

Klaudy Kinga 2001. Grammatical Specification and Generalisation in Translation.
In: Andor József, Szűcs Tibor, Terts István (szerk.)
Színes eszmék nem alszanak....Szépe György 70. születésnapjára.
Pécs: Lingua Franca Csoport. 679–690.

Kinga Klaudy

Grammatical Specification and Generalisation in Translation

Grammatical **specification** is a standard transfer operation (TO) whereby a source language (SL) grammatical category with general meaning (e.g. personal pronoun without gender specification) is rendered in the target language (TL) by a unit with more specific meaning because of the lack of similarly general or unmarked grammatical category in the TL. The opposite transfer operation, whereby a SL grammatical category with specific meaning (e.g. personal pronoun with gender distinction) is rendered in the TL by a unit with more general meaning is called grammatical **generalisation**.

The terms "spécification" (1958 in French), "particularisation" (1995 in English), and "généralisation" (1958 in French), "generalisation" (1995 in English), are used also by Vinay and Darbelnet, but with reference only to lexical translation techniques. While for the cases of gender specification of personal pronouns they use the term "explicitation" (Vinay and Darbelnet 1995:116).

Both specification and generalisation is prompted mostly by the so-called "missing categories". Certain grammatical categories (e.g. gender of nouns, pronouns, objective conjugation), exist in one language but not in the other. Plus and minus categories are discussed by Nida in his chapter about "*Techniques of adjustment*" in connection with two techniques: "additions" and "omissions" (Nida 1964: 230-232).

If we translate into a language which has a "plus" category, this must be provided for in the translation. Consequently, the translation will become more concrete, regardless of the translator's intentions. This kind of TO we call "**automatic**

specification". If we translate into a language with a "minus" category, the translation will lose some of its concrete quality, again regardless of the translator's intentions. This kind of TO we call "**automatic generalisation**".

Given the automatic character of these TOs, the question may arise: why take the trouble of dealing with them at all? What kind of theoretical lessons are offered by cases, where the translator has no choices, and consequently we cannot form a hypothesis either about the decision making process taking place during translation. These TOs are theoretically interesting nevertheless as they represent one of the universal characteristics of bilingual transfer: **obligatory** TOs are very often accompanied by a series of **optional** TOs, which are made necessary by the obligatory TO itself. Metaphorically speaking, when one way may be closed for transfer between two languages, translators still may be able to open up many other routes. If there is no other choice but eliminating gender markedness in translation, the identification of characters will be made by other means. If the lack of gender gives rise to confusion in the translation, the translator will employ **intentional specification** by using the name of the characters, their nickname or occupation, etc.

1. Automatic Specification of Gender

Predominant Direction: from Hungarian → into IE

The most common reason for grammatical specification is that one of the languages **lacks a certain grammatical category** which is present in the other language. Hungarian does not have grammatical gender at all, while all the Indo-European (IE) languages under investigation (English, French, German and Russian) have gender distinction in various degrees: the least marked for gender is English, the most marked for gender is Russian. (As for the differences between English and French see Vinay and Darbelnet's remarks concerning "useful clarifications" in English-French translations 1995:115.) In the H-IE relation the total unmarkedness for gender is contrasted with the various degrees of gender-markedness. Therefore translating from Hungarian into IE languages the TL text will be more specific regardless of the translator's intention, illustrating Jakobson's famous words: "Languages differ essentially in what they must convey and not in what they may convey" (1966:236).

The phenomenon is well illustrated by the following example. In István Örkény's story *Eksztázis (Ecstasy)*, the following sentences, without their context, do not reveal whether the character is male or female.

Hungarian ST: Fügét is vett, mazsolát is vett. Mélyhűtött őszibarackot és málnát is vett. Hangosan dudorászott, miközben a segédek és a kisasszonyok mérték, csomagoltak, számoltak. Még vett egy kis zöldhagymát. Egy kis üvegházi hónapos retket. Az egész világot meg akarta venni. Tánclépésben libegett a pénztárhoz, ...(Örkény 59)

The Hungarian readers require no explanation. They know from the previous course of the story that it is about Lukács Kopp, who goes shopping for the first time in his life and is so overwhelmed by the offerings of the inner-city delicatessen, that he goes on an insane spending spree. Though the English reader also should know all this from the earlier part of the story, the translator is unable to construct the English sentence without specifying the gender of the character.

