

THE TRANSLATION OF ALLUSIONS IN POETRY

Translation of the cultural and historical allusions in the poems of Endre Ady

Markku Nikulin

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In my thesis I have studied the translation of the allusions in the poetry of the Hungarian poet Endre Ady (1877-1919). Ady's poetry was rich in allusions intertwined with the history and culture of Hungary and in my thesis I have sought to examine how translators try to translate these allusions into English, Finnish, German, Czech, Slovak, Romanian, Dutch and Portuguese and which factors affect the process of translating them. As main factors affecting the process, I have chosen the geographical and cultural distance between the cultures, the poetic form and the assumed use of the target text.

As theoretical background I draw on the translation theories by Eugene Nida and the Skopos theory created by Hans Vermeer and Katherine Reiss. For classification and analysis of allusions I have applied the studies by Ritva Leppihalme and for the classification of translations I have relied on a system by Ildikó Pusztai-Varga. For the special problems attached to the translation of poetry I have used the study by Barbara Folkart.

In my thesis I show that in the translation of allusions of Ady's poetry there are two factors that complicate the process, namely the geographical/cultural distance, which makes the allusions more difficult to understand, and the compactness of the poetic form, which does not allow explaining. Beside these the assumed purpose of the target text is also of great importance, as the requirements of the poetic form may be abandoned, if the purpose is to convey only the information, not poetry.

Keywords: Translation, allusion, translation of allusions, translation of poetry, translation problem, functional translation theory, skopos theory, Hungarian literature, Ady Endre

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1 INTRODUCTION

What is a historical allusion? Could one easily define it? Instead of starting with theoretical definitions that sometimes tend to be somewhat complicated and do not always present the best route to understanding the basic characteristics of a certain phenomenon, we may start with something as easy and down-to-earth as ABBA from Sweden who with their first smash hit, “Waterloo”, clearly and neatly demonstrated some of the basic features of a historical allusion:

*“My, my, at Waterloo Napoleon did surrender
Oh yeah, and I have met my destiny in quite a similar way
The history book on the shelf
Is always repeating itself*

*Waterloo - I was defeated, you won the war
Waterloo - Promise to love you forever more
Waterloo - Couldn't escape if I wanted to
Waterloo - Knowing my fate is to be with you
Waterloo - **Finally facing my Waterloo.**”*

In their song, ABBA sings that as Napoleon faced his final fate and was defeated in the battle of Waterloo, so did the singer also face her destiny as she met her love and she knew she had met her fate. An important event in the life of an ordinary human being is compared to an event in the world history by using the fate of Napoleon, an important historical person known to all Europeans, as an example. This condensed reference to a historical person and his fate actually is a historical allusion per se, a poetical act whereby the individual episode described by the song is compared to a historical event in all its importance and fatality, thus raising the artistic expressivity of the statement. As the reference – and its effect – can only be understood, if the listener is aware of the historical event, the writer of the song has even taken care of placing a short explanatory phrase at the beginning of the song, not an easy feat in the context of poetic expression.

The ABBA-song demonstrates clearly some basic characteristics of a historical allusion: its typical form (a historical person or name), its artistic function and the basic difficulty connected with it – the assumption of shared knowledge and historical awareness. In some cases, for instance the allusions connected with the antique mythology and history (*the Trojan horse, Pyrrhic victory*), this assumption is maybe more easy to presume but sometimes, especially if the allusions come from a culture not so widely known to the readers, it may be more difficult to convey the actual meaning or effect of a phrase. In the case of ABBA, the writer of the song added a small explanatory line in the poem but this is not always the case. Thus, when translating historical allusions, a translator may face quite a difficult task: he/she should be able to convey the original in a way that a reader or a listener may understand it in a way resembling that of a native listener or reader. As history is quite often written from the point-of-view of a specific nation this is no easy task and if the context is poetry, the problems will multiply, as aspects such as metrics, rhyming and limited space also matter.

In this thesis I would like to study the translation of historical allusions in poetry. My intention is to observe the different strategies that translators have in use and do use and also to analyse their eventual technical, aesthetic and informational effects on the translated text. Historical allusions can be found in all kinds of texts but I have chosen as my genre the poetry, partly because of its challenging nature for translators – combining several technical aspects under one genre – and partly because of the condensed nature of poetry as text type: the essential problems and questions can be highlighted more quickly as through other texts which makes it easier the essential traits of allusions.

In my thesis I will argue that in the context of poetry the translator has to make several strategic decisions concerning the question of equivalence already before translating a poem: he/she will have to decide, whether the target text will be formally equivalent to the original, that is in length, rhythm, rhyming and even visual outlook. He/she will

also have to decide – in relation to the former – to which extent is it possible to maintain the content features unaltered and in this he/she is pressed by both the formal features of the source text poem as well as the comprehensibility of its content to the audience of the target text. Should he/she remain loyal to the original content or interpret in order to make it more understandable? Should he/she maintain the original rhythm and rhyme or look for a substitute more suitable for the target language? The decisions are partly aesthetic but can also depend on the assumed quality of the target text: is it meant to be expressive or informative, that is it to be a poem also in the target language or more like a document of a poem? When a poem, the formal features achieve a greater role, when a document, the content takes the upper hand.

These decisions depend thus greatly on the nature of the target text but also on factors that emerge from the context of the target text. Therefore, I also argue that in order to understand better the translations of a poem into different languages one needs to take into consideration distancing dimensions that can affect the decision in connection with the functional goal of the translation, namely cultural, geographical and historical distance. Thus, when it comes to the translation of allusions, he/she has to decide whether it can be assumed that the reader will understand the allusions as such or should they be somehow adapted, explained or even deleted (and eventually replaced with something else). Poetry is a formally quite compact and demanding literary genre, thus making it an outstanding example of the problems the translator faces when attempting to convey the essence of a historical allusion to a new audience.

I began studying historical allusions in my bachelor thesis, where I studied the translations of one specific poem, The “Góg és Magóg fia vagyok én...” by the Hungarian author Endre Ady (1877–1919) into Finnish, English and German. In my pro gradu thesis I would like to continue with the study of allusions but would like to widen my perceptive and include more poems and source languages in my study. For this study I have chosen from Ady the poems “Góg és Magóg fia vagyok én” (I am the son of Gog and Magog), “Párizs az én Bakonyom” (Paris (is) my Bakony) and “Hortobágy poétája” (The

poet of Hortobágy) for which I have translations (variedly) into English, Finnish, German, Czech, Slovak, Romanian, Dutch and Portuguese.

For the study of allusions I have deliberately chosen a poet from a smaller culture in Europe, as the history and mythology of Hungary are less well-known to larger audiences and represent thus the problem at its most original, as the culture and history of bigger nations is presumably not such a challenge for the translator and therefore enforces him/her to face the strategic problems to a lesser extent. The three poems selected are full of allusions that can be defined as distinctly Hungarian in nature and connected to the history and culture of Hungary, thus making them an interesting object for my study.

I will study several translations of the poems into several languages. The abundance of the languages is a conscious choice, as I also would like to study to which extent the geographical, cultural and historic distance affects the degree and quality of alterations in the translated poems. I argue that this distance is the principal factor affecting the use of alterations and that if a poem remains largely unaltered as a translation when translated into a language which is geographically, historically and culturally distant from the original, this can mainly be due to the specific nature of the target text, that is a document of a poem instead of a poem, or to the original nationality of the translator, in this case a Hungarian translating from his/her own mother language and thus being more likely to assume the allusions to be comprehensible to the new audience than a non-native translator would do.

In the present study I will proceed in the following manner: I will first present the essential concepts and themes related to my study such as the translation of poems, the concepts of allusion and equivalence and the functional theories of translation. Then I will continue by constructing a methodological apparatus for the analysis of the poems and finalize the theoretical framework used in the study. In the third phase of the study I will analyse the poems from several viewpoints, such as techniques used, possi-

ble translational strategies and aesthetic and informational differences between translations. Finally, I would like to give the reader a summary on the delicate interplay between the translation strategies and the eventual outcomes and their positive and negative features, displaying the fact that the translation of these allusions is as much a technical as conceptual process, whereby the goals determine the methods and where it is important to have clear strategic vision before even initiating the translation process.

2 TRANSLATING POETRY AND HISTORICAL ALLUSIONS

2.1 TRANSLATING POETRY

2.1.1 Translating – some basic notions

What is a translation? The Oxford Dictionary gives the following definition:

The provision of an expression in one language meaning the same as that of another. (Oxford Dictionary)

The reasonably uncomplicated basic meaning is however elaborated by adding:

In so far as different languages reflect different cultural and social histories, because of the holism of meaning, and because of the different associations and tone of different words, translation may be an ideal which can only be approached but never fully achieved. (Oxford Dictionary)

Thus, even though a translation can be defined quite easily in theoretical terms, a pragmatic addition is needed in order to convey to the reader the actual complexity of the field in question. As languages and cultures and traditions behind them differ, so do the words denoting the same existing object may have also different meanings on the level of connotations attached to them. A simple and concrete example could be the English bulldog, which on the basic denotative level is a just canine animal but which is in England also seen as a symbolic animal, connected to English people and their tenacity and thereby also to the Second World War and Winston Churchill (Gbmag 2019). It is also a name of a violent children's game (BBC 1999), a connotation even less known outside the borders of England.

To take the definition even further, the dictionary states that as it is not possible to achieve an ideal translation, there can exist simultaneously several equally correct translations of a text.

The thesis of the indeterminacy of radical translation goes beyond this by holding that radically different translations may be equally correct, thereby denying determinacy of meaning to the original expression. (Oxford Dictionary)

The definition given by the Oxford Dictionary sums up some of the basic problems connected with translating as an action. While the goal of any translation is quite easy to see and define, it is not easy to achieve it to the full. Most translations can therefore be defined merely as alternative versions, the acceptance of which depends on the opinion of many people, both professionals and laymen, as there are several perspectives from which the result can be judged. The more complicated the text, the more impossible the task.

The basic questions connected to problems of translating can be summarized as the question of equivalence and the question of practical usability. The translation should on the one hand be as faithful and close to the form and expressions of the original, on the other hand also understandable and functional in its new context. The theories concerning translation take these basic questions into account and try to formulate a theory that could either describe the translation as action or help the translator in the best possible way. To understand the universality of these problems it is enough to cite Wang Cheng (2018), who in his article on the functional theories of translating states that in the Chinese tradition there has also been a constant disagreement on which perspective should have more importance: whereas Lu Xun's instruction was to translate by "rather be faithful than smooth", Yan Fu's guideline was to give emphasis beside faithfulness also to "expressiveness and elegance" (Zheng 2018, 623).

The complexity of translating as an action is thus easy to see and is usually stated already in the shortest definitions of the term translation. In actual translating there are several dimensions and levels that need to be taken into consideration and their interplay can already on the practical level make it impossible to transplant the original text (or expression) directly into the other language. The question of equivalence is here manifold. As Marianne Lederer (2003) says, a translator does not translate only words but also meanings. The translation needs to be acceptable also on the other linguistic levels, like on the level of sentences and text. By this is meant that merely translating word per word is not enough, as the result might be – though some sort of equivalence on the word level –

totally alien to the way things are expressed in the target language. Marianne Lederer cites as an example the question phrase in English and French, which has to be accommodated into the other language in order to make it understandable and also – at the level of text or textual semantics – suitable for the text type in question. What the translator actually does is an interpretation of the original text and conveys it to the readers (Lederer 2003, 3–6.)

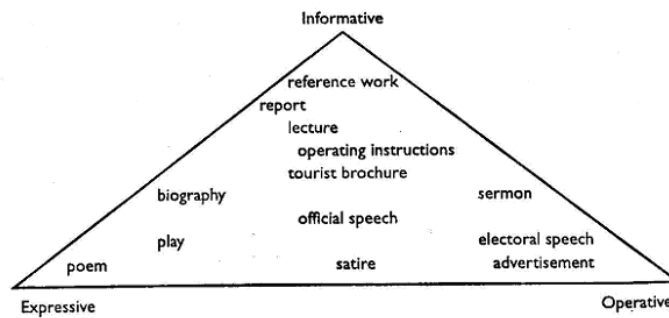
Translation does not work if the readers or listeners do not understand its message rightly. According to Zheng (2018) one of the first authors on translation to point out the functional acceptability of a translation was Eugene Nida, who was active in translating Bible into new languages and had already encountered problems with representing some phenomena in Bible in a context totally different of the ancient Israel and its nature. To describe the situation of the translator he came up with the concepts of “formal” and “dynamic” (later “functional”) equivalence, by which he meant that the translation according to the denotations was not always the best way to solve the translation problem when translating the Bible. In order to make the translation “work”, one should concentrate on translating something functionally equivalent instead of translating just something as literally equivalent. In connection with the functional changes necessary, he also spoke of source and target text. As Zheng notes, Nida’s work was important in placing the emphasis beyond the mere word-for-word equivalence and opening the wider perspective of functional, that is also textual, cultural and instrumental equivalence. (Zheng 2018, 625–626) Nida (1982) himself pointed out the priority of dynamic equivalence over formal correspondence. He states that every text has different kinds of functions and it is these functions that should make the primary concern for the translator. In his book “The Theory and Practice of Translation” (originally published in 1969) he introduces a tripartite division of functions into informative, expressive and imperative functions and underlines the importance of understanding rightly the functional value of each passage that is to be translated. (Nida 1982: 22–27.) Here it should be noted that Nida spoke primarily of translating the Bible and had in mind the message of the Bible in a missionary sense rather than literary.

Katharina Reiss and Hans Vermeer (1984) take the discussion even further by stating that it is principally the meanings that a translator translates, not the words. Their point of

departure is more radical than Lederer's and more universal than Nida's but their angle is also somewhat different as they view the texts to be translated from a wider perspective – all kinds of texts from Bible to the manuals, not just texts of literature. As ways of saying things differ in languages, they state that in extreme cases there is only the meaning that is left in the translation, as the original words or expressions, even the way things are portrayed, is not suited for the other language and culture. According to Reiss and Vermeer this is only the beginning. A meaning is not a stable concept and can vary according to the goal of the text and especially translation in question. To give the same meaning is always not enough in the context. (Reiss and Vermeer 1984, 31–32.) This opinion is supported by Paul Newmark (1981) who gives as an example the language use of Western and Eastern Germany of the Cold War, where those people helping people flee from the GDR dictatorship would be named *Fluchthelfer* in the West and *Menschenhändler* in the East (Newmark 1981, 5).

Thus, Reiss and Vermeer propose a whole new theory, *Skopos-theory*, where they separate the two texts – defined as source text and target text – totally apart from each other and place emphasis on the assumed function of the translation (that is, the target text) in its new context. That is, crucial to the way a text is translated, is its instrumental value in its new context: for what is it to be used and what does the translation need to be able to do? As an example, they give the Bible and state that it can be translated in many and equally acceptable way depending on the goal of the translation or target text. Thus, even if the Bible is as an original text only one, it can be translated into another language for instance as an aesthetic, religious or historical text – each of which perspective giving the translation a different goal and different emphasis. The target text can therefore be regarded as a work of art (e.g. a poem), religious and revelational text or simply as a historical text dating from a certain era and to be translated with accuracy greater than an aesthetic text. (Reiss and Vermeer 1984, 95–105.)

Katharina Reiss's (Reiss 1993: 17–20) theory of text-types divides between informative, operational and expressive text-types, which all have their own characteristics not only as text-types but as source texts to be translated. As the picture below (from Munday 2012: 111–113) shows, the main question to be asked here is, for which purpose the text has been composed.



Thus, according to Reiss (1993: 12–17), in order to translate well, a translator first has to decide which function the source text has in its original context.

As Zheng notes (2018), the Skopos theory can be summarized into three important rules: the rule of skopos, the rule of coherence and the rule of fidelity. Of these the skopos rule was already presented in the previous paragraph and it means approximately that “the end justifies the means”. By coherence rule is meant a coherence with the receivers’ situation so that the text is understandable to the receivers. The third rule or rule of fidelity is a reminder of the need of the target text to convey the information of the source text. This means that although the functional goal is important, the target text should have some intertextual coherence with the original text, and it should be a representation of the original text at least in one of the aspects of content, form or effect. According to Reiss and Vermeer the purpose is the most important factor in the process but a later representant of the functionalist school Christine Nord speaks of loyalty towards both the source and the target text. (Zheng 2018, 624–625.)

To sum up, the goal of the translator is to construct a target text that is equivalent to the source text as much as possible both in form and representation but also usable functionally in its new context. As a word for word equivalence is seldom possible and also other textual features may need to be changed, the translator usually has to make some modifications to the text in order to make it function better in the target language or the context targeted, in other words, the translation needs to be adapted with respect to both its language as its content by solving the problematic passages (the translation problems) in an acceptable way. It is to be noted that the term adaptation is a term that can also be used as an umbrella term for all the modifications a translator does in order to make the translation function better, including also rewriting or re-visioning a text or a film anew in

order to make in work (Milton 2010.) In this study it is used mainly to describe the methods a translator of a literary text traditionally has at his/her disposal in order to make the target text more suitable for the intended context.

The degree of adaptation or the strategies used to achieve it are in itself not altogether an unproblematic field. Adaptation means conscious action and is connected to the translation strategy the translator decides to use. As there is no universal norm on adaptations, the translator makes the decision by him/herself, according both to the tradition and earlier examples, as well as the wishes of the client and the needs of the intended audience. For example, when translating single words or concepts, the basic strategies that can be used instead of a word for word translation are omission, addition and paraphrasing but this is only a part of the whole process. To make the text function, word changes are seldom enough but one needs to make changes also to the structure of the clauses, the modes used and also the way things are represented. In a larger context – especially if the new contexts differ very much from the original – changes in textual form or cultural content may also be needed. It makes a difference, if the target text is meant to be understood by a small (local) audience with specific knowledge or a larger, even global audience. (Gambier 2010.)

As translation is nowadays understood as conscious action, it is customary to speak of domesticated and foreignized texts – a term introduced by Lawrence Venuti in the 1990's. These terms are used to indicate the strategy a translator can use or has used in his/her work. When a text is domesticated it is adapted to the target language and audience as much as possible and for example the cultural barriers are lowered by omitting the most difficult concepts or by replacing them with local ones. When it is foreignized, it will be left in a state, where its “foreignness” and “translatedness” is more visible and the text is closer to the source text, as it contains many of its features and concepts unchanged. (Paloposki 2011)

What Venuti meant originally by domestication and foreignization was actually connected with the ethics of translating (Paloposki 2011) but nowadays – and also in this study – the two dimensions serve as examples of two opposite translation strategies that can be chosen for various reason, not only ethical, and are connected with the goals of the

actual target text. That is to say, changing or leaving unchanged also serves a function and the construction of the target text is usually a complex procedure dependent not only of the source text and the tradition around its genre but also of the nature of the target audience, the commission and the actual intended use of the target text.

2.1.2 Poetry as a source text – special characteristics of the genre

Poetry is by nature a very specific phenomenon: found in virtually every culture around the world, yet endlessly rich on form and nature, comprising of many and varied ways of saying things in a new, aesthetic way. The ancient Greeks and Romans honored the poets and poems above everything else – Homer as the ultimate master – but they were in no way alone in their veneration: the Chinese, the Japanese, the Arabs, the Indians and the Persians alike – just to name a few – were and are all cultures that esteem poetry as one of the highest achievements of their art and culture.

The Oxford Dictionary defines poetry as following:

Literary work in which the expression of feelings and ideas is given intensity by the use of distinctive style and rhythm; poems collectively or as a genre of literature. (Oxford Dictionary)

What can be noticed in this definition is the fact that poetry, though very often strictly bound to a certain kind of rhythm and style, can not be defined universally by referring to some rules but has to be outlined by using very general concepts such as “expression of feelings” and “use of distinctive style”. The methods of expression and a more accurate description of these stylistic devices are left open, as these both tend to be very deeply connected to the artistic and historical traditions the languages. Poems have qualities attached to their mode of speaking, choice of words, their rhythm and even their outlook but to say what is poetry – or what is not – is not an easy task. To put it in another way, poetry is everything that is defined as such within the boundaries of a certain language or culture.

For a translator poetry poses a unique field of translation problems as it represents a phenomenon that includes both the linguistic and the cultural elements of literature in an especially condensed and rigorous form. In her compilation of essays, *Second Finding – a Poetics of Translation*, Barbara Folkart (2007: 59–62) has described this field by distinguishing three major areas that challenge the translator. These are

- a) the valency of rhythm
- b) the valency of rhyme
- c) the valency of imagery.

The first of these valences mean those qualities of poetry that resemble the qualities of music, that is, the way it conveys certain musicality and rhythmic sense to the listener or reader. This is the quality that is usually very easily conceived also by a non-native listener used to poems in his/her own language. When we hear poems in a strange language, we tend to grasp rhythm, melody and a distinctive way of speaking and quite often can conclude that we are listening to poems. When it comes to the second valency, the rhyme, we already have to be more familiar with the language of the poem, as by rhyme Folkart means the habit of poetry to use similar sounds at the beginning or at the end of words – or even sequences – to intensify the rhythm and to create poetic effect. For instance, the ancient Karelian poetry used similar sounds at the beginning of the words but the poetry in the 18th century tended to have more emphasis on similar sounding ends.

