

THE ISSUE OF EXPRESSION HYBRIDITY IN THE TRANSLATION PROCESS

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ABSTRACT

The study focuses on the perception of hybridity as a reality in the literary and translation space. It identifies the hybridity of authorship (inspiration by another author, the blurring of boundaries, the overlapping of the identities of the author, the translator, the inspired author and his translator); the hybridity of the original (which can be intrinsically inspired by another text or which appropriates this text); the hybridity of language and expression (which challenges the identity of space and suggests differing perception expectations in different cultural spaces). This hybridity dictates certain translation measures, strategies and interventions to the translator. On the applied level the paper is based on the prose by P. Esterházy, and especially on his work *Egy nő* (*One Woman*) (Slovak translation by R. Deáková entitled *Jedna žena* [2011]). The second dimension is represented by a book by Dora Kaprálová, a Czech writer living in Berlin, *Zimní kniha o lásce* (*A Winter Book about Love*) (2014), which admits to being deeply inspired by Esterházy's book *Egy nő*. Therefore, its translation into Hungarian presents a unique challenge. What translation strategies will be applied?

Key words: Hybridity, Literary Translation, Péter Esterházy, Dora Kaprálová, Translation Strategies

Introduction: Limitations, hypotheses and objectives

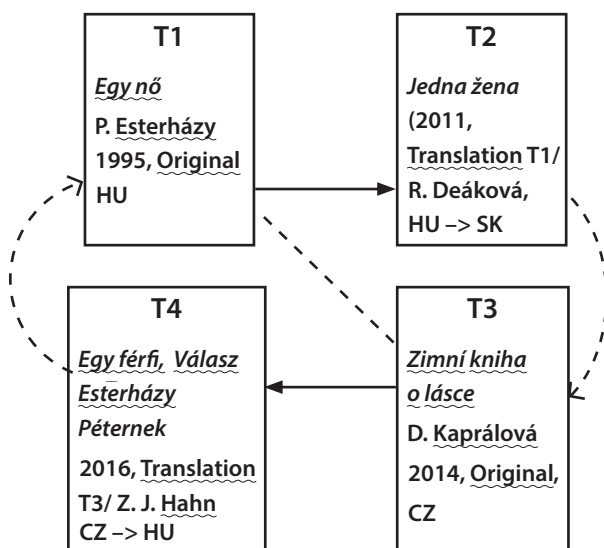
Hybridity is a very broad and differentiated term. However, for the purposes of this paper, we will narrow down the broad scope of hybridity, its character, essence, function, effect and the issues generally and focus on the literary-interpretative and translational area.¹ We will specifically discuss hybridity in relation to the translation process and the translation product since “translation, due to its nature, is the most typical hybrid and hybridising phenomenon” (Huťková – Bohušová 2016: 11).²

¹ The study is a partial output from the project VEGA No. 1/0551/16 “Hybridity in language, text, translation”. The ideas contained in this paper were previously presented at the conference *Translation, Interpreting and Culture: Old Dogmas, New approaches* (?), Nitra, Slovakia, September 26–28, 2018.

² The project searches for answers to several questions: What connection is there between reciprocity and dependence in translation communication and how is this relation demonstrated? Does the hybridity of the source text influence the final product of translation? Is hybridity a reason or a con-

Broader generalisation of findings is not possible as we examine literary texts, more specifically contemporary literature (i.e. contemporary language, postmodern utterance, etc.). The fact, that “the hybridity (of authorship, language, topic, space, time) enters postmodern literature as its canonized attribute” has already been confirmed in another study (see Huťková 2017: 111).

The four analysed texts employ different types of relationships. Text 1 = *Egy nő* (P. Esterházy, 1995, original in Hungarian, hereinafter as T1); Text 2 = *Jedna žena* (2011, Slovak translation of T1, translated by Renáta Deáková, hereinafter as T2);³ Text 3 = *Zimní kniha o lásce* (Dora Kaprálová 2014, original in Czech, hereinafter as T3); Text 4 = *Egy férfi. Válasz Esterházy Péternek* (2016, translation of T3 from Czech to Hungarian, translated by J. Hahn Zsuzsanna, hereinafter as T4). Two originals, two translations.⁴



Picture 1: Relationships between texts

All analysed texts have these common denominators: P. Esterházy and his idiolect; hybridity as an invariant characteristic of the text; and a category of expression as the minimum translation unit of the examined types of text.

The paper relies upon the following underlying hypotheses for which we offer evidence in the study: a) if hybridity is an invariant of the source text, in other words, if it is a principle upon which the text is built and is reflected on the thematic and language (or even compositional) level, a translator, in order to create an adequate translation, must

sequence? Is hybridity in translation a negative phenomenon? What recommended strategies can be used by translators and interpreters? (Huťková – Bohušová 2016: 11).

³ Excerpts from T1 a T2 are identified by a chapter (ministry) number, but for excerpts from T3 a T4 we give a page number, because individual literary pieces in these texts are not numbered.

⁴ An English translation of T1 is also available and was published under the title *She loves me*. It was translated by Judit Szólósy in 1997. This text is not a subject of our analysis but we quote it as a reference.

creatively support this hybridity; b) a category of expression is a minimal translation unit (term used by F. Miko 1970 and A. Popovič 1975).