English TT: **Kopp** bought the figs and raisins, deep frozen peaches and raspberries. **He** was intoxicated. As the assistants and salesgirls weighed, wrapped or reckoned, **he** hummed a tune. **He** also bought some spring onions and a bunch or pre-season, hothouse radishes. **He** wanted to buy up the whole world. **He** danced *his* way to the cashier... (Sollosy 53)

In the Russian translation of the same Hungarian text the gender markedness is even more conspicuous, it is expressed also by the verbal flexional suffixes.

Russian TT: **Он купил** фиги. И изюм. И свежемороженные персики, и малину. **Он опьянел** от покупок. **Он напевал** себе поднос нечто браваурное, пока продавцы взвешивали, упаковывали подсчитывали. Потом **купил** зеленого лука. Молоденькую парниковую редиску. **Он готов был** скупить весь мир. Пританцовывая, **он поплыл** к кассе... (Воронкина 286)

This kind of obligatory and automatic specification presents no problems for the translator, unless the Hungarian author has a particular purpose in avoiding the concretisation of the gender. If there is an option offered by a language - it will be utilised by the users of that particular language. The possibility **to avoid gender identification** is an interesting **option** for Hungarian writers to leave unspecified the gender of a character for a while. Hungarian writer István Örkény in his short stories frequently plays games with this possibility. In his so called “one-minute” stories it becomes apparent only at a dramatically pre-determined point, whether the character is male or female or, perhaps, a bottle or a tulip.

Another “one-minute” story, *Trilla* - is about the endlessly identical weekdays of an undistinguished little “man”, and it becomes apparent only in the fifth and last paragraph that the character is actually female and is called Mrs. Wolf. Unfortunately, all translators into IE languages have to reveal this in the very first sentence.

Hungarian ST: Örkény István: Trilla

Kicsavarja a papírt az írógépből. Új lapot vesz elő. Közibük rakja az indigót.
Ír.

Kicsavarja a papírt az írógépből. Új lapot vesz elő. Közibük rakja az indigót.
Ír.

(...)

Kicsavarja a papírt. Húsz éve van a vállalatnál. Hideget ebédel. Egyedül lakik.

Wolfnének hívják. Jegyezzük meg : *Wolfné. Wolfné. Wolfné.* (Örkény 275)

German TT: István Örkény: Triller

Sie dreht die Bogen aus der Schreibmaschine. Nimmt neue Blätter. Legt Kohlepapier ein. Schreibt.

Sie dreht die Bogen aus der Schreibmaschine. Nimmt neue Blätter. Legt Kohlepapier ein. Schreibt.

(...)

Sie dreht die Bogen heraus. Zwanzig Jahre arbeitet *sie* in dem Unternehmen. Ißt mittags Brot. Wohnt allein.

Sie heißt Frau Wolf. Merken wir uns: Frau Wolf, Frau Wolf, Frau Wolf.

(Thies 130)

Even more specification can be found in the English TT: the gender is specified four times in each paragraph. The reason for this is very simple: the poor morphology of English makes it necessary for the subject to be present in each sentence.

English TT: István Örkény: Rondo

She pulls a slip of paper from the carriage of the typewriter. *She* takes two new slips of paper. *She* slides a sheet of carbon paper between them. *She* types.

(...)

She pulls a slip of paper from the carriage of the. *She* has been working for the same firm for twenty-five years. *She* eats cold sandwich for lunch. *She* lives alone.