In the division made by Folkart, the valencies of rhythm and rhyme attach themselves mostly to the auditory – and partly also visual – qualities of a poem, whereas the valency of imagery has mostly to do with the inner descriptive and literary qualities of the poem, the unusual mental images, thoughts and connotations created by the poems. This category gives great poems their exceptional nature and makes their language so powerful and easy to remember. In this study, the category of imagery occupies a central position, as the allusions tend to be conveyed in the form of mental images.¹

¹ Folkart (2007:61) distinguishes between poetry and light verse, demarcating as poetry only literature that speaks of philosophical matters and has a “truth-value” but in this thesis I will not use this definition – which I judge as quite elitist – but accept as poetry all the works that have been made to be poetry, regardless of their “value” (which is a very subjective category).

The challenge posed by poetry can be viewed from several perspectives. The perspective chosen by Barbara Folkart focuses mainly on the inner characteristics of poetry, its uniqueness and its deep connections with the linguistic and cultural phenomena.

Another perspective is to view it purely from a theoretical point of view as a translation problem and as a specific text-type. In Reiss's model poem is an expressive text *par excellence* and should therefore be translated as such, which means that the target text should convey an aesthetic and emotional effect equivalent to the original. As a functionalist theory, the theory of Reiss does not actually say how this should be done, it solely point out the fact that should the target text turn out to be something else than an expressive text, it is not a translation of the original, as a translation should stay true to the text-type and nature of the original.

Reiss's perspective may seem quite strict in the sense that it takes the text type to be a rather dominant aspect in translation. In an earlier study (Reiss and Vermeer 1984: 214) Reiss and Vermeer give the translator otherwise very much liberty when translating – as long as the target text stays close to the text-type and the impression made by the original. In other words, a translator can choose different words, meanings and even different rhythm, as long as the reader gets a similar experience. The new text is therefore as much a translation, as a new poem and by stating this they happen to define poetry translation much in the way as Barbara Folkart also defined it.

The theory of Reiss seems quite clear and easy to apply on paper. As Inkeri Vehmas-Lehto (1999: 86) states, however, many critics of the functionalist theories have a different standpoint. According to them, this kind of equivalence functions in possible to achieve only in a very limited number of situations – actually, only when the context and the purposes of the texts are similar, that is, both the target text and the source texts should have equivalent background. According to Vehmas-Lehto, the situation is often different in reality, as the target text may for instance be translated much later – even hundreds of years later – and can possibly have nor the same effect, nor the same purpose as the original.

There are several issues affecting the distance felt between the poem and the translation. Time can also be considered an important aspect in translation. For instance, a poem that

already belongs to a more distant past, like a poem from antiquity, seems also be a difficult text for translating. As Josefine Kitzbichler (2014: 197–198) states in her article about the reception of an Aristophanes translation by Johann Gustav Droysen in 1835–1838, the fact that there exists a considerable distance in time between the poem and the translator seems to affect the translation strategy expected by the audience. She argues that Droysens strategy to make the translation “modern” by emphasizing the aesthetical values more than the historical and the effort to try to make it totally understandable for the audience of the time was one of the key factors in the ambivalent reception of the translation, as it was not expected that a poem of the Antique should be made wholly domesticated or “modern”. According to Kitzbichler (2014: 200–202) Droysen’s goal was to totally eliminate the feeling of historical distance from the poem and this seemed to be, although a more aesthetic perspective on translating had already been advocated by Johann Wolfgang von Goethe, too much for many among both the critics and the audience.

According to Kitzbichler it seems that the historical distance cannot be made to vanish from a text quite easily and it is not expected that a historical text should behave in translation like a modern one. Thus, when dealing with texts of considerable historical or cultural distance, the translator faces the dilemma of finding the proper equivalence between the spaces of the source and the target language. One solution, which often arises almost by itself and sometimes even unintentionally, is to use a language that differs somewhat from the normative average of the target language, also called the “third language” of translation. In her article on the timely distance as a third language in translation Montse Corrius (2013: 466–470) argues that the time is also in itself a factor that affects the both the translation strategy and the target text created. As she demonstrates, the time is a distance-creating factor as much as the cultural differences between the cultures of the source and the target text. In her opinion, a translation even from an earlier phase of the same culture (in this case of a Medieval Spanish poem) requires therefore some extra effort of the translator so that the distance can be made visible and audible in the target poem, as it cannot follow the rules of modern literature without not being unauthentic in feeling. According to Corrius (2013: 471) there exists thus a dilemma for the translator, which often results in translation made using a “third language” that reflects the distances within the text – both cultural and historical.

There are thus several obstacles that the translator has to surpass in the way to a good translation. First, there is the dimension of cultural distance between the culture of the source text and the culture of the target text. Second, there is the dimension of temporal distance – a dimension in fact connected with cultural distance although seldom conceived as such. A text from the Middle Ages or even from the 19th century may need a lot of explanation to be understood rightly, though the culture in question can be the direct ancestor of the present culture. This difficulty can be perceived in schools, as the youngsters have difficulties in understanding the classics – both their language as well as their action and its motivations. Thirdly, there is the problem of audience: for whom is the translated text intended and what can be assumed in terms of education, cultural knowledge and awareness of the genre? Does the audience consist of specialists or laymen: of those who may know a lot about the poet or the poem already beforehand or those who see it for the first time?

To sum up, to translate poetry is a task that demands both linguistic and strategic thinking and situates the translator in a position where he/she has to decide which path should be chosen for the poem: the artistic or the informative. Should the poem be a replica of the original with all its original allusions, words and sounds or should it rather be a new poem that uses the features of the target language to create something new not in the form but in the spirit of the original? That is, which should be valued more – the way the poet says what he/she wants to say or the aesthetic effect created by the original. Eventually, in connection with the mentioned and the general translation problems, it all comes down to the question of purpose. On the basis of all the information and knowledge the translator has the possibility to make several plausible translations but the last decision will be made according to the purpose of the text, which in the case of poetry can vary a lot, all the way from an “academic” translation to a “working” poem intended for instance for a performance in a theatre-play. Accordingly, the translator has to decide – beside the problems posed by the special genre of poetry – whether the concepts, symbols and actual tone of the poem is understandable for the reader as such, which explanations, clarifications or modifications are needed and, on the basis of these basic decisions, determine the tone of the translated poem: should it pursue equivalence in expressiveness and emotion or equivalence in factual, historical and cultural information.

To understand the problem, one can imagine two persons, the one a scholar in the area of literature, the other a friend of poetry, and ponder on the question, which alternative would they prefer. A scholar needs the original words to understand the original message, a connoisseur yearns for a strong aesthetic experience. Consequently, it is not only the source text and its nature one should be thinking of, nor does it suffice to reflect solely on the effect a text can have on its reader. The chain is complete only when the purpose of the target text is considered in full: as a text replicating the original in a new context and as text translated for a certain audience. Thus, a poem is an aesthetic text but its translation may be regarded both as an expressive text and as an informative text, depending on the use (and context of use) of the text in the target culture.

2.1.3 A poem as a target text – question of equivalence

As it was concluded in the previous chapter, the translation of poetry requires special skills from the translator, as the text-type is by its nature a very peculiar one due to its strict formal qualities and also as the genre calls for a strong emphasis on the aesthetic effect to be conveyed by the target text. The repertoire of techniques a translator has at his/her disposal is rich and has a long tradition but its use requires a sensitive touch and good sense of stylistics from the translator.

In her article dealing with the translation of poetry, Jean Boase-Beier (2013: 411–412) differentiates between three theoretical approaches, which she calls theories of poetry, theories of the mind and theories of translation. Characteristic for these approaches is that they all acknowledge the special features of poetry as a genre and realize the unique connection between form and content conveyed by poetry but look at the translation process from a different angle. These angles were already presented to some extent in the previous chapter concerned with the poem as a source text but can be summarized here in order to get a clearer view of the task of a translator when translating a poem.

According to Boase-Beier (2013: 412) many theories of poetry put great emphasis on the actual physical characteristics of a poem – that is, its rhythm, rhyme, length of words and sentences, even the soundscape of the poem. They try to establish an approach that would enable a translator to perceive the field of poetry translation by taking into consideration

all the special characteristics and translation problems connected with poetry. Thereby they are focusing on the technical and trying to achieve equivalence through precision.

Whereas the theories of poetry underline the importance of the physical characteristics of the original poem, the second theoretical apparatus, theories of the mind, take a totally different approach. According to Boase-Beier (2013: 412) they more or less abandon the possibility of achieving an equivalence through technical bravery and concentrate more on the features concerning the contents of the original poem. They can be called theories of the mind, as they put emphasis on recapturing the state of mind of the poet, when he/she was writing the poem and reproducing anew the “spirit of the text”, not its form, which seldom can be conveyed into another language.

The third approach takes again a different view. Theories of translation, as Boase-Beier (2013: 412) calls them, distance themselves from the actual poem and put more emphasis on the context and goals of translating a poem. According to them, no translation can take as its starting point just the text, as a translation has always a functional goal and a context. Thus, as a translation can – and should – take different forms according to its intended, also poetry translation is dependent on the context of the commission: it is meant to be a reproduction of a text for a special purpose and that can shape the features of the translation to a great extent in respect to its accuracy, aesthetic impressiveness and so on.

As Boase-Beier (2013: 412–413) notes, these theories cannot be labelled better or worse but they should rather be seen as different kind of theoretical approaches, each of which with their own strengths and weaknesses and each of them equally applicable in different situations. As translation and also the translation of poetry can be described as process whereby a translator uses the tradition and the source and target texts not in an unilinear but complementary ways, the final approach is usually a fusion of different kinds of elements and the final translation a result of an interplay between these approaches, the texts and the translators own professional and artistic views and ambitions.

The problem of having to translate concepts and expressions from a different culture does not always exist just a problem between languages and cultures. Beside the intracultural problems there can also exist intercultural translation problems that are due to historical, social and sociolinguistic differences and can make the translator feel uneasy even if the language should be his/her own. Anushiya Sivanarayanan, who translates Tamil Dalit

poetry and who is Tamil himself, says in her article (2004: 56–58) that also she has problems with understanding and conveying all the nuances and meanings of this poetry, as the spoken language-based language used by the poets of the casteless Dalit people differs to a great extent from the high Tamil he uses as his literary language. She reports having problems with understanding and translating the tone of the poetry, as it belongs to a culture of a different caste and class. Its perspective and attitude, as well as the norms do not correspond to the official Tamil ones, and so it is for her quite difficult to convey the atmosphere and the meaning of the verses rightly, though the translator is himself a Tamil and speaks the same language – a situation somewhat comparable to European distinctions based on class or high/low culture-division but yet much more striking and deep in their nature.

Hence, in addition to cultural distances between languages and people one should always be aware also of the distances within a culture – distances which can be crucial for understanding a text rightly. For a translator this is an additional problem as it means that he/she should be aware of the sociocultural differences of both the source and the target text/culture and construct the text in a way that it can be used both representing the original context as well as be understandable for the new, also culturally and socially heterogeneous audience.

Time can also be considered an important aspect in translation. For instance, a poem that already belongs to a more distant past, like a poem from the Antique, seems also be a difficult text for translating. As Josefine Kitzbichler (2014: 197–198) states in her article about the reception of an Aristophanes translation by Johann Gustav Droysen in 1835–1838, the fact that there exists a considerable distance in time between the poem and the translator seems to affect the translation strategy expected by the audience. She argues that Droysens strategy to make the translation “modern” by emphasizing the aesthetical values more than the historical and the effort to try to make it totally understandable for the audience of the time was one of the key factors in the ambivalent reception of the translation, as it was not expected that a poem of the Antique should be made wholly domesticated or “modern”. According to Kitzbichler (2014: 200–202) Droysen’s goal was to totally eliminate the feeling of historical distance from the poem and this seemed to be, although a more aesthetic perspective on translating had already been advocated by

Johann Wolfgang von Goethe, too much for many among both the critics and the audience.

According to Kitzbichler it seems that the historical distance cannot be made to vanish from a text quite easily and it is not expected that a historical text should behave in translation like a modern one. Thus, when dealing with texts of considerable historical or cultural distance, the translator faces the dilemma of finding the proper equivalence between the spaces of the source and the target language. One solution, which often arises almost by itself and sometimes even unintentionally, is to use a language that differs somewhat from the normative average of the target language, also called the “third language” of translation. In her article on the timely distance as a third language in translation Montse Corrius (2013: 466–470) argues that the time is in itself a factor that affects the both the translation strategy and the target text created. As she demonstrates, the time is a distance-creating factor as much as the cultural differences between the cultures of the source and the target text. In her opinion, a translation even from an earlier phase of the same culture (in this case of a Medieval Spanish poem) requires therefore some extra effort of the translator so that the distance can be made visible and audible in the target poem, as it can not follow the rules of modern literature without not being unauthentic in feeling. According to Corrius (2013: 471) there exists thus a dilemma for the translator, which often results in translation made using a “third language” that reflects the distances within the text – both cultural and historical.

To sum up, there are several dimensions that come into picture when translating poetry and pursuing equivalence. The most important of them have fundamental importance for translation as they affect directly both the premises as well the possible goals of the translation. Thus, in addition to the problems posed by the language (sounds, rhythm, metrics and connotations), there are also problems that come from extra-linguistic factors that may render it more difficult for the reader to understand the poem.

First, there is the dimension of cultural distance between the culture of the source text and the culture of the target text. Second, there is the dimension of chronological distance – a dimension connected with cultural distance although seldom conceived as such. A text from the Middle Ages or even from the 19th century may need a lot of explanation to be understood rightly, though the culture in question can be the direct ancestor of the present

culture. This difficulty can be perceived in schools, as the youngsters have difficulties in understanding the classics of their culture – both their language as well as their action and its motivations. Thirdly, there is the problem of audience. For whom the translated text is intended and what can be assumed in terms of education, cultural knowledge and awareness of the genre. Does the audience consist of specialists or laymen, of those who may know a lot about the poet or the poem already beforehand or those who see it for the first time.

Eventually, in connection with the translation problems it all comes down to the question of purpose. On the basis of all the information and knowledge the translator has the possibility to make several plausible translations but the last decision will ultimately need to be made according to the purpose of the text, which in the case of poetry can vary a lot, all the way from an “academic” translation to a “working” poem intended for instance for a performance in a theatre-play. Accordingly, the translator has to decide – beside the problems posed by the special genre of poetry – whether the concepts, symbols and actual tone of the poem is understandable for the reader as such, which explanations, clarifications or modifications are needed and, on the basis of these basic decisions, determine the tone of the translated poem: should it pursue equivalence in expressiveness and emotion or equivalence in factual, historical and cultural information.

2.2 HOW TO TRANSLATE HISTORICAL AND CULTURAL ALLUSIONS

2.2.1 Allusions as a literary phenomenon

A key concept in this thesis is allusion and its translation. We can therefore start by asking, what is an allusion? How do we define it?

The internet-version of the Oxford Dictionary defines allusion briefly as following:

An expression designed to call something to mind without mentioning it explicitly; an indirect or passing reference. (Oxford Dictionaries)

The Encyclopaedia Britannica is somewhat more explicit, defining allusions as a device used primarily in the literary context:

Allusion, in literature, an implied or indirect reference to a person, event, or thing or to a part of another text. Allusion is distinguished from such devices as direct quote and imitation or parody. Most allusions are based on the assumption that there is a body of knowledge that is shared by the author and the reader and that therefore the reader will understand the author's referent. (Encyclopaedia Britannica)

The definitions offered by these examples delineate the concept of allusion as a literary device consisting of aspects such as being (usually) a separate expression, containing implicit reference and anticipating shared knowledge. They also define it apart from some other similar textual phenomena, such as imitation and parody or metaphor and simile, in which the linking together of two object or concepts is more direct and does not usually hint to a larger historical or cultural context like in the case of allusion.

The definition of allusion has hence many dimensions. Ritva Leppihalme (1992: 183) has in her article defined allusions in a way that suits especially well the perspective of this study, that is, the challenge a translator faces when dealing with allusions. In her opinion allusions are by nature “assumptions of familiarity made by the author with ST readers in mind”, which makes them in some cases impossible to understand for the readers in the TT culture.

For a translator Leppihalme's definition is of value, as it takes a very pragmatic stance and makes it easier to understand the complex and the broad nature of these textual phenomena. They cover a vast area of expressions, all of which have one thing in common: their close contact with the ST culture. In this thesis we will focus mainly on historical allusions but in order to understand the phenomenon it is important to notice that allusions often cannot be demarcated easily but can have somewhat blurry boundaries. Thus, many of the allusions studied here can also be defined as cultural, historic-mythological or even pseudohistorical, as a “historical fact” tends to vary under time and its veracity can be understood very differently by different persons and in different times.

In her study *Culture Bumps*, Ritva Leppihalme summarizes (1997: 6–8) the central features of allusion briefly as a concept containing implicature, inference and relevance. In her opinion, however, the concept of allusion cannot be easily defined, as it is often used to refer to different kinds of phenomena and as it likewise can be approached from several points of view, connected with its intertextual nature – an allusion can be anything ranging from a Homeric or Shakespearean allusion to a cultural, political or even moral allusion.

To deal with this wide range of definitions, Leppihalme (1997: 6–8) divides allusions into several groups according to their formal and functional features. These groups are (with an example of each type) the following:

I Allusions proper:

- A) Proper-name (PN) allusions (I think I've become *Raffles* in my old age?)
- B) Key-phrase allusion (KP) allusions
 - a. Regular allusions (*The emperor has no clothes*)
 - b. Modified allusions (*Where have all the old Hillman Imps gone?*)

II Stereotyped allusions (*We were ships that pass in the night*)

III

- A) Semi-allusive comparisons (*Like the land of Oz*)
- B) Eponymous adjectives (*Orwellian images*)

(Leppihalme 1997: 10–11.)

According to Leppihalme (1997: 8–9), the allusions can be further analysed by categorizing their intertextuality into strong and weak intertextuality. The former consists mainly of borrowing of words or other elements, the latter activates a whole set of connotations that are already known to the reader. In the case of strong intertextuality, as Leppihalme says (1997: 62–63), it is not always easy to recognize the allusions, as they can range from a proper-name to almost everything such as a phrase, a motif or even a plot of the story. A sole proper-name is perhaps easier to identify but as Leppihalme says (1997: 66–68), sometimes it is equally difficult to understand all the connections a name can awaken in the native reader – Leppihalme uses the name Boadicea as an example

from the British culture but a Finnish proper-name like Antti Rokka could also be regarded as such a name for a non-Finnish reader.

In this study we will mainly investigate the PN, that is, proper-name-like allusions, the KP, that is the key-phrase allusions and some eponymous allusions or semi-comparative allusions. The classification of Leppihalme will be used as the basis for analysing both the source texts as well as the target texts and it will also help in analysing the strategies used. However, some elaborations are made into the classification of PN's and KP's in order to make the analysis of the poems more accurate.

The allusions can be classified, in accordance with Leppihalme (1997: 10–11), into two main groups:

I) The PN or proper-name allusions, under which we can further divide:

a. personal names

b. place-names

II) The KP or key-phrase allusions consisting of several elements (can include descriptions, actions or events)

This categorization is based mainly on the formal features of the allusion (i.e. is it a noun or a phrase consisting of several elements). It should be noted that the allusions could also be classified according to their content, which could mean, for instance, a categorization based on the object of the allusion, like a person, a place name, a concept or an event. If we would use this categorization as a basis for the analysis of the allusions in the Finnish folk-poem *The Death-lay of Bishop Henry (Piispa Henrikin surmavirsi)* we could get the following examples:

- a. persons: *Bishop Henry, King Eric, Lalli, Lalli's wife*
- b. places: *England, Sweden, Turku, Köyliönjärvi, Nousiainen*
- c. events: *visit of the bishop, payment, Lalli's wife lying about the payment, killing the bishop, punishment of Lalli, erecting the first church.*

all of which would be situated in the following conceptual spheres:

christianizing Finland, pagan resistance, Finnish resistance, Finnishness, coming of Christianity into Finland, conquering Finland etc.

However, as useful as this other way of analysing allusions can be, it is not suitable for the analysis of translations and translation strategies, as they require an emphasis on the actual linguistic features of the text. While the latter model is useful for understanding the concepts and content of a text, for a translator of poems this is only one step in the process, that is, the words of Barbara Folkart (2007: 59–62), the analysis of the imagery of a poem. The translator needs to go beyond this and take into consideration also the rhythm and rhymes of the poem and the word classes used. Thus, by using the (modified) model of Leppihalme and combining it with the classification of Barbara Folkart, we get a more accurate tool for the analysis of a translation.