1. Faithfulness

T1 characteristics: short literary pieces connected through the central theme of love of a woman (as well as hatred, an inseparable part of feeling emotions) with ambiguous genre form and a fragmentary approach. Esterházy's *Egy nő* is a "search for female beauty in its various forms" (Andrejčáková 2011). It was written in 1992–93 simultaneously with Esterházy's novel *Harmonia caelestis* and the author's original intention was to incorporate it in the novel as a kind of a father's secret diary.

T2: the relationship between the two texts is obvious, translation is traditionally viewed (in an ideal case) as a faithful image of the original text. The perception situation is an ordinary one, the geographical and mental proximity of the cultures eliminates obstacles for the translator, and moreover, Slovak readers are already familiar with the work of P. Esterházy. The translator has already translated several books by P. Esterházy including his most famous novel *Harmonia caelestis* (2000, Slovak translation 2005). The translator communicated with the author. Her translation solutions are never superficial, quite the opposite: she comes out from behind the stage, makes herself visible, conveys the author's idiolect often using brave interventions (e.g. teasing the author in the footnotes in *Egyszerű történet vessző száz oldal – a kárdozós változat* (2013a, Slovak translation *Jednoduchý príbeh čiarka sto strán – šermovacia verzia*, 2013b), or by replacing references to the collective memory of (the Hungarian) nation by specific references to the cultural memory of the target Slovak readers' environment, etc. (see Hutková 2017, Hutková 2015, Görözdí 2007, Paszmár 2016, Paszmár 2017). In the context of hybridity – several of Esterházy's texts are built on hybridity, it is their predominant characteristic – interventions, which would be otherwise condemned by the traditional translational approach as interfering with the integrity of the text or the content, may be perceived as positive and supportive of the essence, the invariant of the text. In order to support hybridity in the translation process a translator must adopt a creative approach. The line between a translation and a new text is very fine in such cases. The faithfulness between texts is relative.

2. Platonic relationship

T3 is a special case of the modern form of hybridisation in the life of a literary text (see Pató, 2015). The author was inspired by *Egy nő* (by P. Esterházy) which she read in Slovak translation (T2). Thus T3 has been inspired by T1 through a mediator: T2. In the introduction to her daily jottings Kaprálová admits to have been deeply impacted by Esterházy's book and the introduction includes her confession and her dedication of the book to Esterházy. The slim, light-hearted collection of impressions and feelings gives us reading for pleasure and for exhilarating long winter evenings. During the first two months of 2013 (in January and February) the author wrote one short story a day – even

though we could debate the genre. (By the way, the same can be said about Esterházy's literary works which have no clear genre.) The author herself considers her 66 literary pieces about 66 men (or more precisely about one woman) written in the span of 66 days in response to Esterházy's work to be a letter never sent or a novelette about desire (see Horák 2016, Rostás 2016).

She creates a new work in a different environment and from a female perspective, however, about the same thing – about an everyday life comprising of moments, feelings of love, joy, sorrow, and of love, love and hatred, and love again, mixed and often inseparable impressions. T3 is not as faithful to T1 as T2, however, if we look at it from the perspective of the platonic relationship of T3 to T1, the relationship may be considered even more faithful.

3. The relationship expected by the Hungarian perception environment or closing the loop

Hungarian readers expect a mix of limitless platonic love and of language and stylistic faithfulness to Esterházy who inspired the Czech author. This expectation is also underlined by the title chosen for the T4 translation: *Egy férfi. Válasz Esterházy Péternek (One Man. A Response to P. Esterházy)*. Thus readers do not expect a *winter book about love* neither do they expect to see the author's idiolect, but rather some kind of female mutation of Esterházy. Elsewhere in the world this could be an ordinary text and an ordinary translation, but not among Hungarian readers who know Esterházy's work very well (see Hanzelik 2017, Gyürky 2016). The original text, Kaprálová's original, is seen just as a carrier or a finishing statement to Esterházy's thoughts written by a woman living in a different cultural environment. Here also the primary inspiration becomes an invariant for the translation! A tough challenge for the translator because what comes into play is not just the expressional hybridity of the text but also the hybrid identity of the source text. And which text is the source? Is it Esterházy's *Egy nő* or Kaprálová's *Zimní kniha o lásce*? Hungarian readers expect Esterházy. Translatology defines the source text clearly and the translator translating Kaprálová's prose follows this definition. However, the text shows signs of hybrid identity. Can the translator enhance this hybridity based on readers' expectations? Can she weaken the author's (Kaprálová's) idiolect because of the expectations of Esterházy's idiolect? The Slovak translator employed such solutions often in line with Esterházy's concept of hybridity and the effect he was trying to achieve in a reader.

4. Dominant categories of expression in Esterházy's *Egy nő* versus the Slovak translation

Author's idiolect in the text is reflected through categories of expression.⁵ Let us look at fundamental categories of expression of P. Esterházy's idiolect in *Egy nő*. We will not

⁵ A category of expression in the theories by F. Miko and A. Popovič is made up of language and theme at the same time. It is not limited to the language level of the text. "Categories of expression are categories of text" (Miko 1970: 47).

work with the term hybridity of expression because there are several categories of expression that help to shape this category. We perceive “hybridity of expression as the bridge and fundamental category, acting at all levels of both text and perception, overreaching even towards the author’s idiolect. In *Tezaurus estetických výrazových kvalít (Thesaurus of the Aesthetic Expression Qualities, 2011)* it is not included as a special category, but there are sporadic references to it in connection with e.g. fragmentariness, or bizarreness of expression. The point is that hybridity as a category of expression cannot be flattened and placed in just one subcategory (e.g. strength of expression, or peculiarity of expression, or comicality of expression, etc.). It can neither be expressly judged as a positive, nor adjudged as a negative attribute” (Huřková 2017: 108).