Her name is *Mrs. Wolf*. Remember the name. *Mrs. Wolf, Mrs. Wolf, Mrs. Wolf.*

(Sollosy 63)

2 Automatic Generalisation of Gender

Predominant Direction: from IE →into Hungarian

When we translate from IE languages into Hungarian, the very opposite TO takes place, that is automatic generalisation. If there is no natural gender indication in the IE text (e.g. proper names, generic names for males and females like *boy, girl, man, woman* etc.) the function of gender specification falls on the personal or possessive pronouns. Hungarian pronouns can not fulfil this function because they differ from IE pronouns in two aspects:

(1) **Lack of gender markedness:** as there is no grammatical gender in Hungarian, the Hungarian pronouns (personal, possessive) are not marked for gender as well. The Hungarian personal pronoun *ő* (3rd person, Sg.) means both 'he' and 'she', the possessive pronoun *övé* (3rd person, Sg.) means both 'her' and 'his'.

(2) **Limited reference function:** the Hungarian 3rd person Sg. personal pronoun *ő* and the possessive pronoun *övé* cannot fulfil the same reference function as personal and possessive pronouns in the IE languages, because the function of subject

identification and possessor identification is accomplished by other devices. Maybe for this reason, the Hungarian personal pronoun and possessive pronoun generally do not appear on the surface of the Hungarian sentence, unless specially emphasised, as in the next example:

German ST: Wäre doch die Schwester hier gewesen! **Sie** war klug, **sie** hatte schon geweint, als Gregor noch ruhig auf den Rücken lag. (Kafka 118)

Hungarian TT: Csak itt lett volna a húga! **Ő** okos volt, már akkor is sírt, amikor Gregor még nyugodtan feküdt a hátán. (Györfly 119)

In the above example from Kafka's novel *Die Verwandlung* it is emphasised that Gregor's sister was clever unlike Gregor, and that is why the Hungarian personal pronoun **ő** appears in the Hungarian translation. If there is no special emphasis on the Hungarian 3rd person Sg. personal pronoun, it will not appear in the Hungarian sentence, because the task of subject identification is fulfilled by the conjugated verb forms.

English ST: **He** came into the room to shut the windows while we were still in bed and I saw **he** looked ill. **He** was shivering, **his** face was white, and **he** walked slowly as though it ached to move ... (Hemingway 163)

Hungarian TT: **Bejött** a szobánkba, **becsukta** az ablakot. Mi még ágyban voltunk. Rögtön láttam, hogy **beteg**. **Borzongott**, **sápadt volt**, és **lassan járt**, mint akinek fáj még a mozgás is. (Róna 163)

All the Hungarian verb forms in the above translation could have been accompanied by the Hungarian 3rd person Sg. personal pronoun **ő** (lit: he,she): (**ő**) *bejött*, (**ő**) *becsukta*, (**ő**) *beteg*, (**ő**) *borzongott*, (**ő**) *sápadt volt*, (**ő**) *lassan járt*, but as the subject identification is ensured by the inflexional verbal suffix (-t, tt), the appearance of the personal pronoun in the Hungarian sentence would be redundant.

The Hungarian 3rd person Sg. possessive pronoun **övé** (his, her) is also characterised by the lack of gender distinction and the limited character of reference

function. As the possessor identification in Hungarian can be accomplished by the possessive suffix on the possessed (underlined), the possessive pronoun would be redundant in the Hungarian sentence. English: *her son* → Hungarian: *fi-a*, where *fia* means *his or her son*, French: *sa mère et sa soeur* → Hungarian: *any-ja és nővér-e* where *anya* means *his or her mother* and *nővére* means *his or her sister*.

English ST: It gave me a different idea of him: how tenderly polite he was *with his father*. (Kerouac 34)

Hungarian TT: Meglepett, hogy ilyen gyengéd és udvarias az *apjához*: ezt nem is hittem volna róla. (Bartos 122)

Commentary: English possessive pronoun plus noun construction *his father* replaced in Hungarian the by the noun plus possessive suffix construction *apja*.

The disappearance of any reference to gender in the Hungarian text is well illustrated by the following example, taken from a translation from English:

Hungarian TT: Mint minden éjszaka, most is hallotta, hogy apja körbejárja a házat, bezárja az ajtókat és ablakokat, Az apja irodafőnök volt a Bergson Exportügynökségnél; ahogy feküdt az ágyban utálkozva arra gondolt, hogy az apja otthona olyan mint a hivatal...(Prekop 260)

The above Hungarian text translated from English does not reveal whether the hero is male or female. We have said earlier that generally Hungarian readers do not need this information, since they know from the earlier parts of the story who the hero is. But in this case this information would be important because it is the very beginning of the story. The English reader learns already from the fifth word of the story that the hero is a girl.