2.2.2 How to translate an allusion - a challenge for the translator

What should a translator do, when he/she comes across a culturally or historically loaded allusion? As Leppihalme (1997: 78) states in her study, there are basically three choices that can be made: one can leave the allusion (for example a historical name) as it is, that is, not change it at all but to trust in the ability of the reader to understand it; one can modify it by adding for instance a small explanatory phrase or word to it or one can totally omit it and translate (or “rewrite”) the text without the allusion as it is deemed to be either too obscure and impossible to understand or as it might merely confuse the text – and the reader, who otherwise might be able to follow the information.

These are the basic alternatives, but only seldom can they be considered as exclusive. As a matter of fact, one should be aware of the fact that each one of them can be regarded an equally good alternative, as the decision can only be made from the perspective of the poem as a whole. This point of view is nicely underlined in the division made by James S. Holmes (cited in Jones 2012) where the previous choices are reproduced as three basic approaches in translating poetry, namely: the mimetic, the analogical and the organic approach. As Holmes puts it, it is not a question of worse or better choices (a perspective which, though attractive, can in any case at its best be deemed as very subjective and tied to the historically varying concept of taste) but rather of translator’s personal choices that

he/she has to make in order to achieve the degree of cohesion, understandability and aesthetic effect that is aspired.

These approaches are not to be understood as a decisive strategy that a translator has to make before starting to translate but rather as choices that a translator makes constantly when translating a word or an expression, a sentence or even the theme of the poem. Thus, when translating, a translator can use all of these techniques and their subcategories within the same text in order to make the text a coherent whole. Ildikó Pusztai-Varga (2013:11), who has studied the translation of “culturally tied elements” in the translations of Finnish poetry into Hungarian and English, distinguishes between 10 different kinds of techniques or strategies that can be used when translating an allusion. These are:

- a) direct transfer of the original
- b) partial transfer of the original
- c) using a target culture equivalent
- d) insertion
- e) generalization
- f) concretization
- g) deleting
- h) adaptation
- i) cultural explanation
- j) literal translation

Thus, in a poem of Sirkka Turkka that Pusztai-Varga shows as an example (Pusztai-Varga 2013: 8–9) there are visible differences between the English and the Hungarian translation. In the poem, where the original expression was “väri on jo valkoisempi lunta”, the English translator has chosen to use the original expression and written “whiter than snow”, whereas the Hungarian translator has chosen to translate it “more blinding than the snow” as she deemed it is this effect that is looked after, not the actual colour of something. According to Pusztai-Varga, the former is a direct acceptance of the original expression, whereas the latter is rather a cultural explanation, a interpretation of the translator that has been made in order to render the aesthetic message of the text more understandable to the Hungarian reader. As one can see, in both cases the choice can be justified by the perspective chosen – are the contents of the source text something that can directly be understood or do they need some extra explaining in order to have the effect of the original?

To understand and recognize allusions is not an easy task and not even to native readers. As Leila Niknasab notes (Niknasab 2011: 52–53), the translator should, however, be alert and be able to recognize most of them, as otherwise much of the original text's message and nuances will be lost and in the worst case also the artistic value of the original may remain hidden to the reader. According to Niknasab, this is what happens, when the translator is a novice and is not yet qualified to explore the contents and the allusive elements of a poem deeply enough.

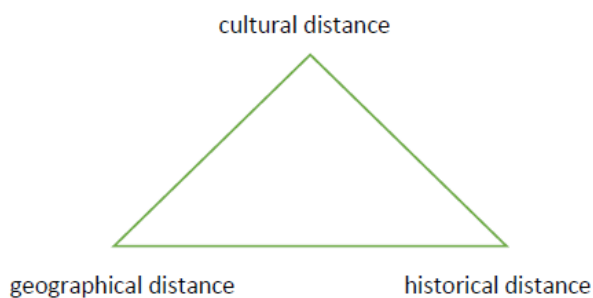
2.3 A theoretical approach to various translation strategies

The research frame of this study is qualitative and comparative. It is qualitative in the sense that what is examined is mostly qualitative differences between the translations and translation of allusions and comparative in the sense that the translations into different languages are compared with each other in order to get a picture of the factors affecting the choice of translation strategy. The poems and allusions of the Hungarian poet Endre Ady and their translations into several languages will be used as the research material.

The method to examine the strategies and the translation of allusions will be completed in several phases which can be summarized as the following:

- 1) The classification of allusions in the poems according to the modified typology of Leppihalme
- 2) The classification of respective translations of allusions according to the modified typology of Leppihalme and
- 3) The classification of translation strategies used in the translations according to Pusztai-Varga
- 4) The definition of factors affecting the translations – geographic, cultural and historical distance and the purpose of the translation (aesthetic or informative target text)
- 5) The final analysis of the translations
 - a) Which factors seem to affect the choice of strategy when translating allusions in poems
 - b) Which are the consequences of the chosen strategies for the target text and its qualities

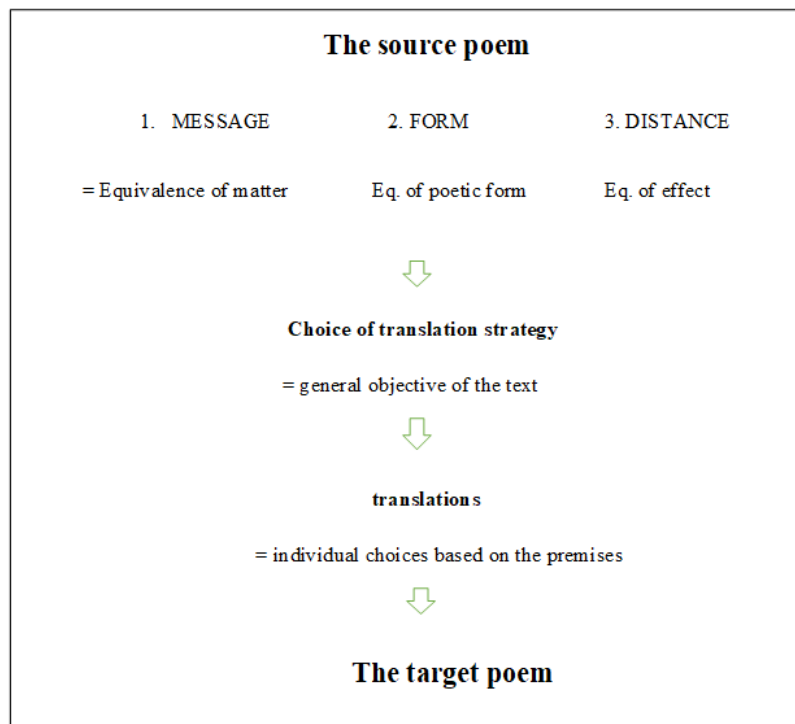
In other words, there are many kinds of factors affecting the process and the final result when translating a poem. The first factor to be considered when translating a poem and possible historical allusions in it is the familiarity of the assumed audience with the poet, the subject matter of the poem and the allusions it contains. Already within the boundaries of one language allusions may cause some difficulties for the audience, if the poem is for instance very old and the historical content is not known to everybody anymore or if the audience lives quite far away from the geographical location of the allusions, like in the case of, for example, Spain and Ecuador. When translating the allusions into a different language, the difficulties can be assumed to be even greater, though for instance a common history and a shared geography – like in the case of Finland and Sweden – may help to make the content familiar. In any case, the translator needs to be conscious of the distance between the poem and its audience, and if the distance seems to surpass the limits of understandability, he/she needs to use some of the other strategy options mentioned above (strategies c–j, Pusztai-Varga 2013:11) instead of just accepting the original concept unchanged (strategies a–b). The distances affecting the translation can be further divided into following dimensions:



The distance of a poem and its allusions have relevance for the translation strategy chosen. If the allusions in the poem are close to the audience culturally as well as geographically and historically, they can possibly be left in the text with no or minor modifications. Correspondingly, the more they are distanced from the audience in one or several respects, the more the translator has to use substitutive strategies in conveying the message.

There are, however, also other factors affecting the translation process. One of them is the purpose of the text, as shown above in the triangle by Reiss. According to Reiss a poem is essentially an expressive text and its translations should take this into account. The purpose of the target text, however, is not always to be poetry in the sense of the original but it can also be used for other purposes. When poems are translated for instance for academic research, texts can have several functions. They may be regarded as textually expressive documents of their age, documents connected to a certain historical person or as raw material for content analysis. In this case also other features than expressive force or aesthetic value emerge as vitally important for the text, for example the content equivalence or the historical accuracy of the terms. Thus, though the question of equivalence may seem clear when regarding it only from the perspective of distance, it becomes less unclear, if the nature of the poem as an aesthetic and expressive text is questioned and it is examined as an informative or even manipulative text (to boost someone's political agenda) as well.

Consequently, a poem is a poem but as all texts, it can also be used in several ways and the usage of the text affects fundamentally also the translation of the historical allusions in a poem. Thus, when translating a poem and its allusions the translator first needs to decide, what will be the assumed use of the poem and consequently the text type of the target text. Then he/she needs to determine, to which extent the historical allusions can be understood by the audience. Finally, he/she will have to choose the translation strategy or strategies best suited for the task, according to the distance between the poem and its audience. To sum up, the main components affecting the choice of strategy when translating a poem – and also the choice of translation in each individual case – can be summarized as the following:



Does the theoretical framework that has been presented explain some strategies and solutions made by the translators? How do the factors mentioned above affect a translation and what can be discovered when examining translations of the same poem into different languages? This will be put to the test in the following by studying the translations of some poems of a significant, yet internationally less known poet from Hungary, Endre Ady. The poems are of great aesthetic value, yet to a great extent unknown in world literature, which makes the question of cultural and geographic distance more transparent in the translations – which in the case of a more internationally known poet would not be so visible, as the allusions of Shakespeare, Dante or Goethe are more widely known for the international audiences.

In my study I am evaluating three assumptions in connection with the translations. These can also be understood as hypotheses directing the overall approach in the study.

My basic assumption, *the priority of culture*, is that the cultural-geographic distance is of major importance when translating historical and cultural allusions, as they cannot be understood by the target audience, if it belongs to a culture very distant from the original.

As there are, however, also other factors affecting the result, I have also two complementary hypotheses that adjust the eventual evaluation.

The second assumption, *the priority of function*, assumes that the function of the target text may alter the way allusions are treated, that is, some allusions may be left unchanged in order to preserve the historic and cultural equivalence of the poem, or they may be altered even greatly in order to make the poem more expressive, if it is meant to be used as a poem.

The third assumption is *the priority of form*, which assumes, that the original text type of the source text, in this case a poem, may also in itself be a limiting factor in the process and may affect the way allusions are treated – as they may be technically unsuitable to fit into the translation (explanative sentence would take too much space etc.). This can be seen in the way the translator treats the poetic features of the text: if s/he follows the original poetic form – or at least tries to achieve a similar effect in the translation – the target text is presumably meant to be an expressive text, that is, a poem. Consequently, should s/he leave these features unnoticed, it is a strong hint in the direction that the target text should be understood more as an informative text, that is, an academic translation of a poem for documentary and informative purposes.

In practice, I will apply these assumptions in my study by studying the poems and their translations in several phases. In the first phase, I first analyse all the translations of allusions one by one and classify each one of them according to the categories of Pusztai-Varga. Then, in order to analyse the overall translating strategy used in each text I put together all these translations of the allusions and, on the grounds of the degree of alterations (unaltered---significantly altered), I evaluate the use of adaptive measures poem by poem. If the allusions have been transferred directly and there are only few alterations, the translation can be classified as unaltered, and if they are many (adaptations, omissions, explanations), the translation can be classified as adapted, meaning the allusions have not posed a great translation problem for the translator or that s/he has left them unaltered for other strategical reasons.

In the second phase, I then compare the evaluation of each translation to the cultural-geographic distance the target language and culture has to the original and try to see if the geographic distance correlates with the overall strategy used.

In the third phase, I compare the degree of alterations in allusions to the expressiveness of the translation by examining whether the translator has tried to maintain the original formal features of the poem by keeping the number and rhythm of the lines or maintaining the original rhyming (in this case mainly the rhyming of the second and the fourth lines, the rest being more modern in style). This in order to be able to decipher whether the translator has aspired to write a poem-like, that is, an expressive text or is the target text meant to be more documentary in nature. Then, in the end I compare the translational solutions, text type solutions and the distances and try to see what kind of connections there are between these factors and how they affect each other.

3 POETRY OF ADY (1877-1919)

3.1 ENDRE ADY AS A POET

In the literary canon of Hungary Ady holds a position in some respects comparable to that of Leino in Finland, though politically somewhat more controversial. On one hand, as an active political commentator and cultural critic he liked to stir the public discussion and was not much liked by the conservative critics and circles with his often belligerent and leftist writings. On the other hand, he was also a representative of the new artistic movements in Europe, the new poetic art of expression he got to know as a correspondent in Paris (first time in 1904). He was one of the first poets to break the older, already a bit out-of-date tradition of romantic poetry in Hungary (usually imitating the poetry of the national poet and hero of the 1848 uprising Sándor Petőfi), symbolizing this with the title of his ground-breaking compilation *Új versek* (New Poems) in 1906. The uniqueness of his influence can hardly be exaggerated and as Zoltán Kenyeres (Kenyeres 1998, n.p.) states, there is probably no other poet in Hungary that would have such a vast academic literature of studies accompanying his works. This is due, according to Kenyeres, to Ady's exceptional ability to rouse passions both among his followers as his opponents.

The outstanding quality and originality of Ady lies, however, not just in his ability to create new but, as Dezső Szabó states (2003: II-III), in his way to amalgamate several influences into a coherent whole, bringing the atmosphere of Puskin, Byron and Petőfi into poems resembling more the modern poems of the French Verlaine, Rimbaud and Baudelaire. In his first major anthology, the *Új versek* (New Poems) from 1906 he already was a master of style, applying mesmerizing imagery and complying it with new kind of rhyming, open sensuality and an aggressive and assertive and sometimes melancholic stance, which according to Kenyeres (1998, n.p.) proved to be a combination that would cause immediate response from the cultural and also political circles. As Kenyeres states, the imagery of Ady was extremely strong and vivid and as it tended to use traditional elements of Hungarian culture like ancient and Catholic legends, nationally important events and pictures of Hungarian nature and create forceful and sometimes even quite surprising images out of them.

The atmosphere of his poems is often melancholic and even pessimistic, yet the power of his poetry has the capability of painting impressive scenes with just few words, making them exceptionally visible or even visionary in nature. Many of these images contain allusions to the history and culture of Hungary, which make them very compact and effective in Hungarian but also very challenging to translate.

3.2 THE SELECTION OF THE POEMS

The poems that have been selected for this study are poems that include several kinds of allusions that are connected to the history or culture of the source culture and can thus be regarded as especially challenging for the translator. A good example of the difficult historical and mythical allusions of this sort are the Kalevala-based allusions of Eino Leino. The allusions of Ady are to a great extent of the same kind, with the exception that the Hungarians do not have any epic compilations like Kalevala, nor much sources to the mythology of the ancient Hungarians, and therefore their “national mythology” at the turn of the century was more connected to their quite rich collection of historic sources or legends concerning the origin of their people (for instance the legends connecting Hungarians to the Huns or the mythical Eastern populations mentioned in the Bible).²

The primary criteria for the selection of the poems used in this study have been the presence of allusions in a poem, the nature of the allusions (belonging to the category of historical or mythological allusions) and the existence of several translations or translations into several languages. By selecting poems like this we then have the possibility of inspecting the nature and the translating of allusions more closely, both separately and from a comparative point of view. There is also some intentional variation in allusions selected,

² It is important to note here that the study is not going to deal with the authenticity of these allusions from a historical perspective but they are rather regarded as facts in the reality of the poems and to some extent also in the context of the national culture of Finland and Hungary at the time.

which is meant to enable also the comparison of translation strategies applied in the case of more foreign (in this case nation-specific) or more well-known (in this case belonging to common European literary tradition) allusions in the poetry of Ady. I have consciously chosen more poems as I want to study both the solutions to the translation problems as well as the effect of distance to the solutions.

To collect poems and their translations I have relied on two kinds of sources. Most of the poems and their translations are available at the Hungarian internet site *Magyarul Babelben*. On this site one can select a Hungarian poem or a poet and on the page one can see a list of all the translations available for the poem in different languages. There is also some information on the translator, though not equally much on each of them. As there are no translations of Ady's poems into Finnish on the site, I have been forced to search for them elsewhere and for this study I have used the two Finnish compilations of Ady's poems, the *Endre Ady: Eliaan vaunuissa – runoja* by Anna-Maija Raittila from 1977 (Gummerus), *Lensi riikinkukko – Endre Adyn runoja suomeksi*, with several translators, from 1978 (SKS).

Table 1. The poems selected from Endre Ady and their translations.

The Poem	Translations							
	<i>Finnish</i>	<i>English</i>	<i>German</i>	<i>Czech</i>	<i>Portuguese</i>	<i>Slovak</i>	<i>Dutch</i>	<i>Romanian</i>
<i>Góg és Magóg fia vagyok én...</i>	x	x	x		x	x		
<i>Párizs, az én Bakonyom</i>			x			x		
<i>A hortobágy poétája</i>	x	x	x (2)	x	x		x	x

4 THE POEMS

4.1 THE POEMS AND THEIR RAW TRANSLATIONS

In the following there is a list of the poems and their raw translations made by the author of this theses. The allusive nouns and phrases and their equivalents in the translation are marked in bold.

4.1.1 Góg es Magóg fia vagyok én

Góg és Magóg fia vagyok én

Góg és Magóg fia vagyok én,
Hiába döngetek kaput, falat
S mégis megkérdeztem tőletek:
Szabad-e sírni a Kárpátok alatt?

Verecke híres útján jöttem én,
Fülemben még **ősmagyar dal** rivall,
Szabad-e **Dévénynél** betöröm
Új időknél új dalaival?

Fülemben forró ólmot öntsetek,
Legyek az új, az énekes **Vazul,**
Ne halljam az élet új dalait,
Tiporjatok reám durván, gazul.

De addig sírva, kínban, mit se várva
Mégis csak száll új szárnyakon a dal,
S ha elátkozza százszor **Pusztaszer,**
Mégis győztes, mégis új és magyar.

I am the son of Gog and Magog

I am the son of **Gog and Magog**
in vain I bang doors, walls
And yet asked from you this:
Is it allowed to cry under the Carpathians?

Along the **famous road of Verecke** I came,
Still in my ears **the ancient Hungarian song echoes,**
Is it allowed for me at **Dévény** to break through
with the new songs of the new times?

Pour molten lead in my ears,
Let me be the new, singer **Vazul,**
Let me not hear the new songs of life,
Stomp me down in a cruel, evil way.

but until then crying, in pain, expecting nothing
Still the song rises on new wings,
and even if **Pusztaszer** should curse me a hundred times,
It will still be triumphant, still new and Hungarian

Example 1. *Góg és Magóg fia vagyok én* and its raw translation.

It is at once visible that there are several allusions in the poem. Starting with the title “I am the son Gog and Magog” the poem is full of allusions that bear connotations in the direction of both Christian and Hungarian cultures and mythologies. To understand the poem in its original context and to understand the message of the poet correctly one needs to be aware of both, as the Biblical and historical elements were often intertwined in the national historical mythology that reigned, or was at least known to everyone, at the beginning of the 20th century in Hungary.

According to the Sulinet-site (Sulinet: *Góg és Magóg fia vagyok én...*), which is a site maintained by department of Hungarian literary history of the ELTE-university of Budapest, the most important allusions in the poem are: *Gog and Magog*, *Verecke*, *Dévény*, *Vazul* and *Pusztaszer*. As this list is made mainly from a Hungarian perspective, the author has added to these the expressions *ősmagyar dal* (*ancient Hungarian song*), an expression referring to the ancient Hungarians (known as Magyars, the Hungarian's own ethnonym) and the lines *hiába döngetek kaput, falat* (*in vain I bang doors, walls*) and *fülembe forró ólmot öntsetek* (*pour molten lead in my ears*), as these clearly refer to historical events or associations.

These allusions can be classified according to Leppihalmi (1997: 10–11) into three main groups:

a) The PN or proper-name allusions, further classified into two categories:

a. personal names: *Gog and Magog; Vazul*

b. place-names: *Verecke; Dévény; Pusztaszer*

b) The KP or key-phrase allusions:

- *ancient Hungarian song; in vain I bang doors, walls; pour molten lead in my ears*

The selected allusions may be explained as follows:

Of the PN allusions, *Gog and Magog* refers to the people of (or led by) *Gog and Magog*. In biblical times they were considered identical with the northern pagan trying to conquer Israel but since then they have been associated with various people threatening Israel or Christian countries, like Scythians in the 1st Century, the Huns in the 5th and 6th Centuries and finally also the Magyars (Hungarians) in the 10th Century, as they made their way to Europe from the Central Asian steppes. (Encyclopaedia Britannica: *Gog*). *Ady* had already referred to *Gog and Magog* earlier in his writings. Furthermore, in the medieval Hungarian tradition the people of *Gog and Magog* were referred to as the ancestors of the Hungarians (Sulinet: *Góg és Magóg fia vagyok én...*).

