (cf. repertoire, pointe, movement biology, dance analysis, dance notation, the history of costumes, historic ballroom dances, choreology etc.)

The international embeddedness of dance art and the practice used in playing operas nowadays can function as a model for dance, too as operas are staged and sung in the original language. The translator of dance roles is supposed to find out what nationality the composer and the choreographer of a composition are, paying attention to the English rules of transliterating Cyrillic letters and names, which significantly differ from Hungarian. Similarly, the translator should check the titles of plays, names and the orthography of roles and correct them if necessary in the original Spanish, French or Russian. Tracing back the origins of contemporary plays sometimes causes problems and even if you find them, you have to decide in which language(s) to use them in the introduction of dancers' careers, provided they have a Hungarian version/translation (e.g. Joseph and the Amazing Technicolor Dreamcoat).

3. SOME PEDAGOGICAL ASPECTS

The pandemic has deprived all of us of *contact hours* (with personal attendance in the classroom). This term sounds strange to a Hungarian because an *hour* in English denotes a unit of time, time span and not a lesson or class. As teachers of English with beginners we must pay special attention to practice the differences of the 4-5 options to choose from for the single Hungarian *óra* (= watch, clock, hour, lesson/class) and then here comes a term which contradicts the rules of all course books!

Hungarian uses one-word terms for *office hours for consultation*, *teaching praxis exam* and *school/classroom observation* for trainee teachers and these are generally known also to people with occupations other than pedagogy. What problems does the translator tackle with these items? To begin with, finding and matching the above-mentioned equivalents implies interpretation or using explanatory descriptions for a speaker of Hungarian. The third term, *hospitálás* in Hungarian is an excellent example of both various cultural traditions and the traps of our common European Latin loanwords. *Hospital-hospitál* are absolutely false friends (*faux-amis*), i.e. words with a similar form but a different meaning. Hungarian school history has a definitely Latinist tradition but that does not give authority to the translator to use the same word of Latin origin in English – which otherwise represents a very high percentage of words of Latin origin in its vocabulary (cf. the words of this very sentence which are actually key terms). The reason is that loanwords from the same source language (Latin) have developed in two different directions so their present meaning and connotation show remarkable differences. *Hospitálás* (the noun) and *hospitál* (the verb for the activity) in Hungarian go back to and preserve the primary meaning of the Latin noun *hospes* = guest, as the teacher trainee is a guest at the school, in the classroom where (s)he observes the ways the experienced mentor teacher works with students. However, a native speaker of English will immediately remember the word *hospital*, the noun derivative of the same, though shortened Latin word *hospitale*. This could have meant a place for guests as well, a kind of inn in the past but that meaning has vanished with time. The original meaning survives only in the noun *hospitality* and the adjective *hospitable* but no verb form has been preserved as in Hungarian. That is why the Hungarian translator would use the longer but clear terms (again with words from Latin: *school observation*).

We can come across the expression of *twice or dual (?) exceptional, exceptionality* in literature on pedagogy denoting children who are talented on the one hand but who come from disadvantageous socio-cultural backgrounds on the other. In a study handed in for translation, the term occurred, its author claiming that the correct form is *twice exceptional*. What made the translator somewhat apprehensive is the fact that we do not mean a situation or a condition/status which takes place twice or is repeated twice but a status that is extraordinary in two aspects. Consequently, *two-fold* or *dual exceptionality* seemed more appropriate. If *twice-exceptional(ity)* is a fixed and existing term, there is no place for debate but if it was the individual term-coining of the author, revision, an English revisor would have been most useful.

4. OPERATION AND MAINTENANCE

4.1 Legal Documents

As texts of a legal type are usually translated by jurists and the field has its own literature, this short digression merely aims at illustrating the traps of such translation assignments. Contracts naturally use a multitude of specific terms, for the translation of which there are dictionaries of law at hand, together with text memories illustrating the term in context. But as legal language has a tradition of its own in every country, you must not immediately get down to translating even the simplest and easy-to-understand expressions. The clause “(...) as the same being the full expression of their respective wills, the signatories sign the document” translates literally as follows: “contracting parties sign the document, as one in accordance with their will in everything.” Some more examples: “they contract the running time of this agreement of fixed duration” in a word-to-word translation is: “they contract the agreement for a fixed period of time”; or “without any due cause” would be “without any relevant reason”

4.2 Regulations of the Student Hostel

A separate section is devoted to the challenges meant by translating the regulations and rules of operation at our Student hostel. The text is a kind of semi-official one, due to which it uses certain terms but the main concern was once again language and culture-specific phenomena. Furthermore, as there is a long list of rules and possible penalties, it would not have been a fortunate solution to use explanatory descriptions in English to replace non-existing terms, this way only adding to their bulky length.