English ST: As every other night, *she* listened to *her* father going around the house, locking the doors and windows. *He* was head clerk at Bergson's Export Agency, and lying in bed *she* would think with dislike that *his* home was like *his* office. (Greene 433)

The reader of the Hungarian translation learns only at the 67th word of the story that the hero is female, when the text reveals that the father going to church on Sundays takes along his *daughters*.

This automatic generalisation i.e. the disappearance of the gender from the Hungarian sentence, can cause not only uncertainty, but **misunderstanding** as well, as in the following example:

Hungarian TT: Tizenöt év múlva - gondolta boldogtalanul - a ház az **övé** lesz; apja letette a huszonöt fontot, a többit pedig hónapról hónapra lakbérként fizeti.(Prekop 261)

The reason for the misunderstanding is the lack of gender specification of the Hungarian possessive pronoun **övé**. As it was mentioned earlier, it means both 'his' and 'her' in Hungarian. We know from the previous parts that it is a girl who is thinking, but we interpret **övé** to mean that the house will belong to the girl. It becomes apparent only from the original that hiding behind this **övé** there is a **his** and not a **her** and that thus the house will belong to the father.

English ST: In fifteen years, **she** thought unhappily, the house will be **his**, **he** paid twenty-five pounds down and the rest **he** was paying month by month as rent.(Greene 434)

The lack of male-female distinction in Hungarian can be especially confusing when there are male and female characters in the same sentence, and they are represented only by personal pronoun. In the following sentence from Tolstoy's *Resurrection* the point is that **he** (Nekhlyudov) would like to meet with **her** (Katyusha) but **she** tries to avoid **him**, and **his** aunt, Matriona Pavlovna also keeps an eye on **her**. If we translate the Russian sentence into Hungarian without specification of personal pronouns the result will be somewhat confusing. We understand on the basis of the previous context that it is Nekhlyudov who is longing for Katyusha, but we do not know who the aunt is suspicious of. To avoid this confusion the translator

specified the personal pronoun by the proper name (Katyusha) and by the generic name (lány 'girl').

Russian TT: Весь вечер **он** думал об одном, как бы одну увидеть **её**; но **она** избегала **его**, и Матрена Павловна старалась не выпускать **её** из вида. (Л. Толстой 68)

Hungarian TT: Egész este (...) egyre csak leste az alkalmat, hogy négyszemközt találkozhasson **Katyusával**, de a lány került **őt**, és Matrjona Pavlovna is azon volt, hogy állandóan szemmel tartsa **Katyusát**. (Szöllősy 71)

This "deficiency" of the Hungarian grammatical system generally causes no problem for Hungarian readers, because the authors of the original Hungarian works, keeping the inventory of the Hungarian language in mind, instinctively arrange their thoughts so that the subject of the discussion should be apparent on every page of the work. But this situation is changing in the translation. The translator who creates a secondary text, formulating thoughts of an author having an other language in mind, has to pay special attention to make the references clear. This is usually accomplished by specification in IE-H-translation.

This seemingly brings us to a contradiction. In the case of lexical transfer operations, specification in the H-IE direction involves generalisation in IE-H direction (cf. translation of parts of the body in Klaudy 1999). Yet, we are facing now examples of specification in both directions. The difference between the two directions is, that while H-IE translation is characterised by **automatic specification**, IE-H direction is characterised by **intentional specification**.

3. Intentional Specification

Intentional specification is a conscious TO aiming to compensate for losses due to the obligatory and automatic generalisation of gender distinction in the IE-H translation. Losses due to automatic generalisation are usually not realised by the reader, since the missing information can be readily replaced on the basis of a narrower or wider textual environment. But if the danger of misunderstanding does occur, it requires a high degree of **conscious effort** on the part of the translator to

eliminate it. Applying intentional specification the translator must weigh several factors simultaneously.

