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Translation Shifts and Translator Strategies in the Hungarian Translation of Alice Munro’s “Boys and Girls”

Abstract

The article will examine Alice Munro’s “Boys and Girls” and its Hungarian translation from a Translation Studies point of view. The aim of the essay is to highlight certain translator strategies on the basis of the corpus. To this end, a three-stage approach is applied: in the first stage of analysis some types of translation shifts are identified, in the second stage the function of these shifts is examined with respect to how culture-specific realia are treated in the text, how the short story’s specific vocabulary is translated and how idiolect typifying characters and exposing social differences is rendered, while in the third stage, translation strategies are explored.

Résumé

Cet article examine la nouvelle “Boys and Girls” par Alice Munro et sa traduction hongroise d’un point de vue de traductologie pour considérer des stratégies de traducteur sur la base du corpus. On applique une approche de trois étapes: d’abord, on identifie des mutations de traduction, après, on analyse 1.) celles mutations du texte en regardant le traitement de réalias qui sont culturellement spécifiques, 2.) comment le vocabulaire spécifique de la nouvelle se traduit et 3.) comment l’idiolect se traduit quant à la typification des caractères et l’exposition des différences sociales. Finalement, on explore des stratégies de traduction.

1. Introduction

This article will examine Alice Munro’s “Boys and Girls” and its Hungarian translation – entitled “Fiúk, lányok” and rendered by Mária Borbás – from a Translation Studies point of view. The aim of the essay is to highlight certain translator strategies on the basis of our corpus, i.e. the English text of “Boys and Girls” and the Hungarian text of “Fiúk, lányok”. The three-stage approach taken in the present paper is partly contrastive and partly text linguistic. In the first stage of analysis, some types of translation shifts (changes in the target text as compared to the source text) will be identified; in the second stage the function of these shifts will be examined with respect to how culture-specific realia are treated in the text, how the short story’s specific vocabulary is translated and how idiolect typifying characters and exposing social differences is rendered. Finally, in the third stage, based on the above functions, the translator’s

translation strategies will be explored and it will be established whether the translator applied a domesticating or a foreignizing translation technique.

In order to provide some necessary background information for the analysis and concerning the corpus, Alice Munro's short story and the Hungarian translation and translator are going to be introduced first.

2. "Boys and Girls"

Published in 1968 in the collection *Dance of the Happy Shades*, the short story "Boys and Girls" places the female narrator-protagonist's experience of what "girlhood" psychologically and emotionally entails into focus. The story is set in rural Ontario, zooming in on a family of parents, a son and a daughter in their modest abode with the attic unfinished and the wall-paper peeling off. They find it hard to make ends meet, living on the little amounts of money fox-keeping earns them and on what their poor farm can yield. The family head busies himself with the foxes during the day, using the narrator's young brother, Laird, as a helper, while the mother toils away in her uninspiring realm: the kitchen, which the narrator herself soon enters. In a nutshell, the short story tackles the issue of gender roles and the diverse perception of life by people of different ages and sexes.

3. The Hungarian translator and translation

The Hungarian translator of "Fiúk, lányok", Mária Borbás, is one of the most prolific and best-known Hungarian translators of English-language literary works. So far she has translated approximately two hundred English-language novels. In acknowledgement of her work, she has received several awards, including the IBBY award (1986), the Literary Award of the Arts Fund (Művészeti Alap Irodalmi Díja – 1989) and the József Attila award (1994). In addition, numerous pieces of children's literature and youth literature have been rendered by Borbás (e.g. works by Gerald Durrell, Pamela Lyndon Travers's *Mary Poppins Comes Back*, folk tales) along with modern and classical literary pieces including novels by Emily Bronte, Kurt Vonnegut, George Mikes, Graham Green and Agatha Christie. In fact, Borbás is one of the most experienced Hungarian translators of English language literary works.

As far as the target text is concerned, Munro's early work appeared quite late in Hungarian translation as compared to its publication date. The Hungarian translation was published in 2003 in *Nagyvilág*, which is a literary magazine publishing world literature in Hungarian translation. Up to now several works by Munro (e.g. *Hateship, Friendship, Courtship, Loveship, Marriage; The Love of a Good Woman; Too Much Happiness*) have been translated into Hungarian.