The other PN refers to the only historically known person in the poem, *Vazul* (997–1031/32), a Grand Prince of Hungary who rebelled against the newly elected king *Stephen I of Hungary* (975–1038) and the adoption the Christian faith (with the help of the

German Emperor). An uprising started by him was suppressed and he was harshly punished by being blinded and by having molten lead poured into his ears- another allusion highlighted in the poem. (Sulinet: *Góg és Magóg fia vagyok én...*)

The Sulinet site explains also some of the geographical allusions in the text (Sulinet: *Gog és Magóg fia vagyok én...*). The first geographic PN allusion, Verecke, is a location in historical Hungary (now in Ukraine) – a pass through which the main troops of the Magyars were believed to have entered the Carpathian Basin. As for the second place-name allusion, Dévény, it is a place near Bratislava, Slovakia, that marked as the Western border of the new Hungarian kingdom and could thus be seen as the borderline between Hungary and the Western world. It was a symbolic gateway to Hungary – for both the western troops and the western influence (such as the Christian faith). As Kiliánová states in her article (2006: 366–377), Dévény was celebrated in grand scale in 1896, when a Millennium-year was held in Hungary in honor of the Hungarian conquest of the Carpathian Basin, and a monument was erected on the mountain.

The last of the place-name allusions is Pusztaszer. According to Zombori (Zombori 1982, n.p.), a unknown 12th century historian, called Anonymus in Hungarian historiography, authenticated Pusztaszer as the place where the first “national assembly” of the Magyars was held in 896 AD. As Zombori writes, this conception remained in the Hungarian conscience and is still held to be true by some, though there is not much historical evidence for this meeting. According to Sulinet (Sulinet: *Gog és Magóg fia vagyok én...*), for Ady the place was also a symbol of Hungarian (elite’s) backwardness.

The other allusions can be classified as KPs or key-phrase allusions. The phrases *ancient Hungarian song*, *in vain I bang doors, walls* and *pour molten lead in my ears* were selected as they refer to historical nations or events, familiar to many Hungarians but hardly to foreigners. The ancient Hungarian song and the act of pouring lead into (rebellious Prince Vazul’s) ears have already been explained above. The banging of doors is undoubtedly a historical allusion but can have many meanings. According to Encyclopaedia Britannica (Gog) it can refer to an ancient legend, in which the people of Gog and Magog were imprisoned by Alexander the Great behind a great wall and a gate (Gates of Alexander) and were to be kept there – that is, outside the civilized world – till the end of times. According to Sulinet and Hungarian Catholic Encyclopaedia (Sulinet:

Gog és Magóg fia vagyok én...; Magyar Katolikus Lexikon: Botond-monda), the banging of doors may also be a reference to a Hungarian 10th Century war hero, Botond, who banged the door of Constantinople when the Hungarians besieged the city, symbolizing both the pagan Hungarian virtue as well as the Hungarians as outsiders in the Western and Christian world.

4.1.2 Párizs az én Bakonyom

Párizs, az én Bakonyom

Megállok lihegve: Páris, Páris,
Ember-sűrűs, gigászi vadon.
Pandúr-hada a szájas Dunának
Vághat utánam:
Vár a Szajna s elrejt a Bakony.

Nagy az én bűnöm: a lelkem.
Bűnöm, hogy messzelátok és merek,
Hitszegő vagyok **Álmos fajából**
S máglyára vinne
Egy Irán-szagú, szittyá sereg.

Jöhetnek: Páris szivén fekszem,
Rejtve, kábultan és szabadon.
Hunnia új szegénylegényét
Őrzi nevetve
S beszórja virággal a Bakony.

Itt halok meg, nem a Dunánál.
Szemem nem zárják le csúf kezek;
Hív majd a Szajna s egy csöndes éjen
Valami nagy-nagy,
Bús semmiségbe beleveszek.

Vihar sikonghat, haraszt zörrenhet,
Tisza kiönthet magyar sikon:
Engem borít erdők erdője
S halottan is rejt
Hű Bakony-erdőm, nagy Párisom.

Paris, my Bakony

I stop, panting: Paris, Paris
foliage of people, gigantic wild.
An army of pandurs from the land of the chattering
Danube
can ride after me:
Seine waits me and Bakony will hide me.

My sin is great: my soul.
It is my sin that I see far and I dare.
I am a traitor **from the race of Álmos**
And me to the pyre would take
an Iran-smelling, Scythian host

They can come: I am in the heart of Paris
Hiding, intoxicated and free
the new poor fellow of Hunnia
is hidden laughing
and decorated with flowers by the Bakony

I am going to die here, not by the Danube
My eyes will not be shut by the ugly hands; Seine
calls and one silent night
something big-big
I am going to throw myself into sad nothing

The storm may cry, the foliage may gasp. Tisza
may flood on the Hungarian plains:
I will be covered by the forest of the forests and
even dead will hide me
my loyal Bakony forest, my huge Paris

Example 2. *Párizs az ,én Bakonyom* and its raw translation.

While the previous poem – *Góg és Magóg fia vagyok én* – was rich in more ancient Christian and historical allusions, this poem takes the reader a bit closer to the actual

world of Ady. Also here are many hints in the direction of the Hungarian origin-myths but the main theme is more contemporary in style.

The allusions in the poem can be classified according to Leppihalmi (1997: 10–11) into several groups:

a) The PN or proper-name allusions, further classified into two categories:

- a. personal names: *Álmos*
- b. place-names: *Bakony, Hunnia*
- c. ethnonyms: *szittyá*

b) The KP or key-phrase allusions:

- *from the family of Álmos; an Iran-smelling, Scythian host; (An army of) pandurs; the new outlaw of Hunnia*

Though not spoken out explicitly at the beginning, it is evident that the poet identifies himself with the Hungarian famous outlaws, robbers and footpads, of the 19th century, who opposed the law and the authority of the Austrian empire. According to the Hungarian Explanatory Dictionary *Magyar értelmező szótár* (MNESZ: *betyár, szegénylegény, bujdosó*) these outlaws were known by several names, among others *betyár* (a common name of these the outlaws in the 19th century, of Ottoman Turkish origin, meaning originally ‘young man’) *bujdosó* (mostly referring to the kuruc-fighters of the 18th century but also used in the 19th century, meaning originally just ‘someone who hides’) or *szegénylegény* (actually ‘poor young man’). As outlaws they used to live on the great Eastern steppes among the shepherds and herdsmen or in the vast and mountainous forests areas in the West or North of the country – like here the Transdanubian Bakony forest – hiding from the unofficial police forces searching for them. These police forces were most usually a troop of imperial gendarmes (in Hungarian *zsandár* or later *csendőr*) or county *pandurs* (MNESZ: *zsandár, csendőr, pandúr*). These were both semi-military armed units responsible for keeping the peace in the countryside and, if necessary, also hunt down criminals and bring them to justice.

So, already in the beginning of the poem we see that Paris is compared to a hideaway for an outlaw who hides among its masses of people like an outlaw hides in the vast forest from the pandurs hunting for him. He is guilty of “seeing far” and “being daring”, for which he is labelled an outlaw or “The new outlaw of Hunnia”. According to the Hungarian Ethnological lexicon *Magyar néprajzi lexicon* (MNL: hunok) Hunnia is here a reference to Hungary, as it was the region from which the Huns attacked Europe and as the Hungarians coming into Europe were also originally identified as descendants of the Huns. A quite similar allusion is the KP “Iran-smelling, Scythian host”, as the Scythians were in the times of Ady (MNESZ: szittya) used as a reference to the Eastern tribes of the steppes and also to the Hungarians, who saw the steppes as their ancient home. The ethnonym is thus not used as an exact ethnographic term but as a general epithet of all the people and Hungarians who see themselves as originally part of the Eastern nomads.

In the description of “seeing far” there is a reference to the semi-mythological person mentioned in the following line, Álmos (his name meaning ‘sleepy’ and perhaps connected with the shamanistic tradition or seeing the future in sleep). According to the Hungarian Ethnological lexicon *Magyar néprajzi lexicon* (MNL: Álmos) the historical tradition of the Hungarians, or the actual Magyar tribes coming into the Carpathian basin from the East, Álmos was the leader of the tribes who under the attack of another steppe tribe, the Pechenegs led the Magyars into their new homeland. Álmos was not allowed to enter the new land but was ritually killed on the border, as he was seen responsible for the attack of the Pechenegs. So, as Ady sees himself as a direct descendant of Álmos and partially identifies himself with this pre-Hungarian king and prophetic leader, he emphasizes, why he as traitor in the eyes of the modern compatriots can not be tolerated in Hungary, though being a prophet and a visionary. An “Iran-smelling, Scythian host” would “take him to the pyre”, if he were to be caught, murdering him ritually like Álmos was murdered in the ancient times. (MNL: Álmos)

4.1.3 A Hortobágy poétája

A Hortobágy poétája

Kúnfajta, nagy szemű legény volt,
Kínzottja sok-sok méla vágynak,
Csordát őrzött és nekivágott
A híres magyar Hortobágynak.

Alkonyatok és délibábok
Megfogták százszor is a lelkét,
De ha virág nőtt a szívében,
A csorda-népek lelegelték.

Ezerszer gondolt csodaszépet,
Gondolt halálra, borra, nőre,
Minden más táján a világnak
Szent dalnok lett volna belőle.

De ha a piszkos, gatyás, bamba
Társakra s a csordára nézett,
Eltemette rögtön a nótát:
Káromkodott vagy füttyörészett.

The poet of **Hortobágy**

A cuman-like youth with big eyes he was,
tortured by many gloomy desires,
He guarded his herd and set off
for the famous Hungarian Hortobágy.

Sunsets and mirages
captured his soul a hundred times,
but if a flower grew in his heart,
it was grazed by the **cattle herd(-like) people**.

Once he imagined something extremely beautiful,
He thought on death, wine, women
In any other country of the world
he would have become a saint troubadour.

but looking at his dirty, simple companions,
clad in peasant trousers, and his herd.
He buried the song at once;
swore or whistled.

Example 3. *A Hortobágy poétája* and its raw translation.

The last of the poems has much less allusions but they are interesting in this context as they are connected very closely to places and ethnicities that are specifically Hungarian in nature: the most famous region of the Hungarian Pusta-area Hortobágy and the ethnic minority of Cumans. The allusions can be classified according to Leppihalmi (1997: 10–11) into three main groups:

- a) The PN or proper-name allusions, further classified into two categories:
 - a. ethnonyms: *Cuman*
 - b. place-names: *Hortobágy*
- b) The KP or key-phrase allusions:
 - *cattle herd-like people*

Hortobágy, which is a vast steppe area in the heartland of Eastern Central Hungary, has since the 18th century become with its hordes of cattle and herdsmen a symbol of the Hungarian steppes and the original natively Hungarian nomadic way of life. On the site of the Hortobágy National Park (hnp: Hortobágy) it is depicted as “our national landscape, which has had great effect on our art and poetry since the 18th century” and there is actually a huge tradition of, for instance, steppe-paintings and novels depicting life and landscapes on Hortobágy in Hungary from the 1830’s till our days.

As to the Cumans, according to the Encyclopedia Britannica (EB: the Cumans) the Cumans (in Hungarian ‘kunok’) used to be a Turkic tribe living originally in Central Asia as the Western tribe of the Kipchak confederation in the area of nowadays Kazakhstan. They were expelled from their country by the invading Mongols and sought asylum in Hungary in 1237. During the Mongol raids in Hungary they were once even expelled from the country but were finally allowed to settle in Hungary under Bela IV. According to the Encyclopedia Britannica they had, as a considerable military force, influence in the politics in Hungary and they remained a separate ethnicity for centuries. They were heavily decimated by the Ottoman forces during the Turkish occupation of Hungary and were finally assimilated linguistically, though maintaining a somewhat separate identity in their core regions in Central and Eastern Hungary. In the poem the Cuman identity exemplifies the different and Eastern but also genuinely premodern and Hungarian nature of the steppe area.

The KP “cattle herd-like” is an allusion that can possibly be understood also without any cultural knowledge, as it refers to mass-people as a herd of cattle but the translator must also be aware of the fact that Hungarian has a special liking for using such expressions as negative attribute of people. Ady used the form “csordanép” but also a term like “birkanép” (‘sheep-like people’) is very common and refers to people as someone who let everything happen to them, follow the leader blindly and can not think individually. The term has a very political undertone – also in Ady’s text – which makes it much more difficult to translate than it seems.

4.2 THE TRANSLATORS

The translations have been gathered mainly through internet and therefore it has not been easy to seek information on the persons, work and background of the translators. In the following the translators will be presented shortly according to the language into which they have translated. The information on the translators has been obtained from the translator-presentations attached to the translations on *the Magyarul Babelben* site, for the Finnish translators from the introductions of the anthologies.

Romanian

Ernő Csata (1952–) is a Hungarian-speaking Romanian poet and translator, who has translated poems from Hungarian into Romanian and also Italian. He is most probably (name) a native speaker of Hungarian.

Slovakian

Ján Smrek (1898–1982) was a Slovakian Writer and Publisher. Beside Endre Ady, he has also published poems by Sándor Petőfi and József Attila. Born in 1898 in the area of the Hungarian Kingdom of the Austrian-Hungarian Empire, he probably learned Hungarian in the school, if not even earlier, as there are many Hungarians living in the area of present-day Slovakia.

Czech

Kamil Bednař (1912–1972) was a Czech poet, translator, prose writer, dramatist and publishing house editor. He has translated poems of Ady, József Attila, János Arany and Miklós Radnóti. Born in the Austrian-Hungarian Empire he may have had close connections with the Hungarian language through studies or relatives.

German

Franz Fühmann (1922–1984) was a writer from Eastern Germany. He wrote short stories, essays, screenplays and children's books but was also active as a translator. He was born in Czechoslovakia, went to school in Austria and Bohemia.

Heinz Kahlau (1931–2012) was a Bertolt Brecht student and follower from East Germany. He was a poet, writer, playwright and film manuscript writer – later also a dissident in the socialist state.

Wilhelm Droste (1953 –) is a German writer who lives in Budapest and is married to the Hungarian film-maker Ildikó Enyédi. As a translator he has specialized in the poetry of the Fin de siècle and Endre Ady. He is the lector of German at the ELTE-university in Budapest (site of the ELTE university).

English

Adam Makkai (1935–) is a Hungarian-born Professor of English and Linguistics, University of Illinois at Chicago & Exec. Director and Director of Publications (Chair of the Board) Emeritus (1974-1995).

Dutch

Ankie Peypers (1928–2008) was a well-known Dutch poet and journalist and also a prolific translator from several languages.

Finnish

Tuomo Lahdelma is Professor of Hungarology and Literature at the University of Jyväskylä. He has been an active translator of Hungarian poems since the 1980's.

Sole Kallioniemi (1909-1995) was a Finnish pianist (mother of the Finnish cellist Károly Garam), who had a Hungarian spouse and who translated some poems and musical plays from Hungarian into Finnish.

Portuguese

Ernesto Rodrigues (1956–) is a poet, writer, critic and essayist, also professor of Literature at the University of Lisbon. He has worked as a lector of Portuguese at the ELTE-university at Budapest. He has translated Hungarian poetry, novels and short stories.

4.3 THE TRANSLATIONS OF THE POEMS

Here are all the translations used in this study. The allusions will be analysed in the following, contrasting them with each other allusion by allusion and by classifying the allusions according to the model presented in the theoretical part of the study.

4.3.1 Góg és Magóg fia vagyok én

<p><i>I am the son of Gog and Magog</i> <i>(raw translation by the author of this theses)</i></p>	<p><i>Goga a Magoga som ja syn</i> <i>(Slovak, Jan Smrek)</i></p>	<p><i>Ich bin ein Sohn von Gog und Magog</i> <i>(German, Heinz Kahlau)</i></p>
<p><i>I am the son of Gog and Magog in vain I bang doors, walls</i> <i>And yet asked from you this: Is it allowed to cry under the Carpathians?</i></p> <p><i>Along the famous road of Verecke I came,</i> <i>Still in my ears the ancient Hungarian song echoes,</i> <i>Is it allowed for me at Dévény to break through with the new songs of the new times?</i></p> <p><i>Pour molten lead in my ears,</i> <i>Let me be the new, singer Vazul,</i> <i>Let me not hear the new songs of life,</i> <i>Stomp me down in a cruel, evil way.</i></p> <p><i>but until then crying, in pain, expecting nothing</i> <i>Still the song rises on new wings, and even if Pusztaszer should curse me a hundred times,</i> <i>It will still be triumphant, still new and Hungarian</i></p>	<p><i>Goga a Magoga som ja syn, daromné búšim ja na múry, brány</i> <i>a predsa spýtal som sa vás: Slobodno zaplakať pod Karpatami?</i></p> <p><i>Verecky chýrnou cestou prišiel ja,</i> <i>ešte ryk pramaďarských čujem spevov,</i> <i>môžem dnes vtrhnúť pri Devíne s novými spevmi nových dejov?</i></p> <p><i>V uši mi vriace lejte olovo, nech nový Vazul som, spevavý Vazul,</i> <i>nech žítia nové spevy nečujem,</i> <i>šliapte ma, vtnite do mňa podlý pazúr.</i></p> <p><i>No dotiaľ predsa len na krídlach nových</i> <i>pieseň sa rozlieta a v muke lká,</i> <i>a bárs by sto ráz klial jej Pusztaszer,</i> <i>vítazná, nová je a maďarská.</i></p>	<p><i>Ich bin ein Sohn von Gog und Magog, klopfe –</i> <i>O Tore, Mauern!</i> – überall vergeblich an <i>Und frage euch, und frage euch dennoch, ob man Wohl unter den Karpaten weinen kann.</i></p> <p><i>Vom Osten bin ich den berühmten Weg gekommen,</i> <i>Die Lieder Ungarns</i> schallten mir ins Ohr. <i>Ich frag: Brech ich von Dévény her, vom Westen,</i> <i>Mit neuen Liedern neuer Zeit hervor?</i> <i>Bin ich aus Árpáds Haus ein neuer Sänger,</i></p> <p><i>Gießt mir die Ohren zu mit heißem Blei,</i> <i>Daß ich nicht hör des Lebens neue Lieder,</i> <i>Schlagt mich zusammen, tretet mich zu Brei.</i></p> <p><i>Und quält' sich dieses Lied auch, nichts erwartend,</i> <i>Auf einer Schwinge fliegt's, der keine andre glich.</i> <i>Und wenn's die Gestrigen auch tausendmal verfluchen,</i> <i>Ist es doch sieghaft, neu und ungarisch.</i></p>

Example 4.1. Góg és Magóg fia vagyok én and its translations into Slovak and German.

<p><i>I am the son of King Gog of Magog</i> (English, Adam Makkai)</p>	<p><i>Eu sou filho de Gog e Magog</i> (Portuguese , Ernesto Rodrigues)</p>	<p><i>Gogin ja Magogin...</i> (Finnish, Tuomo Lahdelma)</p>
<p><i>I am the son of King Gog of Magog,</i> <i>I'm banging doors and walls to no avail -</i> <i>yet I must ask this question as prologue:</i> <i>may I weep in the grim Carpathian vale?</i></p> <p><i>I came along Verecke's famous path,</i> <i>old Magyar tunes still tear into my chest -</i> <i>will it arouse your Lordships' righteous wrath</i> <i>as I burst in with new songs from the West?'</i></p> <p><i>Pour in my ears your molten liquid lead,</i> <i>let me become the new Vazul of songs -</i> <i>let me not hear the new songs you have bred:</i> <i>Come, tread me down in furious, evil throngs!</i></p> <p><i>but to the end, tortured, expecting nothing,</i> <i>the song keeps soaring on its new-found wings:</i> <i>even if cursed by a hundred Founding Fathers -</i> <i>triumphant, new, Magyar, and true it rings.</i></p>	<p><i>Eu sou filho de Gog e Magog,</i> <i>contra portas e muros em vão bato,</i> <i>sem deixar de vos perguntar:</i> <i>pode-se chorar abaixo dos Carpatos?</i></p> <p><i>Vim p'lo célebre caminho de Verecke,</i> <i>soa-me inda aos ouvidos velho canto húngaro;</i> <i>posso irromper de junto a Dévény</i> <i>com cantos novos de tempos novos?</i></p> <p><i>Chumbo vertam nos ouvidos fervente,</i> <i>eu serei o novo cantor Vazul;</i> <i>não oiça da vida os cantos novos,</i> <i>pisem-me rude e cobardemente.</i></p> <p><i>Mas, até lá, chorando entre penas,</i> <i>nada esperando, em novas asas voa o canto;</i> <i>e quando Pusztaszer maldiz cem vezes,</i> <i>é inda vencedor, e novo, e húngaro.</i></p>	<p><i>Gogin ja Magogin</i> verta olen. <i>Turhaan ryskytän portteja,</i> <i>vaan</i> <i>silti kysyn: joko vaikertaa karpaattein juurella saan?</i></p> <p><i>Korviini vihloi muinaislaulu,</i> <i>kun saavu in Vereckin kuululla tiellä.</i> <i>Saanko murtaa Dévényin luona</i> <i>ja parauttaa uuden lauluni siellä?</i></p> <p><i>Olen uusi ja laulava Vazul:</i> <i>Korvani piellä polttakaa!</i> <i>Minut armotta maahan tallatkaa,</i> <i>etten uutta laulua kuulla saa!</i></p> <p><i>Mutta siihen saakka voiinkin, parun,</i> <i>uusi aika kuitenkin koittaa.</i> <i>On lauluni uusi, unkarilainen,</i> <i>se kirotaan, mutta se voittaa.</i></p>

Example 4.2. *Góg és Magóg fia vagyok én* and its translations into English, Portuguese and Finnish.