There are many ways in which IE personal pronouns can be concretised. The simplest mode is when the character has a name and this may be used instead of the personal pronoun.

English ST: He looked at *her*. *She* was serene and unyielding. (Christie 78)

Hungarian TT: Edward hosszasan ránézett. *Dorothy* fenséges volt és kérlelhetetlen. (Borbás 61)

Commentary: English *he* is specified by the proper name *Edward*, English *she* by the proper name *Dorothy*.

Using proper names for specification also requires careful consideration. Proper names are not neutral devices, using them translators have to consider several factors: time and place of the plot, personal relationships between the characters, involvement of the author in the structure of the narrative. The use of the given name may suggest an unwarranted **intimacy** between the narrator and the hero, while using the family name or both names may give the impression of **distance** between them. Translators often may rely on designations used by the author on other places of the literary work.

English ST: She stretched out her hand, raised the cup. *He* held his breath.(Christie 60)

Hungarian TT: Mrs. Merrowdene a csészéért nyúlt és felemelte. *Evans* visszafojtott lélegzettel figyelte. (Borbás 61)

In this case the translator's decision to use the family name for specification of *she* (*Mrs Merrowdene*), and the given name for specification of *he* (*Evans*) is suggested by the author itself. Authors often alternate the designation of the characters, and use both family name, given name, nickname (or even father's name in Russian literary works) depending on the situation (*Emma* and *Mme Bovary* in Flaubert's *Madame Bovary*, *Larissa Fiodorovna* or *Larissa* or *Lara* in Pasternak's *Doctor Zhivago*). In these cases all the above possibilities can also be used by

translators to specify personal pronouns, however the formal or informal character of the actual situation and the readers' expectations must be taken into consideration. For Russian readers the use of the conjoined given name and father's name (e.g. Larissa Fiodorovna, Anton Pavlovich) is customary even in informal situations while for Hungarian reader calling somebody by the first name *and* the father's name sounds curiously, and suggest a more formal relationship between the characters.

Several other problems may arise in connection with concretisation by proper names:

(1) Is it permissible for the translator to use a proper name **before** its first occurrence in the novel?

(e.g. Laura or "the girl" in Böll's *Billiard um Halbzehn*)

(2) Is it permissible for the translator to insert into the **author's text** proper names used by the **characters only**?

(e.g. Connie or Lady Chatterley in D.H. Lawrence's *Lady Chatterley's Lover*)

Further problems may arise when characters do not have proper names in the original and they are referred to by the author only through personal pronouns. In these cases translators have to specify the IE personal pronouns with the insertion of Hungarian generic names like *kisfiú* ('young boy'), *kislány* ('young girl'), *fiú* ('boy'), *lány* ('girl'), *férfi* ('man'), *apa* ('father'), *anya* ('mother'), *nő* ('women'), *asszony* ('woman'), *öregember* ('old man'), *öregasszony* ('old woman'), *idős hölgy* ('elderly lady') etc. These denominations are not neutral linguistic devices and besides the gender specification they carry additional meanings as well. They may introduce undesirable supplementary information into the text, and translators should very carefully weight a number of other factors also: e.g. the age of the characters (the borderline between a girl, a woman and an old woman), and also the time and the place of the plot etc.

It helps the translator if the author him/herself alternates the personal pronoun with some other designation.

German ST: Das Mädchen sah mich an, als ich stehenblieb. (Böll 48)

Hungarian TT: A lány rám nézett, mikor megálltam. (Gergely 166)

German ST: Die ganze Zeit hockte **sie** da zu meinen Füßen, ... (Böll 50)

Hungarian TT: **A lány** ezalatt a lábamnál kuporgott, ... (Gergely 167)

Commentary: The author of the original German text alternates the personal pronoun (**sie**) with the generic denomination (**das Mädchen**), which helps the translator to find the proper specification of the personal pronoun.

