

Dánél Mónika

Multilingualism and Locality. Hungarian and Romanian Contact Narratives about 1989

Keywords: world literature, Hungarian Transborder Literature as multilingual, 1989, Bildungsroman, collage

The study discusses contemporary theories of world literature, transnationalism and transculturation in the context of East-Central Europe as a historical, cultural, geopolitical in-between territory, and reconceptualises the phenomenon of the *Hungarian Transborder Literature* from the perspectives of multilingual affiliations. Hungarian and Romanian novels as “contact narratives” create 1989 as a historical nodal point and – through the poetics of accents – shape the local as multilingual. The embodied memory of the dictatorial system in the novels recalls the tradition of the *Bildungsroman* in a specific way – like a self-alienated de-formation process of socialist propagandistic formation techniques which were efficiently inscribed into the body. In the novels, the reflection and even deconstruction of the societal conditioning could be seen as a common generational search for a new realistic language. In the discussion of the theoretical and literary texts, the study applies the collage as a reading strategy, which – according to Susan Stanford Friedman – “stages a juxtaposition that foregrounds the tension – the dialogic – pull between commensurability and incommensurability.

András Orsolya

Translating the Dictatorship? The Search for Language and the Reflection on Writing in Herta Müller’s *The Land of Green Plums* and its Hungarian Translation by Lídia Nádori

Keywords: Herta Müller, Romanian dictatorship, trauma, testimony, searching for words, community, reflection on writing, translation, Gadamer’s hermeneutic

My paper discusses the novel *The Land of Green Plums* [*Herztier*] by Herta Müller, and its translation into Hungarian by Lídia Nádori. The novel relates experiences which are hardly possible to articulate in language. The unspoken personal trauma is linked to the context of Romanian dictatorship. *The Land of Green Plums* is a novel that searches for words: the oppressive system manipulates them, while the narrator develops a language which consolidates a community and carries a testimony. The novel reflects on writing and translation. In my paper, I use the notion of translation in a wider sense: in order to understand the world around us, we

need to create our own language in dialogue with others, and “translate” our experiences into this. Therefore, the theoretical framework of my paper is based on Gadamer’s hermeneutics.

Egyed Emese

A *Cid* Project in 1950s Europe?

Keywords: theatre, classicism, translation, politics, Pierre Corneille, Ágnes Nemes Nagy, French theatre

The study is a contextual analysis of a drama from Ágnes Nemes Nagy’s rich activity as a literary translator. She published, in early 1956, the translation of Pierre Corneille's *Cid* at the Új Magyar Könyvkiadó (The New Hungarian Publishing House, renamed Europa Publishing House only a year later). Two years later, this new translation was used for a theatrical production at the Csiky Gergely Theater in Kaposvár, which was on the repertoire for several months. The study also presents the professional dialogue between the translator and the theatre company and seeks explanations for the thematic (Corneille, *Cid*) and directorial analogies from France and Hungary in the 1950s.

Blomqvist Tünde

Is There a Swedish-Hungarian Literature, and If Not, in What Form?

Keywords: Hungarian literature in Sweden, transcultural, transnational literature, migration literature, fiction translation

From the point of view of a transcultural and / or transnational approach, Hungarian literature in Sweden includes works that have authors of Hungarian origin who migrated to Sweden, but their works are not necessarily written only in Hungarian. There are authors who only write in one language (Hungarian, Swedish or English), and there are also those who are publishing in both Swedish and Hungarian. For mapping these works, we can take as starting point the date of the authors’ migration, distinguishing four groups of authors. The study of the groups shows certain language and thematic similarities. This article intends to present the literature written by Swedish authors of Hungarian origin between 1945 and 2015. These are works that have authors of Hungarian origin, but very few of them are known by readers in Hungary. The presentation by groups helps to examine common features of the authors and their works. Focus is on the language choice, but also on the need for the translation of these works between Hungarian and Swedish. However, the most relevant question remains whether this literature is part of the Swedish literature, the Hungarian literature, or both literatures, or neither of them.