4.3.2 Párizs, az én Bakonyom

<i>Paris, my Bakony</i> <i>(raw translation by the author of this theses)</i>	<i>Paríž, môj Bakoň</i> <i>(Slovak, Ján Smrek)</i>	<i>Paris, mein Bakonywald</i> <i>(German, Wilhelm Droste)</i>
<p><i>I stop, panting: Paris, Paris poliage of people, gigantic wild. An army of pandurs from the land of the chattering Danube can ride after me: Seine waits me and Bakony will hide me.</i></p> <p><i>My sin is great: my soul. It is my sin that I see far and I dare. I am a traitor from the race of Álmos And me to the pyre would take an Iran-smelling, Scythian host</i></p> <p><i>They can some: I am in the heart of Paris Hiding, intoxicated and free the new poor fellow of Hunnia is hidden laughing and decorated with flowers by the Bakony</i></p> <p><i>I am going to die here, not by the Danube My eyes will not be shut by the ugly hands; Seine calls and one silent night something big-big I am going to throw myself into sad nothing</i></p> <p><i>The storm may cry, the foliage may gasp. Tisza may flood on the Hungarian plains: I will be covered by the forest of the forests and even dead will hide me my loyal Bakony forest, my huge Paris</i></p>	<p><i>Zastanem dychčiac: Paríž, Paríž, ľudská húst', les, čo obrovský je. Nech pandúrsky voj od Dunaja cvála sem za mnou: Seine ma čaká, Bakoň skryje.</i></p> <p><i>Veľký je hriech môj: moja duša. Že vidím vpred a nedbám sily. Zradil som plemä Álmošovo a stepné voje, iránske, by ma upálili.</i></p> <p><i>Môžu prísť: na Paríža hrudi spočívam, omámený, voľne. Hôrneho chlapca z Hunnie tu so smiechom skrýva Bakoň pod svoje kvety hôrne.</i></p> <p><i>Tu umriem a nie pri Dunaji. Mrzkí mi nezatlačia oči. Na Seiny hlas ja v dáku veľkú ničotu smutnú zapadnem v jednej tichej noci.</i></p> <p><i>Že vrieska víchor a ty, Tisa, ponad pláň maďarskú sa vališ, to nič je: mňa aj mŕtveho snád' skrýva les lesov, verný môj Bakoň, veľký Paríž.</i></p>	<p><i>Atemlos bleibe ich stehn: Paris, Du menschendichte, große Wildnis. Gendarmen der unverschämten Donau Mögen mir folgen, Es wartet die Seine, schützt der Bakony.</i></p> <p><i>Groß ist mein Vergehen: die Seele. Sünde der Mut und Sünde der Weitblick, Abtrünnig bin ich vom Stamme Álmos, Verbrennen will mich Ein iranisch duftendes Skythen- pack. Sei's drum: Ich liege Paris am Herzen, Sicher, geborgen, berauscht und frei, Ungarns neuen Freiheitsparti- san Beschützt mit Lächeln Und blumensträuend der Bakonywald.</i></p> <p><i>Hier sterbe ich, nicht an der Do- nau. Zarte Hände schließen meine Augen, In friedlicher Nacht ruft mich die Seine, Und läß mich tauchen In ein großes und trauriges Nichts.</i></p> <p><i>Sturmwind soll toben, Herbst- laub rascheln, Die Theiß das Tiefland über- schwemmen, Mich schützt der große Wald der Wälder Noch bis in den Tod, Treuer Bakony, das große Paris.</i></p>

Example 5. Párizs, az én Bakonyom and its translations into Slovak and German.

4.3.3 A Hortobágy poétája

<p><i>The poet of Hortobágy</i></p> <p>(raw translation by the author of this theses)</p>	<p><i>Poetul de Hortobágy</i></p> <p>(Romanian, Ernő Csata)</p>	<p><i>Básnik Hortobádě</i></p> <p>(Czech, Kamil Bednař)</p>
<p><i>A cuman-like youth with big eyes he was, tortured by many gloomy desires, He guarded his herd and set off for the famous Hungarian Hortobágy.</i></p> <p><i>Sunsets and mirages captured his soul a hundred times, but if a flower grew in his heart, it was grazed by the cattle herd-like people.</i></p> <p><i>Once he imagined something extremely beautiful, He thought on death, wine, women In any other country of the world he would have become a saint troubadour.</i></p> <p><i>but looking at his dirty, simple companions, clad in peasant trousers, and his herd. He buried the song at once; swore or whistled.</i></p>	<p><i>June cuman, cu ochi mari, Chinuit de dor înnegurat, Turme a păzit și a pornit</i> <i>La vestitul Hortobágy ungar.</i></p> <p><i>Amurguri, fata morgana Sufletul îi fermecau, Când flori iviră-n inimă, Muțimi-turme le mâncau.</i></p> <p><i>Deseori gândi la frumos, Gândi la moarte, vin, fată, În orice colț al lumii, Bard sfânt putea să iasă.</i></p> <p><i>Când în jur a privit amici murdari, blegi și în zdrență, L-a îngropat repede cântul: Înjură ori fluieră.</i></p>	<p><i>Byl Kumán, velkooký chlapík,</i> <i>znal trýzeň němých tužeb mládí,</i> <i>své stádo pásł, a tak táhl slavnou maďarskou Hortobádí.</i></p> <p><i>Soumraků, fatamorgán kouzlo stokrát mu vroucně žasnout dalo,</i> <i>však když mu srdce porozkvetlo,</i> <i>lidské stádo</i> je ohryzalo.</p> <p><i>Tisíckrát opájel se krásou, myslíval na smrt, víno, ženy. Kdekoli v jiném koutě světa byl by z něho bard všemi ctěný.</i></p> <p><i>On vídal však jen druhy v gatích,</i> <i>šhínové, tupé, u stád v pustě,</i> <i>a hned svou píseň pochovával –</i> <i>klel či hvízdal si bohapustě.</i></p>

Example 6.1. A Hortobágy poétája and its translations into Romanian and Czech.

<p>Der dichter der Heide Hortobágy (German, Franz Fühmann)</p>	<p>Dichter der Hortobágy (German, Wilhelm Droste)</p>	<p>De dichter van de Hortobágy (Dutch, Ankie Peypers)</p>
<p><i>Großäugig; vom Kumanenschlag, gequält von Traummelancholien, Trieb er sein Vieh, nach der berühmten Heide von Hortobágy zu ziehen.</i></p> <p><i>Entrückt sah er wohl hundertmal Das Abendrot ins Dunkel gleiten, Doch wenn sein Herz erglüht war, kam ein Kuh-Volk, es schmatzend abzuweiden.</i></p> <p><i>Verzückt dacht er wohl tausendmal Tod, Wein und Fraun in edlen Worten. Ein heilger Sänger wäre er In jedem andren Land geworden.</i></p> <p><i>Doch da im Dreck er Kuh und Knechte Hintrotten sah mit blödem Sinn, Begrub er seine Lieder, fluchte Oder er pfiß nur vor sich hin.</i></p>	<p><i>Kumanenkind mit großen Augen von Gier gequält, Melancholie, macht er sich auf als Herdenhüter ins Pusztaland zum Hirtenvieh.</i></p> <p><i>In Dämmerungen und Visionen hundertfach gespürt, erspäht, was immer aber wuchs in ihm, sein Hordenvolk hat es gemäht.</i></p> <p><i>Gedacht hat er ganz wunderbar an Tod, an Wein, an tausend Frauen, überall sonst auf dieser Welt ließen sich Lieder daraus bauen.</i></p> <p><i>Doch sah er dann auf die Kumpanen, auf blöde, dreckige, verruchte, begrub er schnell die Melodie, pfiß vor sich hin oder er fluchte.</i></p>	<p><i>Een knaap met grote Mongolenogen gekweld door weemoedig verlangen hoedde zijn kudde en begaf zich naar de beroemde Hortobágy.</i></p> <p><i>Steeds weer was zijn ziel ingesponnen door schemerlevels, spiegelingen. Maar de onthuikende bloem in hem wer vertrapt door de mensenhorde.</i></p> <p><i>Denkend aan de dood, wijn, vrouwen vond hij flonkerend schone beelden. In andere delen van de wereld was hij een groot zanger geworden.</i></p> <p><i>Maar hier werd steeds zijn blik gevangen door grazend vee, morsige herders. Dan liet hij zijn gezang verstommen en vloekte hij of floot voor zich heen.</i></p>

Example 6.2. A Hortobágy poétája and its translations into German (2) and Dutch.

<p>O poeta Hortobágy</p> <p>(Portuguese, Ernesto Rodrigues)</p>	<p>Hortobágyin runoilija</p> <p>(Finnish, Sole Kallioniemi)</p>
<p><i>Era um rapaz de olhos grandes, sangue cumano, ferido de tristes quereres; a manada guardava e corria através do célebre Hortobágy húngaro.</i></p> <p><i>Crepúsculos e miragens cem vezes a alma lhe tomaram; se uma flor, porém, no coração lhe crescia, nele pastava manada de povos.</i></p> <p><i>Mil vezes pensou em maravilhas, pensou na morte, em vinho, mulheres; em qualquer outro sítio do mundo teriam feito dele cantor sacro.</i></p> <p><i>Mas se olhava os companheiros, sujos, tolos, calças largas, e a manada, logo enterrava sua canção: e praguejava ou assobiava.</i></p>	<p><i>Suurisilmä kumaanipoika, kiusattu haavein haikein, monin, laumaa valvoi ja kulki kauas kuulua pustaa Hortobágyin.</i></p> <p><i>Iltaruskot ja kangastukset alati sielunsa lumosivat, vaan sydämessään jos kukka versoi, laitumen laumat sen tallasivat.</i></p> <p><i>Tuhannet haaveksi ihanuudet, muisti kuolmeaa, viiniä, naista, muilla kaikilla maailman kulmilla tullut ois hänestä pyhä laulaja.</i></p> <p><i>Mutta kun nuhrupöksyisiä, tylsiä, kumppaneitaan, laumaa vilkaisi, sammui säkeensä syntyessään: kirosi taikka vihelteli.</i></p>

Example 6.3. *A Hortobágy poétája* and its translations into Portuguese and Finnish.

5 ANALYSIS OF THE TRANSLATIONS

5.1 A MODEL FOR THE ANALYSIS OF THE TRANSLATIONS OF ALLUSIONS IN THE POEMS.

In my study I am evaluating three assumptions – the priority of culture, the priority of function and the priority of form - in connection with the translations of the allusions. These can also be understood as hypotheses directing the overall approach in the study. In practice this will mean the analysis of the translations (already demonstrated in the theoretical section) in which the three assumptions are combined in order to make an analysis of the nature and goals of the translations, based on the way the allusions are translated (direct or modified translations), on the aesthetic features of the translations (rhyming) and on the overall analysis (on the basis of the two former) of the translation as a text (a poem or not a poem). This analysis is then later compared with more assumptions concerning the geographical and cultural/historical distance between the languages and the role of the translator's linguistic and professional background in order to get an overall view of the factors affecting the translation of cultural and historical allusions in poems and perhaps also to show the central role of this kind of expressions for both the strategical work of the translator and the way translations of poems can be analysed as texts.

In this section, the primary analysis of each translation will be represented in a table divided into columns (see below), showing both the textual elements to be analyzed as well as the results of the preliminary analysis. The translations will then be classified according to their type and an overall ratio of unaltered elements is calculated. This ration is compared to the poetic nature of the translation and in the last box an overall strategy is estimated for each poem. By this I am hoping to achieve an analysis which takes into consideration features connected both with the content and the form of the source text and thus creates a more multidimensional perspective on the problems of translating cultural-historical allusions in poems. This will be done in the following order:

Original allusion	raw translation	Translation	type of translation	poetic elements (rhyming, rhythm)	Degree of alterations (% unaltered)	overall strategy (= poem/document)
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The analysis in the tables follow the categories by Pusztai-Varga (see chapter 2.3.). The analysis is concentrated on two aspects: first, the degree of alterations made to the allusions and, second, the maintenance of poem's original rhythm and rhyme.

The degree of alterations is determined by the percentual degree of unaltered and altered allusions according to a three-level-classification: unaltered – partially altered – significantly altered, in which “unaltered” means that majority of the translations are left unaltered, “partially altered” means that the degree of alterations is 50 % at its maximum and “significantly altered” points to a level, where over 50 % of the translations have alterations in them.

Table 2.1. Scales (degree of alterations) by poem: *Gog és Magog fia vagyok én...*

allusions: unaltered	partially altered	significantly altered
75-100 % unaltered	62,5 - 50% unaltered	0- 37,5 % unaltered

Table 2.2. Scales (degree of alterations) by poem: *Párizs, az én Bakonyom*

allusions: unaltered	partially altered	significantly altered
83,33-100 % unaltered	66,67 - 50% unaltered	0- 33,33 % unaltered

Table 2.3. Scales (degree of alterations) by poem: *A Hortobágy poétája*

allusions: unaltered	partially altered	significantly altered
75-100 % unaltered	25- 50% unaltered	0- 25 % unaltered

The maintenance of poem's original poetic elements is determined by the willingness of the translator to follow the original verse-rhythm and rhyme of the poem. In Ady's poems the second and the fourth line tend to rhyme and this is taken as the main point of departure, along with the verse length in the translation (four lines per verse).

The overall strategy is achieved by taking together degree of alterations and the maintenance of poem's original poetic elements, resulting in an analysis of the text type of the source text. The two main categories in this are expressive vs. informative text, that is, is the target text to be considered as a poem or as a document of a poem.

5.2 THE TRANSLATIONS AND THEIR ANALYSIS BASED ON THE NUMBER OF ALTERATIONS AND POETIC ELEMENTS IN THE TEXT

In the following tables will be shown the analysis of the translations (poem per poem and translation per language). In the first three columns can be seen the original allusions, their raw translations into English (in order to help the reader to understand) and their translation into the language in question. In the following column will be shown the type of translation (according to Puszta-Varga) for each allusion. In the next the presence of poetic elements in the translations (here mainly rhyming) and in the next, based on this fact, the analysis of the assumed text type of the target text. In the following column an overall view of the alterations is given by showing the proportion of unaltered elements in the translation and in the last one an overall verdict of the text type, that is a poem or a document (or alternatively "an expressive text" or "an informative text"), based both on the percentage of unaltered elements and on the presence of poetic elements in the translation.

5.2.1 Gog és Magog fia vagyok én

5.2.1.1 Slovak

Table 3.1. *Gog és Magog fia vagyok én...* Analysis of the translation into Slovak.

Original (allusion)	raw translation	Translation	type of translation	poetic elements	Degree of alterations %	overall strategy (functional strategy)
<i>Gog és Magog fia</i>	<i>son of Gog and Magog</i>	<i>Goga a Magoga som ja syn</i>	Direct transfer	YES	unaltered 75 %	POEM
<i>Hiába döngöttek kaput, falat</i>	<i>in vain I bang doors, walls</i>	<i>daromné búšim ja na múry, brány</i>	Direct transfer			
<i>Verecke híres útján</i>	<i>the famous road of Verecke</i>	<i>Verecky chýrnou cestou prišiel</i>	Direct transfer			
<i>Fülembe még ősmagyar dal rival</i>	<i>the ancient Hungarian song echoes</i>	<i>pramad'arských čujem</i>	Partial transfer			
<i>Dévénynél betörmöm</i>	<i>at Dévény to break through</i>	<i>môžem dnes vtrhnúť pri Devíne</i>	Direct transfer			
<i>Fülembe forró ólmot öntsetek</i>	<i>Pour molten lead in my ears</i>	<i>V uši mi vriace lejte olovo</i>	Direct transfer/literal transfer			
<i>Legyek az új, az énekes Vazul</i>	<i>the new, singer Vazul</i>	<i>nech nový Vazul som, spevavý Vazul,</i>	Direct transfer/literal transfer			
<i>S ha elátkozza százszor Pusztaszer</i>	<i>Pusztaszer</i>	<i>Pusztaszer,</i>	Direct transfer			

The translation of the poem into Slovak seems to have been done without greater difficulties, as most of the allusions have been left in their original shape. When it comes to the geographical names, this is no surprise, as they are also geographically and historically known in Slovakia, actually, Dévény (Devín) is situated there. When it comes to actions like “banging the doors” or “pouring lead into ears”, these can be understood either in a concrete way or maybe even historically by the audience, so we do not know the actual degree of understanding their content. In any case, the translator has been able to both maintain the original allusions as well as the rhyming and has thus conveyed the poem in a way very close to the original both in form and content.

5.2.1.2 German

Table 3.2. *Gog és Magog fia vagyok én...* Analysis of the translation into German.

Original (allusion)	raw translation	Translation	type of translation	poetic elements	Degree of alterations %	overall strategy (functional strategy)
<i>Gog és Magog fia</i>	<i>son of Gog and Magog</i>	<i>ein Sohn von Gog und Magog</i>	Direct transfer	YES	significantly altered 37,5, %	POEM
Hiába döngöttek kaput, falat	<i>in vain I bang doors, walls</i>	<i>klopfe – O Tore, Mauern! – überall vergeblich an</i>	Direct transfer			
Verecke híres útján	<i>the famous road of Verecke</i>	<i>Vom Osten bin ich den berühmten Weg gekommen</i>	Partial transfer/Generalization			
Fülembe még ősmagyar dal rival	<i>the ancient Hungarian song echoes</i>	<i>Die Lieder Ungarns</i>	Partial transfer			
Dévénynél betörnöm	<i>at Dévény to break through</i>	<i>Brech ich von Dévény her, vom Westen</i>	Direct transfer + Insertion			
Fülembe forró ólmot öntsetek	<i>Pour molten lead in my ears</i>	<i>Gießt mir die Ohren zu mit heißem Blei</i>	Direct transfer/literal transfer			
Legyek az új, az énekes Vazul	<i>the new, singer Vazul</i>	---	omission			
S ha elátkozza százszor Pusztaszer	<i>Pusztaszer</i>	<i>die Gestrigen auch tausendmal verfluchen</i>	cultural explanation			

As we can see from the table, the German translator has already had bigger challenges with the poem. He has managed to maintain the allusions to some degree with the actions and even one place name, Dévény, but with Verecke and Pusztaszer he has decided to change them, Verecke into more general “vom Osten” (from the East) and Pusztaszer into a cultural explanation “die Gestrigen” (~ the ancestors). The name of the rebel prince he has omitted totally, probably deeming it too complicated a reference to be fitted understandably into the tight frame of a poem.

5.2.1.3 English

Table 3.3. *Gog és Magog fia vagyok én...* Analysis of the translation into English.

Original (allusion)	raw translation	Translation	type of translation	poetic elements	Degree of alterations %	overall strategy (functional strategy)
<i>Gog és Magog fia</i>	<i>son of Gog and Magog</i>	<i>son of King Gog of Magog,</i>	Direct transfer	YES	partially altered 62,5 %	POEM
<i>Hiába döngöttek kaput, falat</i>	<i>in vain I bang doors, walls</i>	<i>I'm banging doors and walls to no avail -</i>	Direct transfer			
<i>Verecke híres útján</i>	<i>the famous road of Verecke</i>	<i>I came along Verecke's famous path</i>	Direct transfer			
<i>Fülembe még ősmagyar dalrival</i>	<i>the ancient Hungarian song echoes</i>	<i>old Magyar tunes</i>	Partial transfer			
<i>Dévénynél betöröm</i>	<i>at Dévény to break through</i>	<i>burst in with new songs from the West?</i>	Generalization			
<i>Fülembe forró ólmot öntsetek</i>	<i>Pour molten lead in my ears</i>	<i>Pour in my ears your molten liquid lead</i>	Direct transfer/literal transfer			
<i>Legyek az új, az énekes Vazul</i>	<i>the new, singer Vazul</i>	<i>let me become the new Vazul of songs</i>	Direct transfer/literal transfer			
<i>S ha elátkozza százszor Pusztaszer</i>	<i>Pusztaszer</i>	<i>even if cursed by a hundred Founding Fathers</i>	Cultural explicitation			

The English translation has as its peculiarity the fact that the translator was a native speaker of Hungarian, Adam Makkai, which may have affected the degree he has deemed an allusion understandable (or crucial) for the audience. We could thus assume a greater degree of original allusions left in the text, even though he made his career in English in the United States. This is true to some extent, as the text is only partially altered, but even here we find some place names, Dévény and Pusztaszer, changed in a similar way to the German translation in order to help understanding and maintain the form. As mentioned before, the actions can themselves be understood in a concrete way as well, so they may remain.