4.1 Carnality

Carnality is one of the fundamental categories of expression demonstrated in T1 and supportive of the author’s idiolect. There are several issues related to this topic or category. First, this topic is not well developed in our literary tradition (neither Slovak nor Hungarian). “There is a certain beauty in our modesty but also self-mutilation [...] everything surrounding the phenomenon of the body is somewhat knotty and everything about it sounds louder than would be natural” (Esterházy in an interview, Andrejčáková 2011). The author admits that because of this some might find his book offensive. He describes both women and men just as bodies and because of that the carnality here (and in Esterházy’s work in general) sounds louder than we are accustomed to. Despite this fact, the book radiates warmth and love (not one’s subjective feeling; see e.g. Andrejčáková 2011, Kaprálová 2014).

The second issue is the definition of the term carnality from the perspective of categories of expression. The category of *carnality of expression*, together with the verbal, verse, musical and dance character of expression, etc., is counted among the characteristics of experience of expression in Plesník’s *Tezaurus* (2011). In that regard, it is seen as a sign and perceived as “the opposite of that which is descriptive, verbal, spiritual and sensually unexpressed. The carnality makes sure the utterance does not remain on the level of fiction, of an image, but creates the impression of real existence” (2011: 419). We take this category a step further and perceive it metaphorically – carnality demonstrates itself verbally and enhances the category of experienteness through related categories.

To give examples for this category is fairly easy, the text is teeming with them, because Esterházy’s prose (T1) perceives or even defines a woman on the basis of this category. This makes sense – a man describing a woman the way he sees her. The words used are also typically male: excessively honest, heavy-handed, and sometimes dilettante (when speaking of female issues) and at other times painfully exact, often technical, even where not necessary. However, this fact is amusing and lightens things up. But the author’s detailed and in places unflattering or even provocative descriptions are often deeper and more understanding than they may seem at first sight. He goes further, e.g. to describe the misery a woman is going through or the pain tormenting her body (or soul). He sees what she is hiding and yearning for. The pros and cons, serious and trivial problems, diets and misery. Illnesses and moods alternate with humour and passion, love and hatred. That is one of the reasons why each chapter (if we can call the numbered

ministories chapters) starts with the following sentence: *Van egy nő. Szeret. – Je tu tá žena. Miluje ma.* (There's this woman. She loves me.). Or in another place: *Gyűlöl. – Nenávidí ma.* (She hates me.). Or both, often abbreviated: *Sz. – M.m.* (She lo...); *Gy – N.m.* (She ha...), or a mixture: *Szgy.*

In story No. 61 readers learn how, during the Kádár era, the man made acquaintances with “certain” breasts and the three of them became fast friends. He addresses one informally and the other formally. The mischievous description, as if in passing, reveals that they caught the tumour in time. In story No. 30 he understandingly solves the dilemma of diet versus curves in favour of the latter. We often find words expressing carnality in both its beautiful and ugly form directly adjacent to each other: *to puke* and *to love* (chap. 8) or *tender kisses and passionate communion* mixed with *snot and saliva running together* (chap. 6).

In chapter 76, when talking about weight (slenderness), neck, tendon, backside, face, flesh, lips, wrinkles and eyes, the author uses descriptive words and original similes, all lightened up with humour and hints.⁶ Such descriptions of a female body are present almost in every Esterházy's chapter and quite often take on an enumerative character. They are often naturalist, even unflattering, but mostly lead to admiration, love and understanding and generally make readers smile. The following example demonstrates Esterházy's love for word play based on the use of all the vowels and consonants in two Hungarian words: *far vagy arc* (*farce*), meaning *bottom* (or more precisely *arse*) or *face*. The word *farce* has no meaning in Hungarian but readers can easily decipher the link and the author's desire to incorporate both “components”. The hybrid character of lexical occasionalism is underlined by a German variant also used by the author (*Arsch oder Gesicht*). *Farce* in German means a slapstick, caricature, mischief, bluff, mockery. Thus the honest interest of men in a perfect face and the female backside at the same time is called into question and mimicked. The Slovak translation *tvar alebo tvár* (*tvaár*) (shape or face) also uses a play on words like the Hungarian variant. The translator abandoned the expressiveness of the word *arse* and chose a more general lexeme *tvar* (shape) in order to create a clever word play. This Slovak play on words is even more expressive since this solution employs homonyms differing only in the length of the vowel. With her creative

⁶ T1 (chap. 76): Egy gramm felesleg sincs rajta. Ennek ára van, a nyaka ráncos, finoman, nem pulykásodott el, ahogy például Maugham öregkori fotóin látni, nincsenek lebernyegek, de beszéd közben meg-megfeszülnek az inak vagy beremeg egy-egy izom, valahogy úgy, ahogy Kovács Katinak azon a hajdani táncdalfesztiválon. Marad a farproblematika. Ahogy a mondás járja, Arsch oder Gesicht, negyvenen túl egy nőnek döntenie kell, *far vagy arc* (*farce, sottognám összegző hevülettel*). A kérdés eldőlt, az arc kiegyensúlyozott, nincsenek rajta omlások, váratlan húsvonulatok, nincsenek a szája körül éles bevágások a bőrben, a szem szarkalábjai pedig az őszinteségről beszélnek, s nem a föltartóztathatatlan időről.