Bába Laura

The First Finnish Bestseller in Hungarian. Irén N. Sebestyén and *The Song of the Blood-Red Flower*

Keywords: translation history, translation criticism, reception, Finnish literature, relations history

This article gives a summary of the life and works of Hungarian linguist and literary translator Irén N. Sebestyén (1890–1978) and Finnish novelist, playwright, journalist, and popular educator Johannes Linnankoski (1869–1913; originally Vihtori Peltonen). It presents Linnankoski's first novel, *Laulu tulipunaisesta kukasta* (1905; *The Song of the Blood-Red Flower*, translated by W. J. A. Worster, 1920), whose translation marks the beginning of Irén N. Sebestyén's career as a literary translator (*Dal a tűzpiros virágról*, 1914). In connection with the birth of this translation, Linnankoski's letter welcoming N. Sebestyén's intention to translate the novel (1911) is also published. After giving an overview of the reception of the Finnish novel and its Hungarian edition, the paper examines some characteristics of N. Sebestyén's translation by means of examples from the text. Lastly, the other Hungarian translation of the work, by Ágoston Ambrózy (1948) is also discussed briefly.

Kelemen Fruzsina

The Many Roles of Saint Catherine of Alexandria in the Legends of the Debreceni Codex, Érdy Codex and Érsekújvári Codex

Keywords: codex literature, 15-16th century, Pelbartus de Themeswar, Saint Catherine of Alexandria, virgin martyr

Pelbartus de Themeswar wrote four Latin sermons on the feast of Saint Katherine of Alexandria, the first sermon also containing the legend of the saint. To a greater or lesser extent, these texts served as a source for the three Hungarian legends of Katherine in the Hungarian codex literature. According to the stories of virgin martyrs, a beautiful and clever virgin of noble descent defends her faith against a man in a position of power who wants to possess her ideologically and sexually – this conflict is at the core of the legend. Starting from this main conflict, I examine Katherine's role in these three very similar legends, that is, how much she prevails as a woman, as a scholar, as a ruler, and as a Christian, how much these roles become predominant in the three texts as a result of minor changes to the source.

Benó Eszter

“Hosanna be to Thee, Idea!” German Translations of the Hungarian Word “Eszme” (‘Idea’) Used in the Philosophical Drama *The Tragedy of Man* by Imre Madách

Keywords: translation, idea, equivalence, creativity, Imre Madách, Lajos Dóczi

The article analyzes the German translations of the Hungarian word *eszme* ‘idea’ used in the philosophical drama *Az ember tragédiája* (*The Tragedy of Man*) by Imre Madách. Using a comparative and contrasting method, the article presents the different ways of creating equivalence by translating the keyword into German. The analyses reveal that the meaning of the Hungarian word is rendered variously in the German texts, with different connotative meanings, and it also shows the creativity of the translators in the process of achieving equivalence.

Szenkovics Enikő

Translation Challenges of Franz Hodjak's Novel *Ein Koffer voll Sand*

Keywords: Franz Hodjak, Romanian German Literature, identity, temporality, journey, rambling, escape

My essay deals with some questions raised while translating the novel written by Franz Hodjak entitled *Koffer voll Sand* (German title) into Hungarian, and discusses them based on selected textual places. These questions are being answered starting from higher level (text, syntax) heading to smaller units (morphology, parts of speech) which on the one hand are more general in German-Hungarian translations, while on the other hand are specific, characteristic to Hodjak's texts. The challenges of the translation are built up around the organizing role of the space and time, and the question of identity in the novel.

Kányádi András

Márai and the French Titles – Save in a Different Format?

Keywords: Sándor Márai, translations, publishers, translators, novels

In the case of literary translations, the definitive title of the book is a right held by the publisher. The article aims to map the works translated into French by one of the most famous Hungarian writers of the past, Sándor Márai, by reconstructing the intertextual dialogue between title and reader, while trying to formulate some considerations on the publishing strategy that was the basis of its international success.

Papp Kinga

Forms of Memory in Dávid and Sámuel Rozsnyai's Almanacs

Keywords: annotated almanac, memory, remembrance, life writing, writing habit

The article presents the annotated almanacs of the Ottoman-language interpreter Dávid Rozsnyai. These annotations mark a series of events and deeds noted by the interpreter that fill in the blanks of his biography, as it appears in the rest of his ego-documents (journal, memoirs, autobiography), covering the years of his life for which we also have very few information from other sources. From 1708, in his almanacs start to appear annotations written by his son, Sámuel. At the beginning, the youngster uses the pages left blank to practice his writing and translation skills, to draw and imitate the printed text. Later on, Sámuel starts to write his own annotations and, eventually, he “translates” into writing the annotations dictated by his father, together with drafts of letters, probably also dictated by the senior Rozsnyai. These joint annotated almanacs not only mark the passing of time and the merging of memories, but also become instruments of memory and remembrance. The annotations also show the common practice of writing inside the family and its mentality towards writing and familial ego-document.