5.2.1.4 Portuguese

Table 3.4. *Gog és Magog fia vagyok én...* Analysis of the translation into Portuguese.

Original (allusion)	raw translation	Translation	type of translation	poetic elements	Degree of alterations %	overall strategy (functional strategy)
<i>Gog és Magog fia</i>	<i>son of Gog and Magog</i>	<i>Eu sou filho de Gog e Magog</i>	Direct transfer	NO	unaltered 87,5	DOCUMENT
<i>Hiába döngöttek kaput, falat</i>	<i>in vain I bang doors, walls</i>	<i>contra portas e muros em vão bato,</i>	Direct transfer			
<i>Verecke híres útján</i>	<i>the famous road of Verecke</i>	<i>Vim p'lo célebre caminho de Verecke,</i>	Direct transfer			
<i>Fülembe még ősmagyar dal rival</i>	<i>the ancient Hungarian song echoes</i>	<i>soa-me inda aos ouvidos velho canto húngaro;</i>	direct/partial transfer			
<i>Dévénynél betörmöm</i>	<i>at Dévény to break through</i>	<i>posso irromper de junto a Dévény</i>	Direct transfer			
<i>Fülembe forró ólmot öntsetek</i>	<i>Pour molten lead in my ears</i>	<i>Chumbo vertam nos ouvidos fervente,</i>	Direct transfer			
<i>Legyek az új, az énekes Vazul</i>	<i>the new, singer Vazul</i>	<i>eu serei o novo cantor Vazul;</i>	Direct transfer/literal transfer			
<i>S ha elátkozza százszor Pusztaszer</i>	<i>Pusztaszer</i>	<i>e quando Pusztaszer maldiz cem vezes</i>	Direct transfer			

The Portuguese translation seems to deviate from the rest of the translations by its nature. It has all the allusions in their original form but it has not even tried to be poetic in its form and can thus be deemed to be a documentary text, maybe intended more for academic than directly literary purposes. The translator is a poet himself as well, so we may assume that if he had wanted, he could have made the text look like a poem with its original rhyming form. He has, however, not decided to do this – maybe he has deemed the changes too extensive and not worth the labour. He may also have had the intention to maintain rather the content than the form in order to convey the original thought of the poets to the audience in their very original form. Anyway, the result seems more a document than a poem and can also be labelled as such.

5.2.1.5 Finnish

Table 3.5. *Gog és Magog fia vagyok én...* Analysis of the translation into Finnish.

Original (allusion)	raw translation	Translation	type of translation	poetic elements	Degree of alterations %	overall strategy (functional strategy)
<i>Gog és Magog fia</i>	<i>son of Gog and Magog</i>	<i>Gogin ja Magogin verta olen</i>	Partial transfer	YES	significantly altered 37,5 %	POEM
<i>Hiába döngöttek kaput, falat</i>	<i>in vain I bang doors, walls</i>	<i>Turhaan ryskytän portteja</i>	Direct transfer			
<i>Verecke híres útján</i>	<i>the famous road of Verecke</i>	<i>saavuin Vereckin kuululla tiellä.</i>	Direct transfer			
<i>Fülembe még ősmagyar dal rival</i>	<i>the ancient Hungarian song echoes</i>	<i>muinaislaulu</i>	Partial transfer			
<i>Dévénynél betörnöm</i>	<i>at Dévény to break through</i>	<i>Saanko murtaa Dévényin luona</i>	Direct transfer			
<i>Fülembe forró ólmot öntsetek</i>	<i>Pour molten lead in my ears</i>	<i>Korvani piellä polttakaa!</i>	Cultural adaptation			
<i>Legyek az új, az énekes Vazul</i>	<i>the new, singer Vazul</i>	<i>Olen uusi ja laulava Vazul</i>	Direct transfer/literal transfer			
<i>S ha elátkozza százszor Pusstaszer</i>	<i>Pusstaszer</i>	<i>se kirootaan</i>	Omission			

The translator of the poem, Sole Kallioniemi, has clearly had in mind to convey to the audience a poetic experience with the original rhyming. By doing this, she has had to make changes in the content, which may be deemed significant. Though she has managed to maintain many of the original names and actions at least partially, she has had to change some structures and meanings. The most difficult name allusion has also here been the *Pusstaszer*, which as a compact allusion, referring with its name both to the arrival of the Hungarians, the ancient Hungarians or Magyars themselves and also the conservative forces in Hungary at the time of Ady, is hard to convey within a poem. So, she has decided to omit the name completely and state only “*se kirootaan*” (it will be cursed).

To sum up, the poem “*Góg és fia vagyok én*” and its allusions seem to be a rather difficult task to translate in their complicity within the poetic frame. If the poetic frame is to be maintained, this demands at times changes in the text. These can be either generalizations

or explanations, but sometimes even omission is needed. The most difficult allusion of this text seems to be the place name Pusztaszer, which only two translators out of six left unchanged, while the rest had either to explain it in another way or to omit the line totally from the translation.

5.2.2 Párizs, az én Bakonyom

5.2.2.1 Slovak

Table 4.1. *Párizs, az én Bakonyom*. Analysis of the translation into Slovak.

Original (allusion)	raw translation	Translation	type of translation	poetic elements	Degree of alterations %	overall strategy (functional strategy)
Párizs, az én Bakonyom	my Bakony	<i>Paríž, môj Bakonň</i>	Direct transfer	YES	partially altered 67,67 %	POEM
Pandúr-hada	An army of pandurs	<i>Nech pandúrsky</i>	Direct transfer			
Hitszegő vagyok Álmos fajából	from the race of Álmos	<i>Zradil som plemä Álmošovo</i>	Direct transfer			
S máglyára vinne Egy Irán-szagú, szittya sereg új szegénylegényét	an Iran-smelling, Scythian host	<i>a stepné voje, iránske, by ma upálili</i>	Partial transfer			
Hunnia	<i>Hunnia</i>	<i>z Hunnie tu</i>	Cultural adaptation (?)			
			Direct transfer/literal transfer			

The Slovak translation of the poem “Párizs, az én Bakonyom” may at first sight seem more adapted than the previous translation into Slovak but as we look into translation more closely, it seems that only one expression, “szegénylegény”, has been adapted into Slovak, while others have been left as they are, both the place and personal names and the title of “pandurs” as these are known also in Slovakia, which was in Ady’s times still part of Hungary. Thus, the alterations can be deemed as minor.

5.2.2.2 German

Table 4.2. *Párizs, az én Bakonyom.* Analysis of the translation into German.

Original (allusion)	raw translation	Translation	type of translation	poetic elements	Degree of alterations %	overall strategy (functional strategy)
Párizs, az én Bakonyom	my Bakony	<i>Paris, mein Bakonywald</i>	Direct transfer	NO	significantly altered 33,33 %	DOCUMENT
Pandúr-hada	An army of pandurs	<i>Gendarmen</i>	Common target language equivalent			
Hitszegő vagyok Álmos fajából	from the race of Álmos	<i>vom Stamme Álmos,</i>	Partial transfer / cultural expl			
S máglyára vinne Egy Irán-szagú, szittyva sereg	an Iran-smelling, Scythian host	<i>Ein iranisch duftendes Skythenpack.</i>	Direct transfer			
új szegénylegényét	the new poor fellow	<i>neuen Freiheitspartisan</i>	Cultural explicitation			
Hunnia	<i>Hunnia</i>	<i>Ungarns</i>	Cultural adaptation/ Cultural explicitation			

In contrast to the Slovak translation, the German translation has only two allusions left untouched and of these the first, “my Bakony”, may not be understood by the audience as such, or may even not have been understood by the translator as well in its whole fullness. The translator has used cultural explanations for “pandur”, “szegénylegény” and “Hunnia” and has also been forced to change the “race of Álmos” into “tribe of Álmos”. These changes may have been partly forced by the form, but also to a great extent by the content as the explanations show. For instance, the equation of Hungary and Hungarian with the Huns (by which name the Germans themselves were known in England during the wars) may not be at all known in Germany, thus forcing the translator to act.

5.2.3 A Hortobágy poétája

5.2.3.1 Romanian

Table 5.1. *A hortobágy poétája.* Analysis of the translation into Romanian.

Original (allusion)	raw translation	Translation	type of translation	poetic elements	Degree of alterations %	overall strategy (functional strategy)
A Hortobágy poétája	Hortobágy	<i>Hortobágy</i>	Direct transfer	YES	partially altered + 50 %	POEM
Kúnfajta, nagy szemű legény volt	A cuman-like	<i>cuman</i>	partial transfer			
A híres magyar Hortobágynek.	the famous Hungarian Hortobágy	<i>La vestitul Hortobágy ungar</i>	Direct transfer			
A csorda-népek lelegelték.	cattle herd(-like) people	<i>Muțimi-turme</i>	Partial transfer			

The translation into Romanian, made by (on the basis of his name) native Hungarian speaker Ernő Csata, has remained mostly unchanged. The two minor changes make the text partially altered, as there are only four allusions in the poem but the changes are not very remarkable, mainly nuance-like alterations. The text type is a poem.

5.2.3.2 Czech

Table 5.2. *A hortobágy poétája.* Analysis of the translation into Czech.

Original (allusion)	raw translation	Translation	type of translation	poetic elements	Degree of alterations %	overall strategy (functional strategy)
A Hortobágy poétája	Hortobágy	<i>Hortobádě</i>	Direct transfer	YES	partially altered + 50 %	POEM
Kúnfajta, nagy szemű legény volt	A cuman-like	<i>Kumán</i>	Partial transfer			
A híres magyar Hortobágynek.	the famous Hungarian Hortobágy	<i>slavnou maďarskou Hortobádi.</i>	Direct transfer			
A csorda-népek lelegelték.	cattle herd(-like) people	<i>lidské stádo</i>	Partial transfer (concretization)			

In the Czech translation the changes are also quite minor and very much like the changes made for the Romanian translation. The text type is a poem.

5.2.3.3 German

Table 5.3. *A hortobágy poétája*. Analysis of the translation into German (Fühmann).

Original (allusion)	raw translation	Translation	type of translation	poetic elements	Degree of alterations %	overall strategy (functional strategy)
A Hortobágy poétája	Hortobágy	Heide Hortobágy	explanation	YES	significantly altered 0 %	POEM
Kúnfajta , nagy szemű legény volt	A cuman-like	vom Kumanenschlag.	Partial transfer, cultural explicitation			
A híres magyar Hortobágy nak.	the famous Hungarian Hortobágy	der berühmten Heide von Hortobágy	explanation			
A csorda-népek lelegelték.	cattle herd(-like) people	Kuh-Volk	Literal transfer (?)			

The German makes in this context a very interesting case, as we happen to have two translations of the same poem into German. In the first by Franz Fühmann no allusions are left unaltered, with all of the translation having an explanation or some kind of an explanatory addition attached to them. As the target text can be labelled as a poem, this can have been done both due to the difficult nature of the allusions, as well as due to the demands of the poetic form.

Table 5.4. *A hortobágy poétája*. Analysis of the translation into German (Droste).

Original (allusion)	raw translation	Translation	type of translation	poetic elements	Degree of alterations %	overall strategy (functional strategy)
A Hortobágy poétája	Hortobágy	Hortobágy	Direct transfer	YES	significantly altered 25 %	POEM
Kúnfajta , nagy szemű legény volt	A cuman-like	Kumanenkind	Partial transfer			
A híres magyar Hortobágy nak.	the famous Hungarian Hortobágy	ins Puszta land	omission, cultural explicitation			
A csorda-népek lelegelték.	cattle herd(-like) people	sein Hordenvolk	cultural explicitation			

The second translation into German by Wilhelm Droste is also significantly altered and has only 25 % of the original allusions left untouched. As in the previous one, also here the goal of the translation has been to make it a poem and have the original rhyming and rhythm untouched. Here the translator has chosen another way to translate and has for instance explained the name “Hortobágy” by having it as it is in the title, but then explaining it by changing the name – or actually omitting it as well – into a cultural explanation “pustaland”, which conveys the meaning of a territorial landscape, leaving however the nature of the area a bit unexplained, that is, its nature as a steppe-like flatland.

5.2.3.4 Dutch

Table 5.5. *A hortobágy poétája*. Analysis of the translation into Dutch.

Original (allusion)	raw translation	Translation	type of translation	poetic elements	Degree of alterations %	overall strategy (functional strategy)
A Hortobágy poétája	Hortobágy	<i>de Hortobágy</i>	Direct transfer	NO	partially altered 50 %	DOCUMENT
Kúnfajta, nagy szemű legény volt	A cuman-like	<i>Een knaap met grote Mongolenogen</i>	cultural explicitation			
A híres magyar Hortobágyinak.	the famous Hungarian Hortobágy	<i>de beroemde Hortobágy.</i>	Direct transfer			
A csorda-népek lelegették.	cattle herd(-like) people	<i>mensenhorde.</i>	Partial transfer			

The Dutch version of Ankie Peypers, who is also a poet, is a less altered text than the German ones and has also no poetic elements in it – that is rhyming and rhythm of the original poem. The text type can thus be labelled documentary. The translator has made only two changes. Interestingly enough, she has left the Hortobágy unexplained but has translated the adjective “kúnfajta” by referring instead to the Eastern look of this minority, that is, to the quite a strong expression “mongoleyes”, which possibly might have sounded a bit strange to the ears of Hungarian from the beginning of the 20th century.

5.2.3.5 Portuguese

Table 5.6. *A hortobágy poétája*. Analysis of the translation into Portuguese.

Original (allusion)	raw translation	Translation	type of translation	poetic elements	Degree of alterations %	overall strategy (functional strategy)
A Hortobágy poétája	Hortobágy	<i>Hortobágy</i>	Direct transfer	NO	partially altered	DOCUMENT
Kúnfajta , nagy szemű legény volt	A cuman-like	<i>sangue cumano</i>	Partial transfer		+ 50 %	← Number of - unaltered - adapted - omitted
A híres magyar Hortobágyinak.	the famous Hungarian Hortobágy	<i>célebre Hortobágy húngaro</i>	Direct transfer			
A csorda-népek lelegelték.	cattle herd(-like) people	<i>manada de povos</i>	Partial transfer/concretization			= Original - rhythm & length - rhyme

The translation of the poem into Portuguese follows the pattern Ernesto Rodrigues has chosen already with the “Góg and Magog fia vagyok”. This means that the translator, who is himself also a poet, has chosen to translate the poem mainly as a (documentary) text, with no rhyming and loyal to the original allusions. He has not explained, what is a Cuman but has interestingly enough changed the “cuman-like” into “of Cumanian blood”. With the other, “a csorda népek” he has, as had also most of the translators, changed the meaning of ‘cattle-herd-like people’ into ‘herd of bulls’, which is only a partial transfer of the original meaning.

5.2.3.6 Finnish

Table 5.7. *A hortobágy poétája*. Analysis of the translation into Finnish.

Original (allusion)	raw translation	Translation	type of translation	poetic elements	Degree of alterations %	overall strategy (functional strategy)
A Hortobágy poétája	Hortobágy	<i>Hortobágyin</i>	Direct transfer	YES	partially altered + 50 %	POEM ← Number of - unaltered - adapted - omitted = Original - rhythm & length - rhyme
Kúnfajta , nagy szemű legény volt	A cuman-like	<i>kumaanipoika</i>	Partial transfer			
A híres magyar Hortobágyinak.	the famous Hungarian Hortobágy	<i>kuulua pustaa Hortobágyin.</i>	Direct transfer			
A csorda-népek lelegelték.	cattle herd(-like) people	<i>laitumen laumat sen tallasivat</i>	Partial transfer/concretization			

In the Finnish version of the poem the translator has chosen to make the translation both a poem and to a great extent loyal to the original. This has resulted in a relatively low degree of alterations but also in an expression (“kumaanipoika”) that may not be understandable to a common reader of the poem in Finland, though sounding very exotic. The place name Hortobágy has been translated in a manner similar to the Dutch translation, that is, the translator has left the name unchanged in the title and explains the name then later in the poem by “kuulua pustaa Hortobágyin”. With “csorda-népek” she has followed the same path as the others and refers to the allusions as concrete cattle herds that stamp the flowers.

As we have seen in this chapter, the allusions of Endre Ady pose a real translation problem for the translators. Partly due to their non-familiar background (for instance the place names like *Vereczke* or personal names like *Vazul*), partly due to their compactness (the immense condensation of meanings in names like *Pusztaszer* or *Bakony*) they represent concepts and names from a world most likely familiar only to the people sharing the same geographic and historical background in the Pannonian Basin. They could be explained

by adding an explanation to the name but the poetic form seldom allows this, if the translator has chosen to make the text loyal to the form of the original. The other possibility could also be to add an explanatory in the form of footnotes or an introduction but in this case, due to the fact that the only access to the translations has been through an internet-site, we cannot know, if such a solution has been at hand in the published versions. This would, however, not change the textual character of the translations and some of them would remain documentary by nature also even if there were some extra explanations to them. As we can see, the text type can be regarded in this case a very powerful factor in the process and the strategic decision made by the translator when starting to translate the poetry of Ady, that is, are the translations to be poems of documentary versions of poems, can be decisive also for the translation of allusions.

We shall look on the problematics of translation strategy in the next chapter, where we shall also take the analysis of the translations a bit further and ponder on the relevance of geographical, historical and cultural distance on the translation allusions by looking at the degree of alterations and the text type from the perspective of distance.

5.3 WHICH IS MORE IMPORTANT: THE DISTANCE OR THE PURPOSE – OR IS IT JUST THE TRANSLATOR?

As can be observed on the grounds of the translations into different languages, the translation of historical and cultural allusions is no easy task for the translator. Nowadays, if the allusions in question come from English, the task may seem somewhat easier, as many people have become quite accustomed with many aspects of the English and American culture. We see films and tv-series that learn us not only the history and culture of these countries, but also the way they look at their history, and thereby we have become “anglicized” to some extent, which makes the task of a translator a bit easier – though not to the extent many may think. However, when the allusions originate from a culture not so well known, and even from an era more in many ways unfamiliar to the modern person, the translator has to make some strategic decisions already when beginning his/her work:

should the strange names, unknown episodes and old-fashioned or even out-of-date sentiments and opinions be translated as such, should one try to explain them or should one try to seek some more familiar and modern equivalents to these expressions?

There is no one answer to these questions and as we have seen, translators have relied on many kinds of solutions in order to overcome the difficulties. Sometimes it is enough to just make some small changes, sometimes a more extensive operation is needed. If we take a look at the translations according to the categorization of Puszta-Varga, we can see that almost all the categories have a representant in the material, that is, when translating allusions, the translators have relied on almost all possible means accessible. Here are some examples of each solution:

Table 6. Translation problems. Examples of the solutions according to the categories of Puszta-Varga.

Solution	Original	Example
Direct transfer		for instance the translations into Portuguese, but also some of the translations into neighbouring cultures
Partial transfer	<i>ősmagyar dal</i> (ancient Hungarian song)	<i>muinaislaulu</i>
Translation with common target language equivalent	<i>Pandúr-hada</i> (An army of pandurs)	<i>Gendarmen</i>
Insertion	<i>A híres magyar Hortobágnak</i> (the famous Hungarian Hortobágy)	<i>.kuulua <u>pustaa</u> Hortobágyin.</i>
Generalisation	<i>Verecke híres útján</i> (the famous road of Verecke) <i>Dévénynél betörnöm</i> (at Dévény to break through)	<i>Vom Osten bin ich den berühmten Weg gekommen</i> <i>burst in with new songs from the West?</i>
Concretisation	<i>A csorda-népek lelegelték</i>	<i>. manada de povos</i>

		<i>laitumen laumat sen tallasivat</i>
Omission		For instance the word "Pusztaszer" with its many implicit meanings
Adaptation	<i>Hunnia</i>	<i>Ungarn</i>
Cultural explicitation	<i>Kúnfajta</i> , nagy szemű legény volt <i>(A cuman-like)</i>	<i>Een knaap met grote Mongolenogen</i>
Literal translation	<i>Csorda-népek</i>	<i>Kuh-Volk</i>

To sum up the solutions found to the translation of allusions, it is possible to see that some allusions are easier, some more difficult to translate. It also seems that in connection with some of the more difficult allusions many translators have decided to maintain the original allusions unaltered or only partially altered and make the translation poem-like, though the allusion as such may not be totally understood by the reading audience. This can be due to the fact that an explanative insert or adaptive solution would have been too damaging for the form or the unity of content but it may also be due to the simple fact that the translator him/herself has not always seen the full meaning of the expression in its context. One may assume, though, that most of the translators of poetry would willingly maintain the original metre – or something close to it – in their translation and would rather allow some not so familiar expressions or names in the text than completely change it, as the ultimate goal of poetry translation is supposed to be poetry as well. If we look at the poem one by one, it is easy to see, which allusions have been the most difficult and which the “easiest”.