With the help of specific dictionaries, one can check items such as *to commence a headcount* (though it might better suit military jargon) or *common premises, provisions for safety for work and the fire code*. In other cases, some other methods were used (Horváth, 2019). The equivalent of the Hungarian *szilencium* became the description of *quiet time/silent study hours*, as *szilencium-silence* are also false friends and the aim was domestication, i.e. decreasing cultural distance. For leaving the hostel in one’s free time (*kimenő*) there is the revival of a little outmoded Latin term, *exeat* as used in monastic regulations. Since then I could find a more modern and simpler word, *leave* among the regulations of an English boarding school. This example highlights the importance of time: as there were tight deadlines, the best possible equivalent may not have been found then.

5. TYPICAL PROBLEMS OF TRANSLATING CVs OF DANCE ARTISTS AND TEACHERS OF DANCE

5.1 Institutions

When you translate the names of societies, associations, organizations, institutions the accepted norm is that the equivalent used by them officially should be taken over, even if different or several other solutions were possible. A characteristic example of this is when the name contains a possessive structure. E.g. the *Hungarian Dance Artists’ Association* is to be used as the *Association of Hungarian Dance Artists*.

Colloquial Hungarian calls *Army Hospital* what is officially the *Health Centre of the Hungarian Army* still, instead of this one-to-one matching, the accepted form is simply *Hungarian Military Hospital*.

In spite of the singular form of the noun *authority* and its reference to power, right to enforce sg, personal influence, the central organ to supervise education calls itself *Education Authority* even if the plural form (authorities) would express a body in command, in charge of a field. As discussed above, we have no power of assessment here.

If the organization has an English language website as well with its official name on it, you have a case won. The situation though is often more complicated than that. The Hungarian and the English websites of many institutions show significant differences, also in their structure. The foreign language variants usually contain information that is relevant to foreigners about applications, cooperation and the choice of training and do not reproduce their entire inner structure. This way one must clash with the unfortunate situation that on the English website of the Hungarian Academy of Sciences the names of the *Scientific Sections* and among them the *Section of Linguistics and Literary Scholarship* (made up of several *committees*) are easy to find but within the committees, the last stage, important from our point of view, is the *Committee on Ethnography*. The permanent *sub-committees/working committees*, including the *Working Committee on Choreology*, are missing. As a final attempt, the translator asks colleagues with a membership in the particular body for help. An equally clumsy example and a challenging task is the translation of the realia, the so-called *köztestületi tag* (=member of the general body used as non-academician members of the Academy of Sciences, as scientific life is organized and based on absolutely different principles in our countries. At certain places there is no academy of sciences as a unified organization, in Germany, it is university towns that establish academies of science that function as non-governmental organisations without any additional state financing.

5.2 Acknowledgements and Awards

A number of factors make the translation of official awards difficult. First and foremost you must trace back what earlier awards were the predecessors of the present-day ones. Several prizes and awards were abolished or re-named with the political changes in the 1990s and new ones were introduced or founded. State awards usually have a civilian and a military division, the English equivalents of which are available on certain sites, yet one cannot assess their reliability. I am grateful to the Director-General of the Office of the President of the Republic for sending me the official translation of the awards.

A non-professional recoils on seeing such overburdened structures of possessives as the *Silver Cross of Merit of the Republic of Hungary*. The new name has been simplified (the Silver Cross of Merit of Hungary), the same way as the form and name of the state. All the same, the more complicated form was kept if at the time of awarding orders and decorations the name of the country was the *Republic of Hungary* instead of simply *Hungary* (cf. the translator's responsibility in decision making). The same applies to certain awards of arts: *Merited Artist of the Republic of Hungary* has changed for *Merited Artist of Hungary*.

Local and especially Hungarian dance awards are crucial points in the career of a dance artist which give feedback to a foreign reader, too. Awards for ballet dancers were usually named after distinguished artists (*Viktor Filöp Grant* or *György Lőrinc Award*), the names of whom are sufficient and informative in an international context, too. However, when translating the names of awards for folk dancers one must consider that without interpreting *couleur locale*, no foreign reader will understand terms like a dancer *With Golden Spurs*, *With Silver Buttons* or *With a Pearl Collar* so the original Hungarian names were kept in brackets to ensure retrievability.