T2 (chap. 76): Nemá na sebe ani gram navyše. To však čosi stojí, krk má vráskavý a jemne, nie ako morka, alebo ako Maugham na fotkách vo vyššom veku, nemá laloky, no keď rozpráva, šlachy sa jej napínajú, svaly sa zachvejú, ako speváčke Kati Kovácsovej na tom ominóznom popovom festivale. Navyše je tu problém s tvarom zadku. Ako sa vraví: Arsch oder Gesicht, žena po štyridsiatke si musí vybrať, tvar alebo tvár (*tvaár*, šepkal by som zhrňujúco s vášňou). Je rozhodnuté, tvár je vyrovnaná, nie sú na nej zlomy, nečakané spády mäsa, na okraji pier niet ostrých rýh, a vrásky okolo očí prezrádzajú úprimnosť a nie sú dôkazom nezastaviteľného plynutia času.

solution the translator supported the author's idiolect based on word play, double meaning and on formal and semantic expressiveness.⁷

4.2 Sensuality and eroticism of expression

Sensuality of expression means using a provocative physical appearance or the experiencing of physical qualities expressed by language. This category is associated with being graceful, charming, attractive, provocative or even erotic, however, superficiality of perspective, external perspective (see *Tezaurus* 2011: 236), engagement of senses, imagination, etc. are also present. This category has a "sexual and erotic charge" (*Tezaurus* 2011: 237) and as such it slowly transitions to eroticism. Sensuality is culturally and individually specific.

Eroticism of expression is a separate category of expression in *Tezaurus*. It is presented as an "expression and experiencing of emotionally romantic and physically sexual themes in their life meanings" (2011: 239). It is usually differentiated from pornography, the "autotelic singling-out of sexual aspects and activities of the body" (*Tezaurus* 2011: 239), and its special features include ostentation and frivolity (immodesty), voyeurism is additional.

Eroticism of expression in Esterházy's text (T1)⁸ builds on sensuality and here and there results in provocativeness or even vulgarity.

Similarly to other categories of expression these too are often used humorously in Esterházy's idiolect: e.g. when a woman massages a man's balls and he, with delight and satisfaction, sits merrily on his eggs (chap. 81); or (in chap. 2) when a woman rubs his groin under the table, rubs against him, and is covered in plaster, insulating plaster (perlite). Incorporation of professional lexis in the text is typical for male speech. In another place downplayed eroticism in a means of transport leads to surprising openness accompanied by humour again: *elélvezek (konkrétan magömlés) – sa odbavím (konkrétne ejakulácia)* (I have a hard-on [what I mean is, a discharge of semen]) (chap. 59). Immediately afterwards the woman gives him a handkerchief to wipe himself off. The author goes on to say that the handkerchief is a firm point of his life, he has 237 of them already and would like to get more than a thousand.

Typical Esterházy writing is also found in chapter 56: it is a mixture of carnality, sensuality, eroticism and provocative vulgarisms. Carnality is explicitly represented by the lexeme body (she loves her body) and by other features: yellow growing out hair, shoulder, toenails, and nipples. Sensuality is supported by the incorporation of several contrasting sensory impressions. E.g. colours: yellow hair, brown coffee, dirty/dark mildew, the original also mentions glaring colours (this part has been left out from the translation, probably by mistake); then smells: of coffee, sweat, mildew. This sensuality is underlined by provocativeness (a see-through blouse, mentions of a bra) and culminates in eroticism and steaminess (repeatedly mentioned protruding nipples, vulgar names for

⁷ The English translation by Judith Szölössy also uses word play: "Arsch oder Gesicht, as the saying goes, face or arse (face or farce, I feel like saying in jocular summation)." (*She Loves Me*, chap. 76).

⁸ Zoltán Németh (2009: 83) claims that revealing multilayer female identity and its ironic and parodising visualisations are secondary to the "performance of the over-erotic language" (az áterotizált nyelv teljesítőképessége).

sexual intercourse: *pichačka* (*fuck*). The culmination of images toward sexual intercourse is supported by the use of double meanings which were also creatively maintained in the Slovak translation: (*ki*)*bökés* – *vpich* (in Slovak) (nipples poking through the see-through blouse) and *pichat/pichačka* (vulgarisms for inserting a penis and for intercourse). As for the linguistic point of view, the author also reaches for dialectal variants (*fösti*) and for substandard (*kicsikarni*, *cucc*) and vulgar (*kurva*, *kisfaszom*, *bökés*) lexis. The translator followed suit and conveyed the outlined tendencies in the form of expressive lexical elements (*handry* – *rags*, *vymámiť* – *squeeze out*), vulgarisms (*kurva* – *bitch*, *pichačka* – *fuck*) and a hint of substandard language (a phrase taken from another language but generally comprehensible): *nema problema* (no problem).⁹

4.3 Provocativeness of expression

Provocativeness of expression means a deviation from established norms of display, distortion of conventional approaches to theme, composition, expression, processing, etc. “Provocativeness is related to refusing traditions and tearing down cliché” (*Tezaurus* 2011: 235). Even the T1 theme choice and how it is treated is provocative in its own way. A woman through the eyes of a man? And not portrayed with pathos and devotion but realistically? Naturalistically? Truthfully? Well, this definitely leads to provocativeness in literature.