In the poem “Góg és Magog fia vagyok én” most of the translators have left mostly unaltered the names “Góg and Magog”, “Vazul”, and also place names “Dévény” and “Vereczke”, though the full meaning of the last three may perhaps not be understood by their audiences, which is demonstrated the German translator, who has generalized or explained them with “Osten” and “Westen”. Also, the actions “banging walls” and “pour lead into ears” have been mainly left as they are. Contrary to these, the place name “Pusztaszer” has been a demanding one, with only the Slovak translator leaving it unaltered and the rest either replacing it or totally omitting it.

In the poem “Párizs, az én Bakonyom” the most interesting fact is that no-one has changed or explained the title “Bakony” in the text other than as forest, though only Slovaks may fully understand its meaning in the text, at least with the help of the “pandúr”. The “from the race of Álmos” has also been left there, with only minor changes. Of the other allusions the most difficult has been the “szegénylegény”, which either of the translations have adapted into something else. It is interesting to see that whereas the Slovak translation has left out the word “Scythian” but kept “Hunnia”, the German translation has done exactly the opposite by leaving the “Skythenpack” but replacing “Hunnia” by adapting it culturally and changing it to ”Ungarn”.

In the last poem, “A Hortobágy poétája”, the word “Hortobágy” has not been explained in its cultural sense by no-one, only through its natural characteristics (“Heide”, Puszta-land”, “pustaa Hortbágyin”). The Slovak and Romanian translators have left the name unexplained but they may know its meaning otherwise as well as their territory is neighbour to these areas. The Slovak and the Romanian version have in a similar manner left the word “kúnfajta” also unaltered, as they know this nationality from their own history. The only reference to the meaning ‘Eastern’ (as referring to the Eastern and nomad origins of the Hungarians and their culture) in this expression can be found in the Dutch translation, where the translator has culturally explicited the word by speaking of “big Mongolian eyes”

Consequently, it seems that it is not always an exotic name per se that creates a translation problem in the case of allusions, it is more the compactness of its content and its nature. For example, the word “Pusztaszer” is actually just a place name but contains – and contained also in Ady’s time – a multiple array of allusions ranging from the historical place where according to the legend the ancient Hungarians, the Magyars, gathered for the first time to enact laws in their new homeland to the almost sacred place that symbolizes both the unity and the virtues of the Magyars. It is no wonder that many of the translators have chose to rewrite this passage or totally omit the word as too difficult to explain in the tight frame of a poem:

Table 7. The allusion “Pusztaszer”. Solutions to a translation problem.

The original expression	the translations
<p>S ha elátkozza százszor Pusztaszer, (and even if Pusztaszer should curse me a hundred times)</p>	<p>DIRECT TRANSFER: <i>a bárs by sto ráz klial jej Pusztaszer, (Slovak)</i> <i>e quando Pusztaszer maldiz cem vezes, (Portuguese)</i></p>
	<p>CULTURAL EXPLICITATION: <i>Und wenn's die Gestrigen auch tausendmal verfluchen (German)</i> <i>even if cursed by a hundred Founding Fathers – (English)</i></p>
	<p>OMISSION: <i>On lauluni uusi, unkarilainen, se kirotaan, mutta se voittaa. (Finnish)</i></p>

It is very interesting to note that in the translation of this allusion, the two “ultimate ends”, that is, Slovak and Portuguese have arrived at a similar solution to directly transfer the allusion. This has, very likely, happened for a totally different reason: the Slovak translator is – as probably is also his audience – aware of the symbolic meaning of the place and thinks that it is understandable also in the Slovak poem, whereas the Portuguese translator simply strives for complete equivalence with the original text and wants the poem to be accurate in a documentary manner. This can be verified by the fact that whereas the Slovak version has maintained the rhyming and rhythm of the original poem and is meant to be a poem also in Slovak, the Portuguese version has none of these characteristics, even though the translator himself is also a poet and capable of constructing one.

This interplay between the content equivalence and the intended text type is an important observation itself and it shows that both the familiarity of the content as well as the text type are considerable strategic issues that need to be taken into consideration when translating a poem. In addition to this, in order to pursue the analysis of translations a bit further, it is time to examine the material from a new perspective, that is, the perspective of distance. As already mentioned in the primary hypotheses in the theoretical part of this study, we assume that the distance – the concrete geographical, as well as the more abstract historical and cultural distance – can play a significant part in the translation process and even participate in the shaping some of the allusions of a given text into real translation problems – suffice it to mention how Eugene Nida portrays the struggle with some

passages in the Bible, when the landscape and animals of the Middle East had to be translated into something that the Inuits could also understand.

The distance has been looked at by classifying the target languages and cultures into three groups according to their geographical as well as cultural and historical distance to Hungarian. These zones are:

- **Zone I:** Countries in the same geographical area, that also used to belong to the former Empire of Austria-Hungary
- **Zone II:** Countries in the area of larger Middle Europe
- **Zone III:** Countries in outmost Northern or Southern Europe

The partition into three zones is based on the one hand on the observations of some genuine differences between the different translations, on the other hand on the – historically quite natural – partition of the target cultures into those, that can have a natural connection to Endre Ady’s allusions via shared geography, history and partially (through Austro-Hungarian Empire) also culturally the same background; those languages/cultures, who have historical and cultural ties into the area of Middle Europe and its culture and those, who exhibit the farthestmost cultures from the Hungarian point of view in Europe: The Finnish and the Portuguese.

Table 8.1. *Góg és Magog fia vagyok én...* The degree of alterations and text types of the target texts according to the cultural zones.

Góg és Magog fia vagyok én		
Translation	Degree of alterations	Text type
Zone I: Same geographical and historical area		
Slovak	unaltered	POEM
Zone II: Area of larger Middle Europe		
German	significantly altered	POEM
English	partially altered	POEM
Zone III: Northern and Southern Europe		

Portuguese	unaltered	DOCUMENT
Finnish	significantly altered	POEM

As we can see, the text type of the translation of “Góg and Magog fia vagyok én” is mainly a poem, with the Portuguese version as the only exception. This points to the direction of translators mainly striving for a poem also in the target language when translating one. Another observation that can be made on the basis of this classification is that the degree of alterations seems to grow in the poems the farther the zones are from Hungary.

As we can see in the next table, the tendency continues in the case of another poem as well:

Table 8.2. *Párizs, az én Bakyonom.* The degree of alterations and text types of the target texts according to the cultural zones.

Párizs, az én Bakyonom		
Translation	Degree of alterations	Text type
Zone I: Same geographical and historical area		
Slovak	partially altered	POEM
Zone II: Area of larger Middle Europe		
German	significantly altered	DOCUMENT

The same tendencies continue also in the last poem, which also has the most translations:

Table 8.3. *A Hortobágy poétája*. The degree of alterations and text types of the target texts according to the cultural zones.

A Hortobágy poétája		
Translation	Degree of alterations	Text type
Zone I: Same geographical and historical area		
Romanian	partially altered	POEM
Czech	partially altered	POEM
Zone II: Area of larger Middle Europe		
German	significantly altered	POEM
German	significantly altered	POEM
Dutch	partially altered	DOCUMENT
Zone III: Northern and Southern Europe		
Portuguese	unaltered	DOCUMENT
Finnish	partially altered	POEM

So, it seems that there are some clear tendencies to be observed when looking at the translation of allusions in the poems of Endre Ady. These can be summarized in a following manner according to the zones:

Table 9. The effect of geographical and cultural distance on the translations. Summary of the results according to the zones.

Zone I	<ul style="list-style-type: none"> - the allusions in the translations are mostly unaltered or partially altered - the text type of the target text is always a poem
Zone II	<ul style="list-style-type: none"> - the allusions in the translations are mostly partially or significantly altered

	<ul style="list-style-type: none"> - the text type of the target text is usually a poem, there is only one document-like translation (which is only partially altered)
Zone III	<ul style="list-style-type: none"> - the allusions in the translations are either unaltered or at least partially or significantly altered - the degree of alterations is dependent on the text type of the target text: if documentary, no or few alterations, if a poem many alterations

To sum up, it seems that the results point towards two directions on the grounds of both the distance between the source and target languages as well as the intended text type of the target text. First, it seems that the distance matters, as a direct transfer is more noticeable in the languages geographically closer to Hungarian than others. Second, it also seems that the modifications made differ somewhat according to the distance, as the more extensive translation solutions seem to be made by the translators that are culturally more distant. Third, it also seems that it is more usual that a poem is also translated as a poem, if the language is geographically and culturally – though not linguistically – closer to the original, as all of the translations into neighbouring or close languages are poems, but some of the more distant are not.

To these results can be added as a further hypothesis that the geographical and cultural distance plays a distinctive role also in the strategic decisions in connection with the text type in the translation of poetry. If the text and its allusions can be deemed very difficult for the audience and they would thus be in need of much explaining, the translator tends to choose between two alternatives: either s/he writes a poem but makes a lot of alterations in order to fit the content to the general knowledge of his/her audience as well as the poetic form, or s/he decides to focus on equivalence of the original in content and disregard the aesthetic values, complementing it possibly with some footnotes or an introduction in order to make it understandable – and thus creating more a document-like text for academic studies than an expressive text, a poem.

As a text type the poem seems to clarify some basic problems with the allusions maybe more clearly than a prosaic text would do. Poem is as a text type a very tight, compact and formally demanding text and its translation has to meet several conditions in order to be excellent: we can speak here both of content and functional equivalence in the sense of Nida's but as Barbara Folkart has stated, a poem has to meet, beside the equivalence of content (or in this case imaginary) also the valences of rhythm and rhyme in order to be called an equivalent of the original. If this does not happen, the poem can not be regarded wholly as an equivalent of the original but rather an adaptation, a version or a documentary equivalent of the original.

In this sample we can only get a glimpse of the problems attached to translation of allusions in poetry – in this case and in general. As we can see, there are some clear factors that seem to affect the process of translating allusions in poetry: the nature of the original language and culture and the degree to which it is known in the world – or at least among the potential audience; the nature of the allusions in the poems; the temporal, geographical, historical and cultural distance between the source and the target text, the text type of the source text with its characteristics, the text type of the intended target text and its characteristics and finally the purpose of the translation in connection to its potential audience as well as other demands (academic study etc.). Finally, there is also, last but not least, the role of the translator. For even though there are factors affecting the work and solutions, it is s/he who finally decides with solution or strategy suits him/her and the purpose the best. As we have seen, there are many possible solutions to a problem and it is, actually, the translator who makes the final choice, even if the text should happen to be a poem.

6 CONCLUSIONS

One of the basic problems when translating poetry is the fact that poems, especially the older ones, tend to be bound to a specific form, a metre, which creates a significant part of their outlook, rhyming and rhythm – all issues very essential to all poetry and of course to each poem as well. These work together with the content and its message in order to build a very tight, compact and aesthetically impressive textual unity that has special characteristics when read or recited as well. Barbara Folkart speaks of the three valences that have to be respected, namely the valences of rhyme, rhythm and imagery. To reproduce this effect in an equivalent manner is a very difficult task indeed and it tends to demand both intellectual as well as artistic skills on behalf of the translator. This is not to say that translating poetry would be somehow more demanding than other branches of translating but it points out very well the special requirements needed for this type of work. As already stated in the theory part of the study, this requires finding a balance between three priorities, the priority of form, the priority of culture (or content) and the priority of function (or the purpose of the translation).

As we have seen, these priorities form the basic translation problem also in connection with the poems of Endre Ady. In my study the main focus has been on imagery and content and this has been done by examining the way the translators have translated the allusions in the poems. This has been done by classifying the allusions and their translations with the systems created by Leppihalmi and Pusztai-Varga. The context of poetry makes the inquiry interesting as the translators – so long as they wish to maintain also the valences of rhythm and rhyme equivalent to the original – have their hands “bound” by the form and can use only a limited space in order to convey the essential features of a poem regarding both its technical qualities like rhythm, length and phonetic peculiarities as well as its content like images, names and allusions. In the case of Ady these allusions are deeply attached to the history and culture of Hungary and especially the culture of Hungary in the beginning of the 20th century.

When looking more closely to these allusions it is easy to observe that it is not actually the events in the past that are the most difficult allusions to translate. The pouring of molten lead into one's ears like in the case of the rebellious pagan Prince Vazul or banging doors at the gates of Constantinople (or the West in a more general sense) can be understood also without deeper knowledge of their peculiar cultural background, as such activities explain themselves on their own to the audience on the level of exclusion and brutal punishment experienced by the poet. The more known Christian allusion to Gog and Magog makes this even more understandable, as they were according to a legend a barbarous people closed behind a great wall in the East. In these passages it is still very much possible to maintain a balance between the priorities of form and culture and leave the allusions totally or partially unaltered.

By contrast, allusions like "Scythian army" or "Hunnia" already necessitate some historical knowledge of the area beyond the average, as one has to be aware of the role and location of these people in the history of Europe. This is even more true in the case of "Pusztaszer" in the meaning of 'the traditional Hungarian culture/ the conservatives', "Bakony" in the meaning of 'hideout for outlaws' or "Hortobágy" in the meaning of 'backward Hungary' usually require some extra explaining, unless the audience is already to some extent familiar with the history and culture of Hungary, like in the case of the Slovaks, the Czech or the Romanians. Thus, the more difficult the allusions become from a cultural perspective, more difficult it also becomes to maintain them in their original form or to maintain the original metrical features of the poem. In this case the final solution is usually either much more extensively altered poem or a document-like version of a poem.

In this study the object of study has been the allusions in the poems of Endre Ady and as we have seen, all the three priorities have been discernible in the translations of the poems. As we have seen, there is a gentle interplay between all these priorities and it up to the translator to decide which priority s/he chooses to emphasize and what kind of strategy s/he chooses for the translation of the poem and its allusions. As we also have seen, it seems to be of importance, what is the geographical, cultural and temporal distance between the source and target languages and texts, as this greatly affects the familiarity of

the allusions for the target audience. Though translator could actually choose any translation solution s/he wants, it seems that the shorter the distance, the more is it probable that the allusions in the poem remain unaltered, and the greater the gap between the two, the more is it probable that the poem has its allusions altered. It also seems that with distance the possibility of abandoning the possibility of translating the poem full of such allusions as an aesthetic text, that is, a poem, decreases and the probability of another kind of poem (with rhythm and rhyming differing from the original) or a document-like version increases. This can be due to the fact that to fit a totally unfamiliar and compact allusion (like the place name “Pusztaszer”) into the strict poetic form of the original text would demand such a long explaining insert or extraordinary technique that it is easier and even more reasonable to reproduce the poem in an unaltered but document-like form and leave the poetic valences aside. It is, naturally, also possible that the metre of the original could differ from the ones used in the target culture to such extent that it simply is more convenient to abandon the original metre and translate the poem in a more prosaic form.

The results are interesting as they seem to be consistent with theories of both Eugene Nida as well as Katharina Reiss and Hans Josef Vermeer. As Nida states, culture enjoys a priority in the translation on the basis of its crucial importance for conveying the message of the source text in a way that is functionally equivalent to the original. This means that the longer the distance between the source and target cultures, the more alterations are usually needed. The results of this study seem to some extent confirm this. There are, however, also other factors in the process and the text type factor, underlined by Skopos theory, seems also be a very important element in the process as well. On one hand, most of the translators, with only few clear exceptions, have tried to keep the translation metrically and formally close to the original and produce a poem, which means that the texttype can be regarded an important factor in the translation of poems as well. Even when the form has demanded changes in the content or order of expressions, most of the translators have been willing to execute them rather than change the nature of the text type. On the other hand, if the text type is abandoned and the purpose is no longer to produce a poem but a document (the translations into Portuguese), it affects immediately also the way the text is treated and there is no longer need for alterations, as the rhyming,

rhythm and even effect are no longer important features, only the content, which can thus be reproduced in its original form.

In the translation of poetry and, in this case, the poems of the Hungarian poet Endre Ady, one can thus observe a very interesting and delicate interplay of all the three elements: the culture in the form of historical and cultural allusions and the cultural distance between the languages, the form in the meaning of metre and other features intimately attached to the original text and also the function in the way the translator have mostly tried to create a text that is also functionally an expressive text, that is, a poem. All of these three elements have their say in the process of translating and eventually there is no one alternative that can be regarded as better, as through factors such as cultural distance or the eventual purpose of the text, the best outcome may have different preferences in different contexts. A researcher might rather have the more accurate version, a lover of world literature perhaps a more poem-like text. In any case, the example of Endre Ady has shown that the allusions can be a very interesting object of study within the tight formal frames of poetry and that poems stemming from a bit more unfamiliar context may be used to apply and test some of the basic theories of translating with interesting results.

One issue that has not been dealt with very profoundly in this study is the mother language of the translator and the effect of possible biculturalism/bilingualism in this process. Allusions are very tightly bound to the culture they are born in and there might be a difference in the way a monolingual translator (for instance with a competence in both English and Hungarian in the United States) sees the understandability or importance for the audience of the target text from a bilingual translator, because a bilingual translator is usually not only bilingual, but also bicultural to a great degree and has learned many of the expressions and allusive meanings already as a child in comparison to the monolingual who as an adult expert might still be in doubt with some of the more difficult expressions. This, as well as some other themes, such as the distance and its effect on the outcome could be studied even further but this would require a more extensive material as well in order to give the results more validity.

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Johdanto

Pro gradu -tutkielmani teema on alluusioiden kääntäminen runoudessa. Tutkimukseni aiheistoksi olen valinnut kolme unkarilaisen runoilijan Endre Adyn (1877–1919) runoa: *Góg és Magog fia vagyok én...* (Olen Gogin ja Magogin poika...) ja *A Hortobágy poétája* (Hortobágyin runoilija) kokoelmasta *Új versek* vuodelta 1906 ja *Párizs, az én Bakyonom* (Pariisi, Bakony-metsäni), yhtä lailla vuodelta 1906. Tarkoitukseni on tutkia sitä, miten varhaisemman ja eurooppalaiselle yleisölle vähemmän tunnetun, mutta kotimaassaan merkittävän runoilijan monimuotoisia ilmauksia käännetään eri kielille ja miten sellaiset tekijät kuin maantieteellinen ja kulttuurinen etäisyys, runomitta ja kohdetekstin käyttö-tarkoitus vaikuttavat käännökseen.

Tässä tutkimuksessa erityisenä tarkastelun kohteena ovat alluusiot ja niiden kääntäminen runouden puitteissa. Alluusio on ilmaus, jossa yhdellä sanalla, nimellä tai laajemmalla kiteytyneellä ilmauksella viitataan epäsuorasti johonkin laajempaan käsitteeseen tai tilanteeseen (Encyclopaedia Britannica). Keskeistä alluusiossa onkin sen sisältämä laajempi, usein maantieteellisesti, historiallisesti ja kulttuurisesti latautunut viiteverkosto, jonka tuntemusta vaaditaan, jotta ilmauksen voi ymmärtää täydellisesti ja oikeassa sävyssä.

Alluusio on tutkimuskohteena mielenkiintoinen, sillä siinä kiteytyy monella tapaa tyypillisen käännösongelman ydin: lähtötekstin ilmaus kytkeytyy niin tiiviisti ja monella tapaa lähdekulttuurin ymmärtämiseen, että sen kääntäminen suoraan ei välttämättä tuota alkuperäisen kaltaista miellelyhtymää lukijoissa/kuulijoissa. Alluusioita kohdatessaan kääntäjä joutuukin todennäköisesti turvautumaan erilaisiin käännöstrategioihin, joiden avulla hän saattaa päästä ongelmakohdan yli. Hän voi esimerkiksi muuttaa, laajentaa tai selittää ilmausta, korvata sen toisella ilmauksella tai jopa poistaa sen.

Runous on alluusioiden tutkimukselle kontekstina sikäli mielenkiintoinen, että se mittaan, rytmiin ja ilmaisun ytimekkyyteen ja esteettisyyteen kytkeytyvänä kielenkäytön muotona ei periaatteessa salli suurta vaihtelua muodon tai määrän suhteen. Näin kääntäjä joutuu tekemään ratkaisunsa osin kädet sidottuna, jos hän edes jossain määrin haluaa säilyttää runon alkuperäisen mitan ja rytmin – tai sitten hän hylkää muotovaatimukset kokonaan ja keskittyy lähinnä sisällön toistamiseen, joko sanatarkasti tai sitä selittäen.