4. Theoretical foundations

It is obvious that translation is a fairly complicated task, which involves quite a few linguistic changes in the target text. Numerous scholars discuss what exactly happens to texts when they get translated and how this is achieved. Some of these researchers compare source and target texts to reveal any techniques translators apply in their practice. Based on the observation of these techniques, Catford uses the term **shift** to describe any changes that are caused by the different features of the source and target languages. Nida terms **adjustment** certain changes that are prompted by the different semantic setup of the source and the target languages. Nida and Taber use the term **restructuring** to describe a wide variety of discursive changes in the target language. Newmark calls **shift** or **transposition** any changes trained translators regularly do to create the target text. Furthermore, Toury also accepts the importance of examining translations shifts.

One of the most meticulously developed systems for describing changes effected by translators is provided by Klaudy (2003 and 2005). Klaudy terms such changes **transfer operation**. Based on a contrastive approach, Klaudy claims that these operations possibly involve the **replacement** of source language lexical units by target language ones, the **restructuring** of sentences, the **changing** of word order as well as the **omission** and **addition** of certain grammatical and/or lexical elements in the target language. For the sake of being able to pinpoint and describe such transfer operations, Klaudy divides operations into lexical and grammatical operations according to their scope operation, i.e. the part of language affected by the operation. Based on this classification, Klaudy defines the following lexical operations:

- narrowing of meaning (differentiation and specification)
- broadening of meaning (generalisation)
- contraction of meanings
- distribution of meaning
- omission of meaning
- addition of meaning
- exchange of meaning
- antonymous translation
- total transformation
- compensation

In addition to lexical transfer operations, Klaudy establishes the following grammatical operations:

- specification and generalisation
- division
- contraction
- omission
- addition

- transposition
- replacement

Each of the above lexical and grammatical transfer operations contains a varying number of subtypes. As a detailed discussion on the nature of all of the above transfer operations and their subtypes falls outside the scope of this paper, only those transfer operations and their subtypes will be described in more detail below that surface in "Fiúk, lányok". (For a more detailed description of all transfer operations, refer to Klaudy 2003 and 2005).

- 4.1** Let us start the description of Klaudy's taxonomy with lexical operations. The first category examined and described in the scope of the present paper is the narrowing of meaning (differentiation and specification). What happens here is that several meanings of the source language lexical item are differentiated during translation and only one meaning is selected (specified) for inclusion in the target text. Klaudy (2003, 46) gives the following Hungarian–English example: source text **száj** ('mouth') becomes target text **lips**. Subtypes include the specification of reporting verbs and the general specification of verbs.
- 4.2** The second category is the contraction of meanings, where one target language vocabulary item expresses the meanings of two or more source language vocabulary items. Klaudy (2003, 66) offers the following Hungarian–English example: source text **lábujjhegyen jártak** ('walked on tiptoe') is translated as **tiptoed**. Subtypes include: contraction due to the differences in the word formation of nouns and the contraction of verbs of general meaning.
- 4.3** The third category is the omission of meaning: here a lexical item in the source text is left out in the target text. This usually happens as the background or pragmatic knowledge of the source and target text readers is different and this makes some lexical items meaningless or even confusing for the target audience. Klaudy (2003, 85) gives the following English–Hungarian example: source text **leaf of Kleenex** is rendered as **lemosópapír** ('wipe-off paper') in the target text. Subtypes in this category include the omission of the names of foods.
- 4.4** The fourth category is the exchange of meaning. The translator here uses a phrasing in the target text that is entirely different from the phrasing in the source text. The meanings of these phrasings are in some logical connection in the given context and/or picture two different perspectives of the same piece of reality (e.g. events, persons, etc.) described. Klaudy (2003, 121) provides the following Hungarian–English example: source text **ahol laktunk** ('where we lived') becomes **where my home was** in the target text. Subtypes in this category include: the replacement of a dynamic perspective by a static one.
- 4.5** The fifth category is total transformation: what happens here is that the target language phrasing is not in any logical connection whatsoever with the phrasing of the source text and there is no semantic correspondence between the phrasings. Klaudy (2003,



133) presents the following English–Hungarian example: source text **kávét** ('coffee') is translated as **cocoa**. Among the subtypes one finds: total transformation in the case of phraseological units, total transformation in the case of children's games and total transformation in the case of animal names.