The category of provocativeness cooperates with other categories which support, develop or specify it on both thematic and language levels. Provocativeness in the studied texts is supported by the following categories: collage text character, eroticism – sensuality – even vulgarity.

⁹ T1 (56): Szerintem öreg, szerinte nem, de ez nem vita tárgya közöttünk. Műselyem blúzokban jár, csiricsaré színekben. Fösti a haját (szalmasárga). Bolyhosodik a melltartópántja. Töredezik a lábkörme. Olyan, mint egy pincernő, vonzó és izzadságszagú. Kávészagú is. Szereti a pénzt és a testet, a saját testét is. Nincs kivétel, blúzai mindegyike szűk, a vállaknál, a felsőkarnál feszül és húzódik. A mellbimbója pedig kiböki a selymet. [...] Kicsikarni, a kurva életbe. Rajtam kívül, és belehajoltam a nevetésbe, senki nem látja a lenőtt haját, az ízléstelen cuccait, az elnyűtt alsóneműit, a gombás lábkörmét, mindenki azt az őrületes bökést látja [...] És te mi a kisfaszom vagy? De jól megvagyunk, a bökés meg én, nincs vita közöttünk.

T2 (56): Podľa mňa je stará, ona si myslí, že nie, ale to nie je problém. Nosí blúzky z umelého hodvábu. Farbí si vlasy (žlté ani slama). Strapká sa jej ramienko z podprsenky. Lámu sa jej nechty na nohách. Je ako čašníčka, príťažlivá a páchnuca potom. A tiež kávou. Miluje peniaze a telo, aj to svoje. Všetky jej blúzky sú bez výnimky pritesné, na pleci, na ramenách sa napínajú a škrtia. Jej bradavky prepichujú hodváb. [...] Vymámiť to z nej, kurva. Okrem mňa, a naklonil som sa do smiechu, nikto nevidí jej odrastené vlasy, jej nevkusné handry, vytahanú spodnú bielizeň, plesň na nechtoch nôh, všetci vidia len ten nehorázny vpich. [...] A ty si potom čo, kurva? Inak spolu dobre vychádzame, pichačka a ja, nema problema.

English translation (56): I think she's old, she thinks she's not, but we won't let that come between us. She goes around in polyester blouses and glaring colours. She colours her hair (it's the colour of straw). The strap of her bra is grubby. Her toenails are chipped. She's like a waitress. She's attractive, and she smells of sweat. And also coffee. She likes the money and she likes the body, her own included. There are no exceptions, every one of her blouses is too tight, they tug at the shoulders and pull at the upper arms, and her nipples poke their way through the polyester, as it were. [...] Squeeze what I could out of it, for Gods' sake! Except for me, and I bent into the laughter, nobody sees her outgrown roots, her tatty clothes, the shabby underwear, the fungus on her toenails, they see only that maddening little nipple. [...] And what the fuck are you? All the same, we get along just fine, the two punctuation marks and me, we have no bones to pick with each other.

Vulgarity of expression is primarily a language form of provocativeness of expression. It is a separate category of expression in *Tezaurus* and it is defined as “the use of socially unacceptable, provocatively or offensively indecent, taboo means of expression in verbal and non-verbal communication” (2011: 241). It is characterised by negative emotiveness, expressiveness, socially inadequate language, colloquialism, primarily verbal character and swearwords, which form a separate layer. Stratification is also possible based on social, professional or group jargon. “Vulgarity of expression may be considered a characteristic feature of the expression diagnosis of today’s culture, art and literature. [...] The spread of vulgarity is linked to the development of new media but also to vulgarity as an expression of an approach to life, of mentality and a way of life. Vulgarity of expression is considered as one of the defining signs of the present era” (2011: 245). Vulgarity is probably the most prominent medium of provocativeness. There are two forms of its provocative application in text. First and foremost it is applied on the language level, where vulgarity is defined as negatively expressive and stylistically marked lexis in sub-standard communication. Secondly it is applied on the level of theme and occurrence: the theme of a woman and love of her, literary style, postmodern prose, fragments from life. Vulgarisms in the context of carnality, sensuality and eroticism of expression add male perspective (and lexis) to the overall picture: e.g. *Hozzábaszni – vyfliaskal ju* (slapped her face) (60), *poťájába csapni – riadne po papuli* (slapped her in the face) (60), *farkam – môj vták* (my dick) (81), *szarszagú – páchne hovnom* (smells like shit) (88), etc.

Sometimes the author even discusses with himself which word to use:

T1 (8): Nem szeretem a kefélni szót, a dugnit pláne nem, a basznit szeretem, de az meg a szöveget nem szereti, hogy tréfával éljek: szétkúrja azt. Odáig meg nem züllhetek, hogy azt mondjam, persze kurzívval: *azt* csináltuk. [...] azt mondanám, hogy egész délután bibiztünk.