German ST: **Der alte Mann** häufte drei Kuchen auf einem Teller und brachte sie mir. (Böll 219)

Hungarian TT: **Az öregember** három fánkot tett egy tányérra, és odahozta. (Gergely 219)

German ST: **Er** lächelte mir zu, nahm die Hände vom Rücken, hielt sie ungeschickt auf dem Bauch und murmelte: ... (Böll 101)

Hungarian TT: **Az öregember** rám nevetett, kezét, mely eddig hátra volt kulcsolva, ügyetlenül a hasa elé tette, és dünnyögő hangon azt mondta: ... (Gergely 220)

Commentary: The author of the original German text alternates the personal pronoun (**er**) with generic denomination (**der alte Man**), which helps to the translator to find the proper specification of the German personal pronoun

The technique of concretisation may also depend on the **point of view** of the narration, that is on the **perspective** from which the author looks at the events. Who is the story related by: the author's voice or one of the characters? In Graham Greene's story *Cheap in August* we see the events and characters through the eyes of the heroine, Mary. The other principal character is a morbidly obese, elephantine old man, dressed in outmoded garb and endowed with old-fashioned manners, toward whom Mary feels some liking, even though she does not dare to admit this even to herself. We know the man's name, Henry Hickslaughter, but calling him Henry, would not reflect Mary's persistent reticence. Therefore the translator alternates different denominations *az öreg* ('the old one'), *öregember* ('old man'), *elefánt* ('elephant'), *hújas öreg* ('bloated old man') with **Mr. Hickslaughter**, depending on how much Mary is able to overcome her dislike of the old man.

English ST: She had confused **him**... (Greene 98)

*Hungarian TT: Az **elefánt** végre zavarba jött...*(Örkény 104)

Commentary: The English personal pronoun **he** is specified in the Hungarian translation by the word **elefánt** (elephant) which reflects Mary's negative attitude towards the old man in that particular situation.

*English ST: **He** said, "I never had this in mind."* (Greene 109)

*Hungarian TT: -Isten bizony, nem akartam- mondta az **öregember**.* (Örkény 114)

Commentary: The English personal pronoun **he** is specified in the Hungarian translation by **öreg ember** (old man) which reflects Mary's neutral attitude at a later point in the narration.

*English ST: **He** was an old man...*(Greene 100)

*Hungarian TT: **Mr. Hickslaughter** már öreg..*(Örkény 197)

Commentary: The English personal pronoun **he** is specified in the Hungarian translation by the name of the character **Mr. Hickslaughter**, in the words of a hotel assistant, which reflects the neutral relation of the hotel personnel towards the character.

If the author's description is unemotional, the translator frequently uses kinship terms for the specification of IE personal pronouns: e.g. **anyja** ('his/her mother'), **apja** ('his/her father'), **vőlegénye** ('her fiancé'), **férje** ('her husband'), **felesége** ('his wife'), **szerelmese** ('his/her lover') **barátja** ('his/her friend'), **gyermeke** ('his/her child') etc.

*German ST: Ich hatt' es denken können", klagte **sie**, "es duftete lang so stark".* (Mörike 10)

*Hungarian TT: - Gondolhattam volna - kesergett **Mozartné** - , hiszen már régóta érzem az erős illatot.* (Lengyel 11)

*German ST: "Ei, Närrchen" - gab **er ihr** zum Trost zurück ...*(Mörike 10)

*Hungarian TT: - Ejnye kis bolondom - vigasztalta a **férje**, ...* (Lengyel 11)

Commentary: The German personal pronoun *sie* and *er* are specified in Hungarian by a maiden name *Mozartné* (lit: Mrs Mozart), and a name expressing family relationship: *férje* (lit: her husband).

Profession, occupation, rank or occasional position in the given situation of the characters are also frequently used for specification of IE personal pronouns.

English ST: "Wait" *he* said. "I've got something better than this" (Greene 515)

Hungarian TT: -Várjanak csak - mondta *a tulajdonos* -, ennél jobb italom is van. (Sükösd 30)

Commentary: The English personal pronoun *he* is specified by *tulajdonos* (lit: proprietor) in Hungarian.