4.6 The sixth category is called compensation. In the case of compensation, the target language does not allow for the reproduction of certain source text meanings. Nonetheless, the translator having perceived this potential loss compensates for the loss at other places in the target text and/or by other means than those used to express the same idea in the source text. Klaudy (2003, 163) provides the following English–Hungarian example: source text **she don't** in the target text becomes **eztet** (substandard version of the accusative of **this**). Local compensation is a subtype here.

4.7 Apart from lexical operations, one grammatical operation also deserves attention. This operation is transposition, where the word order in the target text changes as compared to that in the source text. Klaudy (2003, 238) provides the following German–Hungarian example: the source text expression **Mann mit einem Rucksack** ('man with a rucksack') is rendered as **hátizsákos ember** ('with/having a rucksack man', using the adjectival form of rucksack). Subtypes in this category include: the transposition of reporting phrases, lexical transposition at the beginning of sentences, change of subject from passive to active, change of subject due to text editing, change of subject using a text-based construed subject.

After this introduction of Klaudy's (2003 and 2005) transfer operations, the taxonomy of which provides the theoretical foundations for our analysis, the forthcoming sections detail the analysis itself.

5. Analysis

The analysis of our corpus is composed of three stages: 1) the pinpointing of translation shifts, 2) the identification of the functions of these shifts and 3) the exploration of translation strategies. Each of these stages is outlined in detail below.

5.1 Stage 1 of analysis: translation shifts

In this section, the source and target texts are compared with a view to exploring what kinds of translations shifts are effected in the target text. Naturally, there appear a much higher number of translation shifts: what is provided below is a selection of these shifts so that the functions of these twenty shifts with respect to our three functional categories can be analysed. In the following discussion, based on Klaudy's (2003 and 2005) taxonomy, the category of the translation shift and the subtype are provided in the case of each example and this is accompanied by the explanation of the examples in the source and target texts. The bold type

in the examples highlights the lexical units affected by the translation shifts. In the analysis, the source and target texts are distinguished by their text producers, i.e. Munro versus Borbás (the translator). Next to the proper names, the page numbers in parentheses denote where the examples and their contexts are found in the source and target texts. All examples have been numbered for easier referencing within the scope of the present paper.

5.1.1 In the narrowing of meaning (differentiation and specification) category, the first subtype is the specification of reporting verbs, which is a common phenomenon when translating from English into Hungarian.

(1) "Be quiet or they'll hear us," I **said**. (Munro, 121)

– Maradj csöndben, mert észrevesznek – **figyelmeztettem**. (Borbás, 201)

While the source text uses the general verb **said**, the target text has **figyelmeztetem**, which means 'warns', hence the specification of the reporting verb from the general 'said' to specific 'warn'.

In the next pair of sentences, we find an example of the general specification of verbs.

(2) These companies **supplied** us with heroic calendars to hang, one on each side of the kitchen door. (Munro, 111)

Ezek a társaságok diadalmas falinaptárakkal **ajándékoztak meg** bennünket, a konyhaajtó mindkét oldalára jutott egy-egy. (Borbás, 195)

The source text writes **supplied**, which is general in meaning, whereas the target texts features **ajándékoztak meg**, that is 'presented', which is more specific in meaning.

5.1.2 In the contraction of meanings category the following subtype is found in the corpus: contraction due to the differences in the word formation of nouns. Here we have two examples.

(3) One time our **hired man**, Henry Bailey, had taken a swipe at me with this sack, saying, "Christmas present!" (Munro, 111)

Béresünk, Henry Bailey, egyszer meglegyintett ezzel a zsákkal. – Karácsonyi ajándék! – süvöltötte. (Borbás, 195)

(4) Laird named one Maude after a **hired girl** we had when he was little, one Harold after a boy at school, and one Mexico, he did not say why. (Munro, 115)

Laird az egyiket Maudnak nevezte el, egy régi **cseléd lányunk** után, akire emlékezett kiskorából, egyet Haroldnak egy osztálytársa után, egyet pedig Mexikónak, maga se tudta, miért. (Borbás, 197)

Whereas **hired man** and **hired girl** in English are noun phrases with adjectives, Hungarian prefers one single noun **béresünk** for male workers and the compound **cseléd lányunk** for female ones.

5.1.3 Concerning the omission of meaning, the only subtype in this category is the omission of the names of foods. In our example **chili sauce** simply disappears in the Hungarian translation.