As for the acknowledgements from local, i.e. municipal or city district councils, only the gist was translated, for example, *pro urbe*, with indicating the name of the town/ district in question. Nevertheless, when the CVs were sent out for endorsement, some concerned, have put the literal translation of a district of Budapest back into the text, which sounds quite amusing in English and does not carry any relevant information for the reader. I deliberately mention another example here: it is needless to translate a Budapest district as *Angels' Land* as we cannot attach a study on the urban history of the capital, nor an explanatory note as to the traditions of naming certain districts. In order to strike a balance, the translation of the name was kept in brackets with a short note that it is the name of a district. To sum it up, this time I met the expectations of the commissioner, i.e. once again I had to make a decision as a translator. According to Klaudy's analyses (Klaudy, 2018) as a result of linguistic and cultural asymmetry, translation acts also tend to be asymmetrical and apply explicitation, e.g. using addition as in the previous examples.

5.3 Academic Titles

In our case, academic titles often coincide with the classification of dance artists as teachers. There are *senior lecturers* and *associate professors* but also *masters* and *artist-teachers*, as well as *affiliated* and *honorary professors*, incidentally at the university and former *főiskola/college* level alike (see: below). To translate the first group mentioned here you can have access to a glossary compiled by the ministry (NEFMI, 2005), the second category's choice of vocabulary is largely based on previous experience and our local customs, the third group, however, requires consulting literature. The differences of regional language variations, i.e. in British and American English can also give you a hard time (Milinković, 2019). Once in Europe, the British variants were used, cf. *affiliated* and *honorary professors*. Before sitting back comfortably, let me call your attention to the following difference, even if it is not from the academic sphere. A *soloist* in Hungarian (despite its one-to-one correspondence with *szólista*) is an *individual dancer*, whereas a *first soloist* is a *first individual dancer* and a *semi-soloist* would be an *honorary individual dancer* in Hungarian.

Any glossary, even if an absolutely official one, can contain questionable information, just as the above-mentioned aid by the ministry. Certain academic titles seem absolutely arbitrary or artificial when they adopt the terms used at universities and add the word *college* to them (cf. *college senior lecturer* which is incomprehensible in English). For an English reader, it is needless to explain the meaning of *college* either in Britain or in the USA (cf. University of Oxford, Trinity College or Boston College). *Főiskola* translates as *main/high school* but as a matter of fact, it is unfortunately often used as a *college*. It used to mean a type of training school in higher education that

issued diplomas of a lower rank than universities because their training programme was shorter and less complex than that of universities proper. The reason why the term still survives after the type of institution has ceased is that some teachers had been appointed assistant lecturers, senior lecturers etc. there before the changes were introduced in higher education.

6. THE POST-EDITION OF PRE- OR MACHINE- TRANSLATED TEXTS AND THE ISSUE OF PROOFREADING SOURCE LANGUAGE TEXTS

6.1 Post-editing

This proved to be the most demanding task of all. On the one hand, these texts are lengthy articles using the terminologies of various disciplines. On the other hand, sharing the same mother tongue, the author and the translator follow the very same logic of language. Furthermore, authors presumably use machine translation only for certain parts of their papers, for those which seem to cause insurmountable barriers for them and translate the rest themselves. The translator misses the act of proofreading mainly in those cases when they know the word, also its various derivatives in the target language, are aware of their meaning, yet are unable to judge their appropriateness. Indeed, terminology is often not at all logical. This is how the word *sacred dance* has come up. There are two “next-of-kin” words: *sacral* and *sacred*, the latter used as the opposite of profane, i.e. saint in everyday language. In arts (such as poetry, music) and also dance *sacred* is the appropriate form, no matter the exact equivalent of *sacral* is used in Hungarian and for the Hungarian translator that would seem better because of their identical etymology. Once again, that is why if not revisors, at least some proofreaders should check the translation.

It is easier to denote grammatical mistakes but from the viewpoint of syntax and word order, the original thought must be traced back in a translation of deteriorated language to make necessary corrections, only possible if compared with the source text. To what extent an author can translate their own article well, obviously depends on their command of English. Authors without training in philology cannot be expected to evaluate how appropriate the first option offered by machine translation is. (*A school celebration/festive occasion* cannot be substituted with the plausible *school holiday* because every native speaker will automatically think of vacations.)