T2 (8): Nemám rád výraz pichať, sexovať už vôbec nie, to už radšej jebať, ibaže ten sa neznesie s textom, dovolím si žart: rozdrbe ho. [...] robili sme to [...] furtom furt.¹⁰

In the following excerpt a woman says about her man:

T1 (51): Picsa, azt állítja, hogy tele van az agya picsával, más nincs is benne. Így beszél, de nemcsak négy szemkőzt, hanem társaságban is; kedvvel használ olyan szavakat, mint az említettem picsa vagy a fasz, a kibaszott meg a hígfolyás.

T2 (51): Pičoviny, tvrdí, má hlavu plnú pičovín, iné v nej nenájdeš. Takto hovorí, lenže nielen medzi štyrmi očami, ale aj v spoločnosti; s obľubou spomína výrazy ako už spomínaná pičovina, prípadne kokotiny, vyjebaný a výtok.¹¹

The excerpts indicate that carnality, sensuality, eroticism and pornography are not an end in themselves in the studied Esterházy’s text (T1) nor in the Slovak translation (T2),

¹⁰ English translation: “The word fuck I don’t like, and the word lay I like even less; the word screw I like, but it doesn’t like a text, it – if you’ll pardon the expression – screws it up [...] we’re doing it.”

¹¹ English translation (51): “Cunt, he says his mind is full of cunt, there is nothing else in it. That’s how he talks, and not only in private, but in company, too: he enjoys using words such as the above-mentioned cunt or prick, fuck and yeast infection.”

they are not superficial nor lead to meeting traditional objectives (reader expectations). They are generally in contrast with a certain situation, fact, and this defies the “pure” character of these categories, challenges them, plays them down, and sometimes even mimics them. Sensual descriptions make readers nostalgic about the lost, the departed or the abandoned. Seemingly superficial descriptions of female bodies and their shortcomings result in understanding, acceptance and love. The fragmentary stories are comic and funny in some places but tragicomic or cynical in others just as in life. Perfection in imperfection. The scope of the study makes it impossible to discuss more than just a fragment of the media carrying categories of expressions. The *Egy nő (Jedna žena – She Loves Me)* prose is interwoven with them on every page and the translation maintains them.

5. Dominant categories of expression in T3 versus its translation into Hungarian

The theme in Kaprálová's text (T3) is identical with that in T1. We love differently. E.g. a short, bald man married for the third time; Jesus, Jamie Oliver, a butcher, an elderly man from a second-hand bookshop, husband, etc. Who decides what love should look like? Which love is true? Which is good? And for whom? A tangle of relationships, mix of feelings, of excitement and sometimes even a hint of regret. Passion and hatred, hand in hand, commonness of experience. Tenderness, kindness, sensuality and eroticism alternate with coarseness and vulgarisms or at other times with sadness, hesitation, surprise and searching for comfort elsewhere. The hybridity of our own existence is subconsciously underlined by cultural and language variability¹² for it is written by a Czech from Brno living in Berlin, loving Slovak and Esterházy.

Besides the theme, fragmentary character of the ministories and observations Kaprálová also uses Esterházy's formal elements. The most typical ones include the favourite abbreviations (the already mentioned *M.m.* – *She lo...* and *N.m.* – *She ha...*) further modified by the author: *L.* (15, 16) – an abbreviation for the name Lojzo (she used his name before), on p. 65: *Em. ho, em. mě.* – this ambiguous abbreviation is unlike the previous, it can mean the familiar “She loves me, I love him”, or the very opposite, or something completely different. The translation is simplified: *Sz. őt, sz. engem* (abbr. for love me, love him) (87). The last sentence of the book also employs abbreviations:

T3 (80): Protože lásk. je modlitba a modlitb. je láska.

T4 (106): Mert a szerele. imádság és az imádsá. szerelem.¹³

¹² Discovering the love of both authors for language hybridity would deserve special attention but unfortunately this paper does not allow for this. Both Esterházy and Kaprálová like to build their texts on language hybridity and a colourful range of language from different styles, social and territorial groups. The languages Kaprálová uses include English, Spanish, but mainly Slovak, German and Hungarian and their use is a special translation issue. The translator coped with the language registers quite well (she is inventive with dialectal elements), even though Czech slang remained unidentified in places, e.g. *stále leštil popelníky [...]* (literally *he kept polishing his ashtrays*) (pp. 24–25) – *állandóan hamutálakat súrolt [...]* (p. 30). The ashtrays were translated literally, but it is slang for strong glasses. A suitable equivalent would be: “szódásüveg aljának” nevezett vastag lencse or just szódásüveg lencse (literally thick glass soda bottle bottom).

¹³ Literal translation: Because lov. is a prayer and a praye. is love.

The author copies Esterházy's idiolect also on the expressional level. The language and stylistic mannerism (indulging in turns of phrases, double meaning and play on words¹⁴) typical for Esterházy are also present in Kaprálová's work, however, they are not unnecessarily over-exposed but suitably enliven the text. She usually promotes sensual or even erotic moods, e.g. in a ticklish situation in a make-up room of the Berlin theatre where the heroine confuses the words *výstřih* (neckline) and *výstřík* (ejaculation) (pp. 54–56). *Výstřih/kivágás* and *výstřík/magomlás*. The sensual, erotic tension is transferred into the translation with an apt solution: *kivágás – kihágás*. The play on words in Hungarian is based on the use of legal terminology (*kihágás*) and the root morpheme *hágni* (*meghágni, kihágni*). This verb is used to describe insemination of cattle and is considered vulgar in live speech.