(5) These days our back porch was piled with baskets of peaches and grapes and pears, bought in town, and onions and tomatoes and cucumbers grown at home, all waiting to be made into jelly and jam and preserves, pickles and **chili sauce**. (Munro, 116)

Ez idő tájt a hátsó tornácon kosárszám halmozódott a városban vásárolt őszibarack, szőlő, körte, meg a kertünkben nevelt hagyma, paradicsom, uborka – mind arra várt, hogy eltegyék befőttnek, lekvárnak, savanyúságnak. (Borbás, 198)

5.1.4 In the exchange of meaning category, the subtype under discussion is the replacement of dynamic perspective by a static one. These shifts are quite common when translating from English into Hungarian.

(6) My grandmother **came to stay with us** for a few weeks and I heard other things. (Munro, 119)
 Nagyanyám **nálunk volt** néhány hétig, tőle még egyebet is hallottam. (Borbás, 200)

(7) My father came in sight **carrying the gun**. (Munro, 121)
 Apám lépett a látómezőnkbe, **kezében a puska**. (Borbás, 201)

In the source text examples above, the English verbs express the idea of motion (**came**, **carrying**), whereas the Hungarian verbs express stationary states (**volt** 'was' and **kezében** with the substantive verb omitted: '[was] in his hands').

5.1.5 Total transformation is a quite frequent shift in the translation of literary works. The first subtype is total transformation in the case of phraseological units. The metaphorical example below illustrates this.

(8) He would cough and cough until his narrow face turned scarlet, and his light blue, derisive eyes filled up with tears; then he took the lid off the stove, and, standing well back, shot out a great clot of phlegm – hss – straight into the **heart of the flames**. (Munro, 112)

Köhögött, köhögött, keskeny képe ellilult, világoskék, gunyoros pillantású szemét elöntötte a könny. Végül mindig leemelte a kályha fedelét, lendületet vett, és hatalmas adag köpetet zúdított – ssss – egyenesen a **lángok közepébe**. (Borbás, 195)

While the source text uses the phrase **heart of the flames**, the target text uses **lángok közepébe** ('the middle of the flames'), which would be meaningless in Hungarian if translated literally from English.

Total transformation in the case of children's games is again a common phenomenon in translation. As the Hungarian audience does not know too much about "Jingle Bells", the translator uses some other title.

(9) Laird sang "**Jingle Bells**", which he would sing any time, whether it was Christmas or not, and I sang "Danny Boy". (Munro, 113)

Laird a **Csingilingit**, akár karácsony volt, akár nem, én a *Dannyt*. (Borbás, 196 – italics in the original)

This way **Jingle Bells** becomes **Csingilingi** (a Hungarian onomatopoeic word for the chime of bells), which in fact is as unknown a song title to the Hungarian audience as "Jingle Bells".

Total transformation in the case of animal names is again a relatively widespread phenomenon. In the example below, there is an attempt to preserve the exotic character of the horse's name.

(10) Those I had named were called Star or **Turk**, or Maureen or Diana. (Munro, 115)

Én a magaméit Csillagnak, **Szultánnak** kereszteltem, vagy éppenséggel Maureennak meg Dianának. (Borbás, 197)

For the name of the horse, the source text has **Turk** while the target text features **Szultán** 'sultan', which is not a real word-for-word equivalent.

5.1.6 With reference to compensation, the only subtype tackled is local compensation. We have three examples of this in the corpus.

(11) "**Come** say goodbye to your old friend Mack?" Henry said. (Munro, 120)

Gyöttél elköszönni az öreg Mack barátodtól? – kérdezte Henry. (Borbás, 200)

(12) That's about the way. (Munro, 123)

Így van ez **mán**. (Borbás, 200)

(13) Go shut the gate. (Munro, 124)

Eredj, csukd be a kaput! (Borbás, 203)

The source text is written in standard English and does not feature any reference to non-city-dwellers' sociolect. The Hungarian target text, however, displays vocabulary items that are commonly associated with the language use of rural persons: the lexical items **gyöttél** ('come', the Hungarian standard word would be: **jöttél**), **mán** ('already', the Hungarian standard word would be: **már**) and **eredj** ('go', the Hungarian standard word would be: **menj**) all signal to the Hungarian audience that the story takes place in the countryside.

5.1.7 The last category is transposition, where the first subtype is the transposition of reporting phrases. In the following example, the source text features the reporting verb before the reported part of speech. In contrast, the target text applies direct speech with the reporting verb in the middle of the speech.



