Summaries in English

András ARADI

How the Hungarian *is* (*also*) Particle Assigns Weaker Stress to the Phrase it Modifies in the Sentence

Abstract: The analysis of sentences of English source texts and their equivalents in the Hungarian target texts often show that the *is* particle of the Hungarian sentences in texts translated from English has no lexical equivalent in the English source text at all. In these cases the main function of the *is* particle in Hungarian sentences – in our view – is to weaken the logical and phonetic stress of the phrase modified by the *is* lexeme. The function of stressing a phrase, attributed to the *is* particle by some experts can be disputed, we assume, because the particle can also shift the phrase preceding it from focus position/role by weakening its highest stress [1 stress]. As a result of the analyses we argue that in cases when the *is* particle of the Hungarian target sentence cannot be identified with any lexical elements in the English source text, instead of creating equivalence on the semantic level, the *is* lexeme – in accordance with the translator's intention – has the pragmatic role of 'limiting' the stress of the phrase with which it forms a constituent.

Keywords: translation, contrastive linguistics, the Hungarian *is* (*also*) particle, syntactic structure, stressing

Ágnes ÉLTHES

Hidden Textual Subjectivity. On French Translation of Magda Szabó's Novel *The Door*

Abstract: The aim of this paper is to offer a comparative analysis of Magda Szabó's novel titled *The door* (Femina Award, 2003) and its French translation by Chantal Philippe (*La porte*) through a series of examples. The purpose is to investigate the elements constituting the otherness, after a very schematic review of some aspects of identity. According to my hypothesis, the impression of identity between the two texts may be diminishing as the reader proceeds from the global effects produced by the whole novel, to the most simple textual details which have no particular message on the surface. The reason for this

lies in the fact that the author's lived-through experiences, which have been transformed into a literary text, are functioning for the translator merely as a written text. It is from this phenomenon, which I call hidden textual subjectivity, that the lowering of the author's voice can be derived.

The first part of the analysis is devoted to the observation of some solutions in translating Hungarian verbs in order to establish the main tendencies in the novel. Part two deals with the French equivalents corresponding to the Hungarian adverb of time *akkor (then),* functioning as an emphasized temporal marker of remembering past events. The last part of the paper aims at analysing the phenomenon of the subjectivity hidden in the text through showing passages where some apparently simple and translatable words with deep subjective emotional connotation from the point of view of the author, have not been transmitted into the translated text.

Keywords: identity, difference, the author's voice, emotional connotation, hidden textual subjectivity

Tamás FARKAS

On Basic Questions of Translating Proper Names

Abstract: Finding the foreign language equivalents of proper names is influenced by several factors. Translating proper names in this sense is burdened with various types of problems, out of which three basic ones are presented in this paper. The present survey of illustrative examples taken from different sources in the form of case studies can cast light on the behaviour of several name types in translation.

The author first calls attention to the necessity of the identification of proper names as proper nouns and demonstrates the translation operations different from those applicable to common nouns; his examples are the Hungarian interpretations of the expression *Clone Wars,* coined in the 'Star Wars' stories. The author then examines the different possibilities of translating the two main types of proper names: in broad sense, methods of achieving equivalence between expressions of two languages are observed. Proper names displaying transparent appellative meanings are exemplified by the name *Victory,* used for various types of denotata. Proper names having no transparent appellative meanings, thus considered to be typical and usually untranslatable proper nouns, are illustrated by the Hungarian equivalents of the Christian name *Eugen(ius),* a Greek-Latin male name borrowed by many languages.

In general, the adopted translation operations can differ according to name types, and may result in different translations. Unified rules of translating names or name types, however, can not be established. Different equivalents of a single foreign proper name can and, in fact, often did evolve in the Hungarian language (seven distinct possible Hungarian equivalents of the observed male name are presented in the paper). This diversity is the result of cultural

and pragmatic factors, which are fundamentally and particularly typical of the linguistic and sociocultural category of proper names.

Orsolya KARDOS, Zsuzsanna SZABÓ

Translating English Passive Constructions in Texts of the European Union into Hungarian

Abstract: The study addresses the issue of translating English passive constructions in texts of the European Union into Hungarian. While in English verbs which can have a passive form dispose of a complete morphological paradigm, in Hungarian the passive voice has disappeared and the dominance of active voices has been established. Despite this fact the translator has several possibilities to translate these structures: a) lexical translation operations: in the target language the subject of the passive voice of the source sentence continues to be the grammatical subject, while the logical subject (agent) doesn't appear neither in the source, nor in the target sentence; b) grammatical translation operations: in the target language the grammatical subject of the passive voice of the source sentence becomes the object, the logical subject becomes the grammatical subject or remains unexpressed. The choice among the translation possibilities available within these two big categories needs the simultaneous consideration of many aspects (focus-topic, theme-rheme relations, static-dynamic interpretation. In general we can affirm that for the choice of the translation operation to be adopted the crucial role lies with the context at sentence, paragraph or text level.

Károly POLCZ

Religious Interjections and Interjectional Expressions in English-Hungarian Film Script Translation

Abstract: This article sets out to explore the translation of English religious interjections and interjectional expressions (*God, Oh God, My God, Oh my God*) into Hungarian in a corpus of original English film scripts and their dubbed versions. After defining interjections and attempting a classification of their functions (Ameka 1992), the study discusses how the discourse position of these units influences translators' choices and the prevailing translation solutions in light of the various functions they perform. Results

show that translators find it important to convey the pragmatic meaning of these seemingly peripheral items. This is indicated by the low percentage of omissions. Among the five translation solutions identified in the study, the most prevalent one is translation by means of religious interjections or interjectional expressions. The Hungarian texts demonstrate a considerably larger variability of religious interjections as compared to the four source language units. Other solutions include translation by means of primary interjections, total transformation (see Klaudy 1999b), the use of inarticulate sounds, and omission. Finally, some differences in pragmatic meaning between the original and the translated utterances are also discussed.

Key words: multimedia translation, dubbing, interjections, pragmatics, discourse

Júlia SOMODI

Translation Universals in the Hungarian Translation of Japanese Address Terms

Abstract: The aim of this paper is to investigate whether simplification as a translation universal is characteristic of translating Japanese address terms into Hungarian. The data to be analyzed are drawn from the novel *I am a cat* by Soseki Natsume, published in 1906 and its translation made by György Erdős in 1988. The Hungarian translation was made from the original Japanese novel. The paper describes the main characteristics of the Japanese and Hungarian address terms, respectively, and analyzes the examples found in both corpora with a view to translation universals. As a result it has emerged that grammatical simplification occurs only in the translation of the Japanese personal pronouns. In all other cases (Japanese honorific suffixes, kinship terms, and titles) lexical and/or grammatical enrichment can be observed in the translation.

Keywords: Japanese address terms, Hungarian address terms, translation universals, lexical simplification, grammatical simplification