The author often employs (similarly to Esterházy) double meanings from the categories of provocativeness and eroticism:

T3 (50–51): *honím ho, honí mně bobr, jak jinak by stihli tolik klacků okousat?*

T4 (65–66): *hajszolom, hajszol engem, hód, hogy győznek annyi botot megráckcsálni?*

Honit (si) means to chase or to jack off (of a man). Similarly *klacek* is a stick as well as a metaphorical name for a firm male penis. *Bobr* means a beaver but besides the primary animal meaning it is also used as a slang term for hairy female genitals. Unfortunately the secondary meanings with erotic connotation did not make their way to the translation. In another place (when describing a snowman) sexual hints carried over to the translation also and the translation conveys the same meaning as the original:

T3 (79): [...] jeho mrkev je seschlá a měkká, místy plesnivá, k zemi má namířeno. O jeho koulích nemluvě, ty se dávno roztékají, tělo se smrskává, zmenšuje a mizí.

T4 (103): [...] a répája összeszaradt és puha, helyenként penészes, a földet vette célba. A golyóiról már nem is beszélve, azok rég elolvadtak, a teste összeszugarodik, összetörödik és eltűnik.¹⁵

The female element clearly stands out in Kaprálová's expressional idiolect, especially in regards to carnality, sensuality, provocativeness and vulgarity. For example vulgarisms are represented to a much lesser extent or have been euphemised, the author uses diminutives which are carried over to the translation in most cases. E.g. when describing children's love:

¹⁴ Word play is used less in the translation (T4) than it is in the original (T3). E.g. the translation in the following excerpt is rather literal, the translator does not use any play on words

T3 (29): Zásadně nijak nesmrdí. Nepáchne. A tolik nenávidí *psi hovna*. *Nejsem ho hodna*. Zvláštní. *Že mně to nenapadlo dřív*.

T4 (36): Egyáltalán nincs testszaga. Nem büdös. *És annyira utálja a kutyaszart*. *Nem vagyok elég rendes neki*. Különös. *Hogy ez eddig nem jutott eszembe*.

Neither does the translation maintain the following play on words (*odpouštím/opouštím – I forgive/I leave*):

T3 (14): Výjimečně ho opouštím, vždycky mu odpouštím.

T4 (15): Kivételesen megbocsátok neki, mindig megbocsátok neki.

The Hungarian version only includes forgiving.

¹⁵ Literally: His carrot is withered and soft, mouldy in places, it reaches for the ground. Not to mention his balls, those have been runny for a long time, his body shrinking, diminishing and disappearing.

T3 (13): [...] někde uprostřed má pindíka [*pindík* = little weenie];

T4 (13): valahol közepén a *fütyije* [*fütyije* = willy].

Elsewhere we encounter a kind, euphemised, sorrowfully rejective, evaluative but not vulgar address (65): “ne a ne, nemám ho ráda, *kokotka*” (*kokotek* = little dick) – “nem és nem, nem szeretem, *egy fasz*” (86), which is, however, conveyed as pure vulgarism in the Hungarian translation without any attempt to euphemise it. In some places vulgarisms seem rather unexpected coming from the pen of a female author: ... *po krátkém ranním šukání* (after a short morning fuck) (28) – *a gyors reggeli dugás után* (35); in other places they hide behind a different character: a female host on the radio talks about what an ideal woman should look like:

T3 (10): *voprcěj mě třiokrát denně, ale nejprv ti vyžehlím košile a trenky* [= *fuck me* three times a day but first let me iron your shirts and boxers];

T4 (10): *dugj meg háromszor naponta, de előtte kivasalom za inged és a macinacidat;*

or when a drunk rapping youngster sings:

T3 (74): „Můj život ma ničí, tvój život je v piči [*tvój život je v piči* = your life is fucked up], na obzoru změna, kurrva [*kurrva* = bitch] buď ma žena“, mumlá [...] masturbuje [...];

T4 (99): Engem az élet kinyír, a tied lófaszt sem ér, a láthatáron változás, légy enyém, te kis kurvás – mormolja [...] maszturbál.

Provocativeness and vulgarisms also dominate in the following excerpts: *má ráda jiný klacky, ta tvoje* (she likes different sticks, that woman of yours) [...] *a ty jedeš, babo, vagina se ti dávno houpe na kolenou a ty furt jedeš* (go, grandma, it's been long since your vagina started swinging by your knees but you keep going) (76–77) – *más husángokra vágylík, az a te lánykád.* [...] *te még nyomod, nagymami, a vaginád rég a térded verdesi, és te még nyomod.* (101); *vboř se do mně, nabourej* (slam into me, crash me) (70) – *üss meg, rombolj* (92). The Hungarian translation (T4) tries to convey these categories adequately except in the last literal sentence meaning “Beat me! and tear down/crash down!”