(14) **I told her** that Flora had kicked down the fence and got away. (Munro, 125-6)
 – Flora lerúgta a kerítést – **mondtam** – és elszökött. (Borbás, 204)

The next subtype is lexical transposition at the beginning of sentences. The example below shows that the source text focuses on the object of seeing something (shooting the horse in the context of the short story), while the target text lays emphasis on the doer of the action (first person singular) using the phrasing: "I did not wish to see it at all."

(15) **It was not something I wanted to see**; just the same, if a thing really happened it was better to see, and know. (Munro, 121)

Én ugyan nem kívántam látni, de azért ha tényleg történik valami, jobb látni, és tudni róla. (Borbás, 201)

In examples (16) and (17), the source text uses the **there was** construction, which is non-existent in Hungarian and as a result the target text in (16) uses the verb **érezni** ('feel') to introduce the new information (comment) in the sentence and to create a predicate for the sentence, while (17) has no predicate at all, interestingly.

(16) **There was** a great feeling of opening-out, of release. (Munro, 120)
 Érezni lehetett, ahogy minden nyílik, minden kiszabadul. (Borbás, 200)

(17) **There was** the smell. (Munro, 111)
 Először is a bűz miatt. (Borbás, 195)

The next subtype within transposition is the change of subject from passive to active. The source text uses the passive construction (**were collected** and **buried**), whereas the target text is in active (**gyűjtötte** 'he collected' and **elásta** 'he buried') with its subject omitted but reconstructable from the previous sentences.

(18) The naked, slippery bodies **were collected** in a sack and **buried** in the dump. (Munro, 111)
 A csupasz, sikamlós testeket zsákba **gyűjtötte** és **elásta** a szemétdombon. (Borbás, 195)

In the following example, one can observe a change of subject due to reasons of text editing. While in the source text we find a non-personal subject in **it seemed** [...] **later**, the Hungarian target phrase features the personal subject **we** in the phrase **jól benne jártunk** (literally translated: 'we were well into' [some kind of season or time]).

(19) After the grass was cut, **it seemed** suddenly much **later** in the year. (Munro, 116)
 Mire a fűvet eltakarítottuk, már **jól benne jártunk** az esztendőben. (Borbás, 198)

In the last example, one witnesses a change of subject using a text-based construed subject. In the source text, **it** refers to the joke, whereas the subject in the correspond-

ing target text is **ezek**, which clearly refers to people in the company of the narrator in the context of 'they want to outwit me'.

(20) Also **it** was a joke on me. (Munro, 119)

Ezek ki akarnak tolni velem. (Borbás, 199)

The use of **ezek** in the target context is slightly pejorative and impolite in Hungarian when it refers to people as it happens in this example.

Having collected and detailed the examples of translation shifts and having observed quite a wide variety of them, we can now move on to the analysis of the function of these shifts.

5.2 Stage 2 of analysis: the function of shifts

In this section, the function of the above-mentioned transfer operations will be established. More precisely, it will be shown what role these transfer operations have in reproducing certain pragmatic aspects of the source text. It will be discussed how culture-specific realia are treated in the text, how the short story specific vocabulary (narration, keeping horses, a child's world) is translated and finally how idiolect typifying characters and exposing social differences is rendered. The examples mentioned in Section 5.1 are referred to using the number indicated in parentheses above.

5.2.1 The treatment of culture-specific realia

This is the richest group of examples, where one can observe diverse trends in the Hungarian translation. A typical area where the translator chooses not to find culturally deeply embedded Hungarian equivalents is the translation of names and song titles. In the short story, the well-known Christmas song, **Jingle Bells** (Munro, 113) is translated as **Csingilingi** (Borbás, 196) (9). Obviously, no Hungarian song exists with this title; it is only a figment of the translator's imagination. However, this imaginary title is quite evocative of the mood of the English song, exploiting as it does the onomatopoeia of the source text song-title.

The other song mentioned in the source text is **Danny Boy** (Munro, 113) (9). In this case, the Hungarian translator and the Hungarian readers are unlikely to have familiarized themselves with this song, and therefore, there is no point in trying to find a descriptive counterpart. Probably this is the reason why the translator settles for **Danny** (Borbás, 196). The only change made here is the omission of the word **boy**, presumably because target text readers will not be provided with any additional information through the use of **boy**.

