

**UNIVERSITATEA BABEȘ-BOLYAI  
FACULTATEA DE LITERE  
ȘCOALA DOCTORALĂ STUDII DE HUNGAROLOGIE**

**THE FORMS OF EQUIVALENCE IN THE HUNGARIAN TRANSLATIONS OF THE  
TRAGEDY OF JULIUS CAESAR BY WILIAM SHAKESPEARE**

Ph. D. Thesis

**(abstract)**

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Keywords: forms of equivalence, (re)translation, linguistic norms, translational norms, linguistic expressions, rhetorical-stylistic forms, prosody, blank verse, vulgarism, speech styles etc.

## Summary of the Doctoral Thesis

The theme of the PhD Thesis is concerned with the forms of equivalence in the Hungarian translations of the tragedy of Julius Caesar by William Shakespeare ( 99). The textual corpus of the empirical research – besides the original text – consists of the variants of translations by Mihály Vörösmarty ( 39), Lajos Áprily ( 43), László Illés ( 94), György Jánosházy ( 96) and András Forgách – Ádám Fekete ( ).

The research is based upon a classification made by me which newness is that it focuses directly on the tragedy of *Julius Caesar* by William Shakespeare but of course it can also be applied to other dramatic texts written in blank verse. The frame of the theoretical classification it can be broadened or tightened by the empirical research. This depends on the linguistic elements (metaphors, vulgarisms, archaisms, idioms etc.), rhetorical and stylistic figures (repetitions, intensifications, irony, quibbles etc.) and the formal or informal registers of the language that can be found in the source text.

The research is carried out based on the descriptive and comparative analysis of the source text and its variants in the target language. I do not wish to determine the hierarchical value of the translations because they were made in a different period of time, for instance those translated by Vörösmarty or Áprily have the same artistic value like the retranslations (Illés's, Jánosházy's and Forgách–Fekete's translations) that are closer to us.

The main hypothesis of the PhD thesis are oriented to the creation of the forms of equivalence in the target language focusing on the following problems of translations:

1. How do translators create the forms of equivalence (referential, formal/prosodical, stylistic and pragmatical) so that their variants of translations should be near to the original with optimal sameness, so which are the linguistic characteristics that oblige translators to apply solutions differing from the source text?

2. Do the translators use variants of iambic pentameter proposed and applied by Vörösmarty or do they use it more freely with accomodation to the spoken language?

3. Why do translators use linguistic elements differing form the source text?

Besides analysing the forms of equivalence there are other problems of translation discussed as well:

4. What kind of characteristics of the Reform era's language can be found in the classical translation and what is the role of those elements from the perspective of the translation theory?

5. What kind of linguistic and translation problems do stand in the background of retranslations proving retranslational hypothesis that retranslations are closer to the original text than the first translation? (Paloposki–Koskinen a: ).

The dissertation contains seven chapters. The first one entitled *Equivalence Theories* is a synthesis of the best known theoretical paradigms of equivalence. Here is also presented the classification developed by me that aims to help to research the translation of Shakespeare's dramas.

*The Retranslation Tendency* exposes the concept of retranslation and its types and the problems raised by the retranslation hypothesis. This includes the problem of revision and retranslation that form the second half of the 19th century are present in the Hungarian translation of Shakespeare's plays. The second chapter ends with a presentation of the factors that prove the need for retranslation based on temporality and on the preferential style of the translator.

In *The Linguistic and Translational Norm* the issues discussed are based on prosodic, stylistic, expressive and pragmatic features. After debating the concept of translation norm, the types of translational norms are highlighted according to Gideon Toury's (2004) and Andrew Chesterman's (1997) classification. These notions are followed by linguistic figures and the comparison, rhetorical-stylistic figures, blank verse, the principle of "line by line" translation, rhymes, vulgarism, culture-specific words, style changes and translation errors because they are in relation to the translator's activity and they are imposed by the translational norms.

The fourth chapter deals with the language and style of William Shakespeare's tragedy *Julius Caesar* and the personal pronouns *you* and *thou* used in the Shakespearean era and their role in formal and informal address.

The fifth chapter entitled *Julius Caesars in Hungarian* presents the characteristics of language and style according to the specialized bibliography, translators' confessions, reviews and interviews. In terms of the classical translation I considered it important to

present Vörösmarty's concept of translation because during the analysis it helps us to interpret easier the translation problems and the translator's decisions.

In *The Research of the Classical Translation and the Retranslations* the language is commented on according to several criteria (phonetic, morphological and syntactic). These issues are concerned with linguistic and stylistic features discussed in the previous chapter. These are followed by (for example change of style, translation errors) which are usually features of the classical translation and less typical for retranslations. The chapter concludes with an empirical analysis that is directly related to the change of style, to the translation errors but also touches the problems of equivalence.

The last chapter (*The Comparative Analysis of the Forms of Equivalence in the Translations of Julius Caesar*) deals with the forms of equivalence according to the author's classification (referential, formal-prosodic, rhetorical-stylistic and pragmatic) found in the translations of the drama that are related to the source text. As the forms of equivalences were approached separately according to the theoretical classification, I considered it necessary that these textual characteristics be analyzed together on the bases of a longer text. Such an analysis of course is also determined by those forms of equivalence that the translator manages to achieve in the target text and which he sometimes has to give up due to the poetic form.

Finishing the comparative analysis it can be asserted that comparing to the original, the different elements used by the translators have the following reasons: 1. the translator misinterprets linguistic elements from the source text; 2. the translator omits linguistic elements from the source text to maintain prosodic rhythm; 3. the translator inserts linguistic elements different from the source text to maintain prosodic rhythm; 4. the translator uses intentionally different elements from the source text to avoid having the same solutions that were used in the previous translations and 5. the translator uses explicitation to make the target audience understand well the translated opus.

The empirical research has extended to other aspects too such as the characteristics of the literary language of the Reform era and their role from the perspective of translation or translation problems involved in the retranslation hypothesis. Approaching the first issue it can be highlighted the following:

1. The variety of Vörösmarty's translation language reflects the richness of the literary language of the Reform era, which is usually characterized by the aspiration to use shorten

lexemes and beautiful sonority (Tompai 55: 6; Gáspári 76: 2). The research has shown that Vörösmarty subordinates these aesthetic principles to the requirements of dramatic prosody.

2. The diversity of the linguistic elements in Vörösmarty's translation reflects not only how the language of the Reform era was, but also shows how the language evolved to the present day, which was then in a period of unification.

3. In connection with the retranslation hypothesis it can be stated that Vörösmarty's "poetic" translation reflects the preferences of the literary language of the Reform era which is characterized by an archaic language and an eloquent style. We can also observe that reading this translation is much easier than staging it. Otherwise the retranslations were created because of the change in the linguistic norms and for the requirements of the theatre. The need for retranslations is proven by the archaic elements and translation errors found in the classical translation.

4. The comparative analysis also proves the statement of the retranslation hypothesis according to that the retranslations of the Shakespearean tragedy are far more accurate than the classical translation.

In conclusion it must be said that translations aspire to achieve forms of equivalence, but these are hampered by linguistic and prosodic features. However the Hungarian translations prove that variants of translations can be made, even if in the term of the whole text, it does not completely resemble the original, but according to a certain criteria, by optimal similarities, can still be considered appropriate to the source text, knowing well "that even the most successful translation remains below the level of the original because it is always less than that" (Ruttkay 02: 9).

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