Eroticism does not cross over to pornography, but rather keeps to sensuality and provocativeness. Carnality is also represented but to a lesser extent – when it comes to scope and frequency. It is significantly presented mainly in the heroine's story (her dream)¹⁶, where she pulls out change from her cleavage to give it to a bus driver and suddenly

¹⁶ T3 (40): [...] jak je vytahuju ze záhradri, vyvalí se najednou obrovitánska prsa přes okraj jeho *řídícího* pultu. A fíha, páni! Tak to je něco, to je podivuhodné i děsivé, vždyť jinak mám prsíčka „plivnout a potáhnout“. Vyvalí se ty mé najednou obří cecky přes okraj jeho sedadla, jako v nějakém mně neznámém pornofilmu. Proudý vody se valí po trolejích, kulatá hlava se zmitá v mém klíně, jeho vták je tvrdý a *žalud* naběhlý k prasknutí, troleje pohlaví nám jiskří.

T4 (52): [...] ahogy kihúzogatom a keblemből, kitédulnak a hatalmas mellek a vezetőpultjának szélén át. És tyű, anyám! Ez aztán valami, ez furcsa és ijesztő is, hiszen egyébként „elől deszka, hátul lécc” vagyok. A hirtelen óriásira duzzadt csöcseim kitédulnak az ülésének a széléig, mint egy általam ismeretlen pornófilmben. A víz folyócskái zúdulnak a trolin, a kerek fej ficánkol az ölemben, a farka kemény és a gyonra robbanásig felduzzadt, a nemek áramszedői szikráznak nekünk.

her huge breasts roll out on the dash board and the driver's penis is about to burst... However, this sensual, erotic scene, humorously lightened through self-irony in places, is completely lost in the Hungarian translation which talks about the growling of his stomach (instead of the explosion of the aroused glans). The incorrect translation is probably a result of insufficient grasp of the source language – *žaludek* (stomach)/*žalud* (glans). This is the second time that *gyomor/makk* weakens the category of eroticism (first time with the description of a shop supervisor on p. 14): *Žalud pod pláštěm se mu zduří.* (The glans under his coat is aroused.) (14) – *Megkordul a gyomra a köpeny alatt* (His stomach growls under his coat.) (14). In another place a crotch becomes a leg swing: *Jeho rozkok je impulzivní* (His crotch is impulsive) (35) – *láblendítése impulzív* (44). Wrong interpretations ultimately weaken the dominant categories of expression.

Kaprálová (similarly to Esterházy) makes the effort not to use the above-mentioned categories in a shallow or autotelic way. She impresses her own idiolect on the text through contrast with the above categories. The author often reaches for biblical and religious themes in order to put the religious/pure/holy and human/dirty/sinful, often even animal and vulgar, side by side. Such contrast is not found in Esterházy's T1. This contrast is a special component of Kaprálová's idiolect. It is her way of building up expressional tension which leads to the category of unexpected experienceness (aesthetics). Two extreme poles (holy – sinful) are relativised. For example in the heroine's prayer: *Dej Bože [...] ať neucítí jeho sperma [...] ochraňuj ho pane, amen.* (Grant us God... that she does not feel his sperm... protect him, oh Lord, amen.) (75) – *Istenem, ne érezzék meg a spermáját [...] metsd meg, uram, amen.* (99); *Kurevník [...], aby oprcal sedmdesát dva panen* (A whoremonger... screwing seventy two virgins) (78) – *kurvapečér, [...] megkeféljen hetvenkét szüzet* (104). On page 58 she first quotes from Paul's hymn of love but immediately afterwards states: *Šáhnu mu letmo na ptáka* (I casually reach for his dick) – *Futtában a farkához nyúlok* (78).

Conclusion

The Slovak translator Renáta Deáková with her creative translation solutions is supportive of the dominant categories of expression in the source text. She maintains the author's idiolect and supports its hybrid character as the foundational component of the source text invariant.

The Hungarian translator had a more difficult starting position. T4 proves that she adhered to the Czech original (which makes sense as this was the source text), however, she ignored the expectations of the Hungarian perception environment, she did not dare to considerably promote the hybrid text identity (inspired by Esterházy), and did not enhance any of the categories of expression used to build this hybridity. Kaprálová's text in the Hungarian translation thus sounds like an imitation of Esterházy and it is treated as such by Hungarian critics who are reserved in their praise. The inspiration is indeed obvious but the text lives its own life, is free and the only thing it shares with Esterházy's *Egy nő* is the theme (see e.g. Hanzelik 2017). Analyses show that the Hungarian translation, in which central categories of expression have been weakened, is one of the factors responsible for how the book was received by the Hungarian readers and critics.

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RESUMÉ

Štúdia sa zameriava na vnímanie hybridity ako reality v literárnom a translačnom priestore. Pomenúva hybriditu autorstva (prekrývanie identít: autor, prekladateľ, inšpirovaný autor, jeho prekladateľ); hybriditu originálu ako východiskového textu; jazykovú a výrazovú hybriditu (ktorá spochybňuje identitu priestoru a naznačuje odlišné percepčné očakávania v odlišných kultúrnych priestoroch a pod.). Táto hybridita diktuje prekladateľovi isté prekladateľské zásahy, stratégie a intervencie. V explikačnej rovine sa príspevok opiera o prózy P. Esterházyho, najmä o dielo *Egy nő* (1995) (v slovenskom preklade R. Deákovéj *Jedna žena* [2011]). Druhý rozmer predstavuje kniha českej spisovateľky žijúcej v Berlíne, Dory Kaprálovej: *Zimní kniha o lásce* (2014), ktorá priznáva hlbokú inšpiráciu Esterházyho knihou *Egy nő*. Osobitý problém predstavuje preklad uvedeného českého titulu do maďarčiny.

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