Keskeinen tutkimuskysymykseni on siis, miten Adyn runojen sisältämiä, vahvasti Unkarin historiaan ja kulttuuriin viittaavia alluusioita käännetään eri kielille ja miten sellaiset tekijät kuin maantieteellinen ja kulttuurinen etäisyys, runomitta ja kohdetekstin käyttötarkoitus vaikuttavat käännökseen. Pidän todennäköisenä, että sekä maantieteellinen ja kulttuurinen etäisyys että runomitta (ja pyrkimys sen säilyttämiseen) ovat molemmat tekijöitä, jotka vaikuttavat vahvasti kääntäjien valitsemiin käänös- ja tekstistrategioihin, ja oletan, että paine muutoksiin ja muutosten määrä kasvaa sekä maantieteellisen että kulttuurisen etäisyyden kasvaessa. Tämä puolestaan vaikuttaa – käytännössä yhtäaikaaisesti – mahdollisuuksiin säilyttää lähtötekstin alkuperäinen mitta ja rytmi tai ylipäättään tekstin runomaisuus ja näin ollen etäisyyden kasvaessa sekä sisältö että muoto joutuvat yhä kovemman muutospaineen alaisiksi. Ainoana ”pelastavana” tekijänä kääntäjälle voi tässä yhteydessä tarjoutua kohdetekstin luonne, joka voi vaikuttaa mahdollisuuksiin muokata tekstiä ratkaisevalla tavalla. Jos tarkoituksena on tehdä runo (eli esteettinen teksti), ovat kääntäjän mahdollisuudet rajatut, mutta jos lopputuloksen onkin tarkoitus olla lähinnä alkuperäisen runon dokumentaarinen toisinto (eli käytännössä informatiivinen teksti), on kääntäjällä enemmän vapauksia toiminnassaan. Tällöin hän voi jättää tekstin ennalleen ja selittää vaikeat kohdat erillisessä kommentaarissa tai hän voi lisätä selittäviä osuuksia välittämättä tekstimitan ja rytmin muuttumisesta. Hänen ei myöskään tarvitse enää sovittaa sanoja runomittaan ja rytmiin, mikä lisää mahdollisuuksia erilaisten ilmausten käyttämiseen.

Teoreettinen viitekehys

Tutkimukseni teoreettinen viitekehys perustuu toisaalta funktionaalisen käännteorian keskeisiin käsitteisiin, toisaalta teoksiin, joissa on käsitelty erityisesti alluusioiden sekä runouden kääntämistä.

Funktionaalissa käännteoriassa keskeisiä käsitteitä ovat toisaalta formaalisen ja funktionaalisen ekvivalenssin, toisaalta lähtötekstin ja kohdetekstin erottaminen toisistaan. Suuntauksen pioneeri Eugene Nida katsoi, että käänнос on onnistunut vain, jos se välittää alkuperäisen tekstin sanoman ymmärrettävässä muodossa, ja että tällöin kääntäjällä on suuriakin vapauksia muuttaa itse asiasisältöä paremmin kohdekulttuuriin soveltuvaksi. Jo ennen sisällön analyysia kääntäjän tuleekin ymmärtää, minkälaisesta tekstityypistä kussakin kunkin tekstin kohdalla on kyse ja miten tekstin tulee toimia eli onko kyseessä luonteeltaan informatiivinen, ekspressiivinen vai imperatiivinen teksti. (Zheng 2018: 625–626; Nida 1982: 22–27.) Saksalaiset Katherine Reiss ja Hans Vermeer kehittivät tätä näkökulmaa myöhemmin eteenpäin luomalla ns. skoposteorian, jossa he yhtä lailla painottivat tekstityyppien ja käännosken funktionaalisen toimivuuden tärkeyttä, mutta katsoivat tekstityypianalyysin koskevan kaikkea kääntämistä ja erottivat Nidaa selkeämmin toisistaan lähtö- ja kohdetekstin. Heidän mielestään oli tärkeää huomata, että lähtö- ja kohdetekstien funktiot saattoivat olla myös erilaiset, mikä seikka vaikuttaa suuresti kääntäjän tapaan luoda uusi teksti. (Reiss & Vermeer 1984, 95–105.) Reiss on myöhemmin painottanut entisestään tekstityyppejä kääntämisen lähtökohtana ja nostanut esiin kolme päätyyppiä: informatiiviset, operationaaliset ja ekspressiiviset tekstit eli informaation jakamiseen, vaikuttamiseen ja esteettiseen vaikutelmaan pyrkivät tekstit (Reiss 1993: 17–20). Lawrence Venuti puhuu kotouttamisesta ja vieraannuttamisesta ja käännostekstiä luotaessa tämä onkin tekstityyppiin ja tekstin sisältöön liittyen yksi tärkeistä kysymyksistä, joka kääntäjän tulee ratkaista (Paloposki 2011). Tekstiä käännettäessä lähtökohtina eivät ole siis vain lähtöteksti ja sen sisältö ja tekstityyppi, vaan huomiota tulee kiinnittää yhtä lailla siihen, miten alkuperäisen tekstin sisältö voidaan tulkita toisen kulttuurin kannalta ymmärrettäväksi, minkälaista tekstiä ollaan luomassa ja miten siitä tehdään toimiva myös uudessa kontekstissaan – tässä tapauksessa relevantti kysymys tästä näkökulmasta on mm., ollaanko luomassa uutta runoa vai alkuperäisen runon dokumentaarista toisintoa.

Ratkaisevina tekijöinä ovat tällöin mm. kulttuurien välinen etäisyys sekä tilatun tekstin käyttötarkoitus.

Runo on tekstityyppinä – jopa ekspressiivisen tekstityypin edustajana – sikäli mielenkiintoinen, että se tuottaa sisältönsä ja muotonsa puolesta aivan erityisiä vaatimuksia kääntäjälle. Barbara Folkart puhuu kolmesta ekvivalenssin kannalta tärkeästä valenssista runouden kääntämisen yhteydessä: a) rytmin valenssi, b) runomitan/riimin valenssi sekä c) kuvaston valenssi. Nämä tarkoittavat sitä, että onnistuakseen täydellisesti kääntäjän olisi pystyttävä tuottamaan teksti, joka vastaa alkuperäistä niin rytmin, runomitan kuin sisällönkin puolesta. (Folkart 2007: 59–62.)

Yhteenvedona voidaan todeta, että funktionaalisen käännösteorian sekä skoposteorian näkökulmasta kääntäjän tulisi siis runoutta kääntäessään pyrkiä periaatteessa ekvivalenssiin, jossa kohdeteksti vastaa tekstityypiltään (ekspressiivinen teksti) sekä toiminnallisesti (runon esteettinen vaikutelma) alkuperäistä tekstiä tavalla, joka tuottaa vastaanottajille alkuperäistä tekstiä vastaavan elämyksen. Kuten Barbara Folkartin kolme valenssia kuitenkin jo sinällään osoittavat, tehtävä on haastava, sillä kyse ei ole ainoastaan sisällön ja mielikuvien, vaan myös muodon ja rytmin vastaavuudesta, mitä kahden eri kulttuurin ja kielen välillä on kokonaisuudessaan äärimmäisen vaikea saavuttaa.

Tutkimuksen aineisto ja metodit

Kuten johdannossa jo mainittiin, tutkimuksen aineisto koostuu unkarilaisen runoilijan, Endre Adyn, runoista ja niiden käännöksistä eri kielille. Kaikki kolme runoa eli *Góg és Magog fia vagyok én...* (Olen Gogin ja Magogin poika...) ja *A Hortobágy poétája* (Hortobágyin runoilija) löytyvät unkarilaiselta Magyarul Babelben -sivustolta, johon on kerätty myös runojen käännöksiä eri kielillä. Sivustolla on myös tietoa kääntäjistä, joten olen pystynyt keräämään pääosan runoihin liittyvästä aineistosta näiltä sivuilta, ainoastaan suomenkielisten käännösten osalta on turvautunut kirjallisiin julkaisuihin: *Endre Ady: Eliaan vaunuissa – runoja* (1977, Gummerus) sekä *Lensi riikinkukko – Endre Adyn runoja suomeksi* (1978, SKS).

Taulukko 1. Endre Adyn runot ja kielet, joista niillä on käännökset.

Runo	Käännös							
	<i>suomi</i>	<i>englanti</i>	<i>saksa</i>	<i>tsekki</i>	<i>portugali</i>	<i>slovakki</i>	<i>hollanti</i>	<i>romania</i>
<i>Góg és Magóg fia vagyok én...</i>	x	x	x		x	x		
<i>Párizs, az én Ba- konyom</i>			x			x		
<i>A hortobágy poétája</i>	x	x	x (2)	x	x		x	x

Tässä tutkimuksessa alluusioita Adyn runoissa lähestytään pitkälti Ritva Leppihalmeen määrittelemällä tavalla eli ennen kaikkea käännösongelmina. Hänen määritelmänsä mukaan alluusiot ovat ”tekstin luoja tekemiä oletuksia jonkun asian tunnettuudesta lähtötekstin yleisölle” ja näin ollen usein varsin vaikeita, ellei mahdottomia ymmärtää kohde-tekstin yleisön näkökulmasta. (Leppihalme 1992: 183.) Ilmauksina alluusioita on Leppihalmeen mukaan tästä näkökulmasta vaikea määritellä tarkasti, ne voivat viitata lähes kaikkeen aina klassisesta kirjallisuudesta historian, politiikan tai jopa moraalin ilmiöihin (Leppihalme 1997: 6–8). Määritelmä on laaja, mutta sopii hyvin tämän tutkimuksen tueksi, sillä aineiston alluusiot ovat nekin varsin monenlaisia, aina henkilönnimistä tapahtumiin ja toimintoihin.

Tässä tutkimuksessa on käytetty alluusioiden luokittelun apuna Leppihalmeen (1997: 10–11) kirjassaan *Culture Bumps* esittelemään jakoa, jota on edelleen muokattu tarkoitukseen sopivaksi:

I) Erisnimiälluusiot:

- a. henkilönnimet
- b. paikannimet

II) Ydinlausealluusioiden (KP=key-phrase), jotka voivat koostua useammasta-kin osasta (kuvaus, toiminta, tapahtuma)

Alluusioita luokitellaan siis pitkälti Leppihalmeen luoman mallin pohjalta. Alluusioiden kääntämisessä tehtyjä ratkaisuja luokitellaan puolestaan Ildikó Pusztai-Vargan väitöskirjassaan esittelemän mallin avulla. Hänen mallinsa sopii hyvin tämän aineiston tueksi, sillä hän on tutkinut suomalaisten runojen käännöksiä unkarin ja englannin kielelle ja erityisesti alluusioiden kääntämistä runoudessa. Hänen mallinsa jakaa käännösratkaisut seuraavaan kymmeneen luokkaan:

- 1) alkuperäisen ilmauksen suora siirto (transfer)
- 2) alkuperäisen ilmauksen osittainen siirto (transfer)
- 3) vastaava ilmiön hakeminen kohdekulttuurista
- 4) lisäys
- 5) yleistys
- 6) konkretisointi
- 7) poisto
- 8) adaptaatio
- 9) kulttuurinen selittäminen
- 10) kirjallinen käänнос

Leppihalmeen ja Pusztai-Vargan malleja käytetään tutkielmassa apuna oman, useampi-vaiheisen analyysimallin luomisessa. Tämä malli koostuu seuraavista vaiheista:

- 1) Runojen sisältämien alluusioiden luokittelu käyttäen muokattua Leppihalmeen mallia
- 2) alluusioiden käännösten luokittelu käyttäen muokattua Leppihalmeen mallia sekä
- 3) käytettyjen käänносstrategioiden luokittelu käyttäen Pusztai-Vargan mallia
- 4) käännöksiin vaikuttaneiden tekijöiden analyysi – maantieteellinen, historiallinen ja kulttuurinen etäisyys ja kohdetekstin tektityypin vaikutus (ekspressiivinen vai informatiivinen teksti)
- 5) käännösten yhteenveto ja lopullinen analyysi em. näkökulmien pohjalta.
 - Mitkä tekijät vaikuttavat strategian valintaan, kun käännetään alluusioita runoudessa?
 - Mitä seurauksia valitulla strategialla on kohdetekstin ja sen ominaisuuksien kannalta?

Tutkimuksessa on käytössä kolme lähtöoletusta liittyen käänösprosessiin. Ne on rakennettu yhdistämällä funktionaalisen käänösteorian, skoposteorian sekä Folkartin runouden valenssien näkökulmat kolmeksi, käänösprosessissa vahvasti läsnä olevaksi ja osin samanaikaiseksikin toiminta-alueeksi. Oletukset esitellään seuraavassa kolmena prioriteettina:

- 1) kulttuurin prioriteetti
- 2) funktion prioriteetti
- 3) muodon prioriteetti

Näistä ensimmäinen eli kulttuurin prioriteetti viittaa kulttuurisen informaatin hallitsevyyden alluusioita käännettäessä. Esimerkiksi Adyn runojen ymmärtäminen vaatii kulttuuristen viittausten ymmärtämistä ja jotta käänös olisi validi, niitä pitäisi pystyä välittämään jossain määrin myös kohdeyleisölle. Toinen prioriteetti viittaa siihen, että Adyn runojen kohdalla kyse on ekspressiivisistä teksteistä eli runoista ja että kohdetekstille asetetaan todennäköisesti vaatimuksia myös esteettisen vaikuttavuuden suhteen. Kolmas prioriteetti liittyy runojen muotorakenteeseen ja siihen tosiseikkaan, että runoissa rytmi, runomitta ja riimi ovat olennaisia tekijöitä sekä sisällön että esteettisen vaikuttavuuden kannalta. Jos muodon vaatimuksista luovutaan, runo menettää jotakin, ja oletettavasti ainakin jonkinlaista runomuotoisuutta vaaditaan, jotta kohdeteksti hyväksytään runoksi.

Tutkimuksessani pyrin siis analysoimaan runot sekä lähtötekstin että kohdetekstin kannalta ja kiinnittämään erityistä huomiota siihen, missä määrin kääntämisessä on huomioitu em. kolme prioriteettiä ja miksi, sekä siihen, millainen vaikutus erilaisilla strategisilla valinnoilla voi lopputuloksen kannalta olla.

Tutkimuksen tulokset ja pohdinta

Tutkimuksessa on tarkasteltu sitä, miten Endre Adyn runoutta ja erityisesti sen sisältämiä historiallisia ja kulttuurisia alluusioita on käännetty eri kielille. Lähtökohtana oli, että kyseiset ilmaukset ovat luonteeltaan vaikeita kääntää eli tyypillisiä käänösongelmia. Oletuksena oli, että johtuen niiden kulttuuriin ja osin myös maantieteeseen sidotusta luonteesta niiden sisällöllinen kääntäminen vaikeutuu etäisyyden kasvaessa ja samalla myös mahdollisuudet säilyttää kohdetekstin runomaisuus ilman suuria muutoksia vähenevät.

Seuraavassa taulukossa on esitelty tuloksia runokäännöksille tehdyistä analyyseista. Taulukon pohjana on metodiosassa esitelty monivaiheinen analyysi, jossa ensin luokiteltiin sekä lähtö- että kohdetekstin alluusiot, sitten analysoitiin käytetyt käännösstrategiat ja muutosten määrä allusiivisissa ilmauksissa ja lopuksi katsottiin, oliko kohdeteksti vielä mahdollista tulkita runoksi eli ekspressiiviseksi tekstiksi (tarkastelun kohteena lähinnä tekstin rytmi ja loppusointu) vai oliko se pikemminkin dokumentti runosta. Nämä tulokset suhteutettiin sitten ko. kielten edustamien kulttuurien etäisyyteen unkarilaisesta kulttuurista (maantieteellinen etäisyys sekä historiallis-kulttuurinen etäisyys, kuten esim. kuuluminen Unkarin tai Itävalta-Unkarin alaisuuteen). Etäisyyden perusteella muodostettiin kolme aluetta, joista ensimmäiseen kuuluivat Slovakia, Tsekki, Romania (entisiä Itävalta-Unkarin maita), toiseen Saksa, Englanti ja Hollanti (Keski-Eurooppa) ja kolmanteen Suomi ja Portugali.

Taulukko 2. Maantieteellisen ja kulttuurisen etäisyyden vaikutus alluusioita käännettäessä tehtyjen muutosten määrään sekä käännösten tekstityyppiin.

Alue I	<ul style="list-style-type: none"> - alluusiot käännöksissä pääosin alkuperäisessä asussa tai vain osin muokattuja - tekstityyppi aina runo
Alue II	<ul style="list-style-type: none"> - alluusiot käännöksissä enimmäkseen osittain tai merkittävästi muokattuja - tekstityyppi lähes aina runo (vain yksi dokumentaarinen käännös, jossa muutokset vain osittaisia)
Alue III	<ul style="list-style-type: none"> - alluusiot käännöksissä joko alkuperäisessä asussa tai merkittävästi muokattuja - muutosten määrä on riippuvainen kohdetekstin tekstityypistä: jos runo, merkittäviä muutoksia, jos dokumentti, ei muutoksia

Kuten tuloksista käy ilmi, maantieteellisellä ja historiallis-kulttuurisella etäisyydellä näyttäisi olevan oletetunlaista vaikutusta runojen sisältämien allusioiden käännöksiin.

Mitä lähempänä kohdekieli on Unkaria maantieteellisesti ja kulttuurisesti, sitä helpompaa näyttää olevan säilyttää alluusiot ennallaan ja myös teksti runomuotoisena, ja vastaavasti, mitä kauempana kohdekieli sijaitsee, sitä vaikeammaksi sekä alluusioiden ennalleen jättäminen että runomaisuuden säilyttäminen käyvät. Jos ne kuitenkin päätetään säilyttää ennallaan, tarkoittaa tämä useammin myös informatiivisuuden lisääntymistä estetiikan kustannuksella, mistä selkein esimerkki lienevät portugalinkieliset käännökset, joissa alluusiot on säilytetty ennallaan, mutta jossa ei ole vastaavasti myöskään edes pyritty runomaisuuteen.

Mitä tulee allusioihin ja niiden laatuun, käy ilmi, että alluusiot, joissa on yhtymäkohtia muiden maiden kulttuuriin esimerkiksi kristinuskon kautta (Gog ja Magog), vaikuttavat jäävän helpommin ennalleen. Sama koskee myös toiminnallisia allusioita, jotka usein kääntyvät pääosin ymmärrettävinä, vaikka syvempi kulttuurinen oivaltaminen saattaakin jäädä sivuun (esim. porttien kolkuttaminen, joka voidaan ymmärtää joko yleisesti ulkopuolisuuden kuvaukseksi tai Lännen porttien kolkuttamiseksi eikä ole tarpeen tietää legendaa unkarilaisista rosvoretellä olevista sotureista hakkaamassa Konstantinopolin portteja).

Sitä vastoin alluusiot, jotka kytkeytyvät tiiviisti Unkarin maantieteeseen tai sen historian vaiheisiin, ovat jo vaikeampia kääntää. *Skyyttiarmeija* tai *Hunnia* Unkarin ja unkarilaisten symbolina ovat tuskin kovinkaan helposti kohdeyleisön ymmärrettävissä, mutta vielä vaikeampia ovat nimet, joihin sisältyy laajempaa symboliikkaa. *Bakony* on metsä Unkarissa, mutta runossa se symboloi piilopaikkaa, jonne lainsuojattomilla oli 1800-luvulla tapana kätkeytyä – kuten runoilija haluaa kätkeytyä Pariisiin. *Hortobágy* ja *Pusztaszer* ovat paikoina puolestaan vielä tätäkin hankalampia, niihin kun kytkeytyy kokonainen viittausten suma, aina alkuperäisten unkarilaisten pyhästä paikasta ja unkarilaisuutta symboloivasta alangosta Adyn ajan poliittiseen tilanteeseen, konservatismiin sekä takapajuisuuteen muuhun Eurooppaan nähden. Ei liene ihme, että nämä paikat voivat olla ymmärrettäviä lähinnä naapurikulttuurien edustajille, mutta eivät aina heillekään.

Alluusiot ovat haastavia ilmauksia kääntää ja niitä voidaan pitää selkeinä käännösongelmina kaikenlaisissa teksteissä. Runoja käännettäessä ne voivat kuitenkin ajoittain muo-

dostua lähes ylitsepääsemättömän vaikeiksi, kun kääntäjän on samanaikaisesti kamppailtava sekä kulttuuristen merkitysten että runon tekstityyppi- ja muoto-ominaisuuksien kanssa. Endre Adyn runot ja niissä esiintyvät alluusiot edustavat ikänsä, luonteensa ja edustamansa kulttuurin tunnettuuden puolesta erittäin vaikeita käännoongelmia, joiden suhteen kääntäjien on usein tehtävä merkittäviä strategisia ratkaisuja jo varhaisessa vaiheessa käänno-prosessia. Kuten on käynyt ilmi, jos kohdekieli ja -kulttuuri on maantieteellisesti ja kulttuurisesti lähellä Unkaria, tehtävä on vielä mahdollinen toteuttaa, mutta jos etäisyyttä on paljon, voi kääntäjä joutua tekemään suuriakin muutoksia sekä alluusioiden sisältöön että runon rakenteeseen halutessaan säilyttää sen runomuotoisena. Toinen vaihtoehto on hylätä muodon tiukat vaatimukset ja keskittyä sisältöön, jolloin lopputulos on sisällöllisesti tarkempi ja käyttökelpoisempi esim. akateemiselle tutkimukselle, mutta vähemmän esteettinen teksti alkuperäisessä merkityksessään. Ratkaisun tekee lopulta aina kääntäjä riippuen siitä, mitä aspektia (tai prioriteettia) hän haluaa painottaa, minkälaista tekstityyppiä häneltä odotetaan ja millainen ja missä määrin lähtökielen kulttuuria tunteva yleisö käänno-stä tulee käyttämään.