6.2 The Questions of Revising Source Language Texts

“In Hungarian ‘A nice word’ does not mean a bespangled expression but the embodiment of an argument. Nice words are not only our tools but also our aims.”

(Attila József, 1936)¹⁰

A lot has been said about internal materials and their types. Those texts, the proofreading and filtering of which in their original Hungarian would have been appropriate or even necessary, meant absolutely hard work. The following extracts

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¹⁰ A quotation from Attila József, a well-known 20th century poet, editor in chief of a journal under the same title.

wish to prove why proofreading and revision may be useful and required in the source language as well.

The titles of certain applications often contain complex sentences with overburdened clauses which should and could have been avoided, although it is not the applicant's fault. There is no need to explain how tormenting sentences like this can be, even if it is already a little simplified in English:

Methodological development – Competences set by the Training and Output Requirements and the labour market as a survey of the possibilities of incorporating them into methodology, the development of study materials, as well as the elaboration of the methodology of assessing competencies.

In the next extract inappropriate segmentation, cumulation, a missing or misplaced predicate make the train of thought incomprehensible. As a very positive outcome the author, having considered the suggestions of the proofreaders, corrected the original Hungarian text which initially had not been properly checked because of a tight schedule. Therefore such bad instances were totally eliminated from the final text, (some corrections are already included to ensure understanding):

According to the SWOT analysis, one of the project's strengths became an additional value ,which is the diverse specialized knowledge of professionals involved in the project. At the same time, there were art therapy and organisational skills, a creative potential and social sensitivity~~ness, and next to them~~ *Side by side with these* ~~even~~ high-level, flexible problem solving and resilience skills came up when ~~logistical problems of logistics raised~~ arose. These skills and abilities, special knowledge were *a huge support when* realising the project. (The manuscript is unpublished in this form.)

The reader can discover fashion phenomena as well: foreign words, favoured phrases from the most up-to-date literature or the language of conferences (*fusion, trend, flow, the world of something*) find their way into some documents even if they do not contribute to the message, just reveal familiarity. Translation always holds up a mirror to the source text: no matter how simple, if we try to sum up what we have to say, we will perceive what is superfluous, what are fillers, what sounds scientific but puts obstacles to understanding. Anyhow, the structure of an English sentence does not tolerate clauses and sentences of three paragraphs. The translator then interprets, cuts up and rearranges the text. A Hungarian revisor would certainly have asked for interpretation first, then would have re-phrased the following sentence as well.

(...) The concept of a partner, the rules of co-operation, with the help of various improvisation exercises through the feeling of 'Flow' with the joint pulsing of music and dance (...) dances unobtrusively become integrated into the technically conscious movement culture of dancers, they feel liberated, more carefree and are braver to express their emotions. (The sketch of an introduction of a programme).

These three examples demonstrate when the translator is supposed to intervene and make alterations. Following the practical guidelines of Mossop (2019), if

understanding is hindered by bad wording, grammatical contradictions, the lack of a logical link between the clauses in the source text, it can be solved by starting a new paragraph at the beginning of a second sentence. In other cases, the author should be asked to clarify their intent (as in our second example). “Generally speaking, the meaning should come across to the reader on first reading at normal reading speed. (...) Unsmooth writing in the source cannot justify unsmooth writing in the translation.” (Mossop, 2019, p. 143)

7. CONCLUSION

The examples in this article are the results of selection which was meant to make non-professional readers understand the nature and complexity of translation processes. The texts of the past few years are also imprints of the period which give us an insight into the life of the university and certain aspects of dance as a profession. Obviously, they cannot cover all fields of expertise. Newer and newer texts emerge uninterruptedly bringing newer problems onto the surface. The idea of setting up a group of translators is to be welcomed. Our department has been considering a publication which would include the full list and availability of all leaflets, articles, books, websites etc. on terminology (of dance and other relevant fields) published so far (a database). Another chapter could be the survey of existing glossaries with new additions, notes to questionable items (cf. the literal correspondence of *divattánc-fashion dance* instead of the term *commercial dance* as used in English-speaking countries). The starting point in compiling such a mini-manual should be the experience and knowledge of our colleagues.

Within these frameworks, there is no room to list all the names but I would like to express my gratitude to all of my colleagues consulted as distinguished representatives of their field for their suggestions and indispensable help.

As a final remark, by writing this article, I will definitely have to take the rough with the smooth: Dance and Education is a bilingual journal so I will have to translate it for publication.

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