Names, however, exemplify a tendency to use creative Hungarian equivalents. In example (10), the use of the Hungarian **Szultán** (literally: '**sultan**') for the name of the horse called **Turk** in the source text lends a majestic touch to the rather ordinary-sounding Hungarian



word-for-word version **török**. This inventive translation truthfully reflects the romantic nature of feminine imagination, which the short story pictures so well.

As for **our hired man** (Munro, 111) translated as **béresünk** (Borbás, 195) (3) and **hired girl** (Munro, 115) rendered as **cseléd lányunk** (Borbás, 197) (4), one must note that **béres** and **cseléd lány** denote two different categories in Hungarian farming life: **béres** refers to someone working on the farm (i.e. tending the animals and engaging in a variety of agricultural activities), while **cseléd lány** implies a maid serving in the house. The source text in fact does not make this differentiation and uses the participle **hired** for both male and female persons. Thus, the Hungarian text offers a more insightful look at farming life.

The translation of the expression **into the heart of the flames** (Munro, 112) as **a lángok közepébe** (Borbás, 195) (8) poses yet another culture-related curiosity. The metaphoric expression **into the heart of** exists in Hungarian (**valaminek a szívébe**), yet it is saved for contexts other than flames and is usually in connection with animate entities. The word **lángok** ('flame') takes the word **közepébe** ('into the middle') to form an equivalent metaphor in the target text. As this example also implies, the cultural dependence of a metaphor may be responsible for certain alterations in the target text, and rendering the metaphoric meaning in the target text has priority over translating the literal components of the source text. This is especially true in the case of creative translation, which the rendering of literary texts is.

Cultural phenomena may directly necessitate some adjustments in the target text. In the source text, for example, there is reference to the early 20th-century form of consumerism: "These **companies supplied** us with heroic calendars" (Munro, 111) (2). The word **companies** could be rendered using the Hungarian word **vállalat** (literally: 'firm') but this would not be congruent with the Hungarian vocabulary of early 20th century consumerism. At the turn of the century, the predecessors of today's companies were called **társaság** (literally: 'company'), hence the translation reads "Ezek a **társaságok** diadalmas falinaptárakkal **ajándékoztak meg**" (Borbás, 195). In the same example, the English **supply** would be more likely to get translated as the more market-economy-related Hungarian word **ellát**, which again is incongruent with the vocabulary of early 20th century consumerism, hence the more explanative **ajándékoztak meg** ('presented us with').

It also happens that the translator omits source text vocabulary items in the target text. For instance, in example (5) **chili sauce** (Munro, 116), an end product of the vegetables processed on the farm, is left out in the Hungarian translation. The explanation that may be furnished is cultural of nature: chilli sauce is not congruent with the vocabulary of Hungarian farm life and it may be unfamiliar to Hungarian readers or has a contemporary urban society taste. Hence, using the word would not be congruent with the early 20th century setting. As the above examples reflect, the translator attempts to position the short story as a real Hungarian farming narrative.

5.2.2 The translation of short story specific vocabulary

To start with, the story contains a group of narration-specific examples such as replacing the neutral reporting verb **said** with the more dramatic Hungarian word meaning 'warned' (1), moving the reporting phrase from initial to middle position (14) to bring dynamism into the account, or shifting the focus of the sentence for emphasis (15). All of these strategies belong to the stylistic armoury of the genuine Hungarian storyteller (c.f. the genre-specific characteristics of Hungarian children's tales; Imre).

Adding to the dramatisation, instead of employing phrases describing an action, the Hungarian translation uses scene-frames along the course of the narration. For example, the phrase **carrying the gun** (Munro, 121) in (7) gets translated as **kezében a puska** (Borbás, 201) [literally: 'the gun in his hand'] with the effect of making the content more dramatic and more like a series of shots in a film.

A neatly woven story texture in the target text may also entail explaining, possibly through explicitation, anything that does not need further elaboration in the source text as source text readers are familiar with the author's intended message. Such explanatory adjustments (here a cause-and-effect relationship) are a necessary stylistic element in the Hungarian text in example (17) to safeguard the message and concurrently the original smooth flow and richness of the story.

5.2.3 The rendering of idiolect

As for idiolect-related alterations, this is the category with the lowest number of occurrences in the corpus. In (11), instead of the standard informal **Come say goodbye to your old friend, Mack?** (Munro, 120), the target text contains a phrase in the local Szeged dialect – spoken in the westernmost region of southeastern Hungary – which is one of the best-known and one of the most easily reproducible Hungarian dialects in writing: **Gyöttél elköszönni...?** (Borbás, 200 – in both sentences emphasis added by the author). Similarly, the colloquial phrase **That's about the way** (Munro, 200) is translated as **Így van ez mán** (Borbás, 201), where **mán** is another typical dialect word from the same region. Thus, the informal register of the source text is systematically replaced by dialect vocabulary in the target text. The explanation for this is that Hungarian informal/colloquial language does not enjoy the same status within the society as it does in the English-speaking countries, and using informal terms in the target text would imply that the story takes place in the contemporary world whereas the employment of dialect vocabulary may be a successful approximation of the colloquial style and age-setting of the source text.

Apart from using dialect words in the translation to reflect the early-20th century atmosphere of the story, to the verb of the imperative of the source text **Go shut the gate!** (Munro, 203) (13) is added the emphatic **eredj** in Hungarian as in **Eredj, csukd be a kaput!** (Borbás, 203 – in both sentences emphasis added by the author), which is typical of folk tales and archaized narrations. The purpose of this translation choice is to make it clear that the imperative is addressed to a kid and also to express the distancing of the Hungarian narrative in time from contemporary readers.



Having exhausted the function of translation shifts, we move on to a discussion of Borbás' translation strategies.

5.3 Stage 3 of analysis: translation strategies

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Theoretically speaking, translators may opt for either a domesticating or a foreignising strategy in their texts (Venuti 1993 and 1995). Thus, on the one hand, they may make the text foreign, exotic to their readers and communicate that the text comes from and the story takes place in another country, culture. For this, some knowledge of the source culture is essential. Alternatively, translators may create a text and a plot that are likely to happen (have happened) in the target country, for the understanding of which there is no need to possess any thorough lore about the source culture. This is called domestication. Below, it is examined which of these strategies the Hungarian translator, Borbás, uses.

Based on the discussion above, with reference to how culture-specific realia are treated in the text, it can be concluded that the Hungarian translator chooses a predominantly domesticating strategy, thereby creating a semi-Hungarian setting for the short story, which the Hungarian audience find closer to themselves. This is proved by the omission of foreign food names, the localisation of the title of children's songs and metaphors, the use of typical Hungarian terms for farmhands and names of horses as well as the inclusion of archaizing lexical items.

As far as the translation of the short story specific vocabulary is concerned, it can be established that it also shows a domesticating strategy, as plot is further dramatised by the use of reporting verbs, dynamic expressions and more emphatic choice of lexis in the target language in place of neutral or less dramatic narrative phrasing in the source text. The idiolect typifying characters and exposing social differences is retained in the Hungarian translation through linguistic means: the characters' speech is made purposefully rustic and reflects a typical country-dwelling Hungarian speaker's language use.

It seems that the Hungarian translation intends to bring the story as close to the Hungarian audience as possible through linguistic means. The translator's literary consideration behind this approach may be to underline that this story could happen anywhere in the world: in Canada, in Hungary or in any other country. Through this translation strategy, Borbás emphasises the universal nature of Munro's story: the fate and life of the characters and the differences between their perception of life, reality and emotional roles as befits their sex and age.

This observation appears to suggest that literary translators also incorporate their interpretation of the actual literary work into their target texts, thereby giving way in their translation to the surfacing of their own hermeneutical reading. From this it follows that equivalence (the "appropriate" rendering of a source text in a target language) is a person-specific notion, which develops in the minds of the translator and the translation's reader. Therefore, equivalence is a temporary and one-time theoretical notion, which dynamically changes at each reading.

6 Conclusions

This paper has examined Alice Munro's "Boys and Girls" and its Hungarian translation entitled "Fiúk, lányok". As part of a contrastive and text linguistic three-stage approach, some types of translation shifts have been identified first. Second, the function of these shifts has been examined with respect to the treatment of culture-specific realia, short story specific vocabulary and idiolect typifying characters and exposing social differences. Finally, the translator's translation strategies have been explored. It has been concluded that Borbás applies a domesticating translation strategy in "Fiúk, lányok". In addition, a novel contrastive and text linguistics-based three-stage approach to the analysis of literary works has also been introduced, described and illustrated.

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