French ST: *Il* appela sa femme par son prénom et quand *elle* se retourna, *il* vit que son visage était couvert de larmes. (Camus 11)

Hungarian TT: Az *orvos* kimondta a felesége keresztnevét, s midőn az *asszony* visszafordult, az *orvos* észrevette, hogy csupa könny az arca. (Győri 247)

Commentary: The French personal pronoun *il* is specified by a profession *orvos* (lit: medical doctor) and *elle* by the a generic name *asszony*. (lit: woman)

4. Summary Comments on Grammatical Specification and Generalisation

Grammatical specification and **generalisation** are good examples of how a simple difference in the grammatical system of languages may have far-reaching consequences for translation.

Both specification in H-IE direction and generalisation in IE-H direction are **automatic** TOs. They proceed automatically, regardless of the translator's intentions. There is nothing the translator can do against concretisation of personal pronouns in H-IE direction, since the IE sentences cannot be structured so that the character's gender remains hidden. The generalisation takes place automatically in IE-H direction also, as the personal pronoun in Hungarian (1) has no gender (2) it generally does not appear on the surface of the Hungarian sentence.

The lack of gender explicitness generally causes no problem in original Hungarian works, because Hungarian authors formulating their thoughts keep the properties of the Hungarian language in mind. But this situation is changing in the translation. If generalisation in translation would lead to misunderstanding, translators have to apply **intentional specification** to compensate for the losses caused by automatic generalisation. The personal pronouns which disappear during the process of translation can be compensated for by a variety of means: last name, first name, nickname, the character's occupation, family relationship, etc. These are **not neutral** linguistic means however, and choosing the adequate one requires from the translator a conscious weighing of a number of different factors.

These two kinds of specification may well illustrate the difference between "**operations**" and "**strategies**" also. Both automatic specification in the H-IE translation, and intentional specification in the IE- H translation are transfer operations but only the second one is classified as "strategy", because only the second one requires conscious **decision-making** on the part of translators.

Let's have a look at these operations from the point of view of **explicitation**. If we regard explicitation as a self-propelled **phenomenon**, both operations can be termed explicitation since both of them result in adding extra information to the TL text. But if we interpret explicitation as a consciously applied **strategy** in the process of translation, employed to facilitate the understanding of the TL text for the TL readers, only intentional specification can be regarded as explicitation.

References

- Jakobson, R. 1959, 1966. On Linguistic Aspects of Translation. In: *On Translation*. ed. by R. A. Brower. New-York: OUP. 232–239.
- Klaudy K. 1999. *Bevezetés a fordítás gyakorlataiba*. Bp: Scholastica.
- Nida, E. 1964. *Toward a Science of Translating: with special reference to principles and procedures involved in Bible translating*. Leiden: Brill.
- Vinay, J.P. & Darbelnet, J. 1958. *Stylistique comparée du français et de l'anglais. méthode de traduction*. London-Toronto-Paris: Didier.
- Vinay, J.P. & Darbelnet, J. 1995. *Comparative Stylistics of French and English. A methodology for Translation*. Amsterdam: Benjamins

Sources

- Böll, H. 1967. *Ansichten eines Clowns. Und sagte kein einziges Wort. Zwei Romane.* Köln: Verlag Kiepenheuer und Witsch.
- Böll, H. 1980. *És száját nem nyitotta szóra. Kisregények.* Bp: Európa. Tr: Gergely Erzsébet.
- Camus, A. 1947. *La peste.* Paris: Gallimard.
- Camus, A. 1983. *A pestis. regények és elbeszélések.* Bp: Európa. Tr: Győri János.
- Christie, A. 1988. *Philomel Cottage.* Bp: Európa.
- Christie, A. 1988. *Fülemüle-villa.* Bp: Európa. Tr: Borbás Mária.
- Greene, G. 1972. *Collected Stories.* London: The Bodley Head.
- Greene, G. 1974. *Az utolsó lehetőség. Válogatott elbeszélések.* Bp: Európa.
- Hemingway, E. 1987. *The End of Something. Selected stories.* Bp: Európa.
- Hemingway, E. 1987. *Valami véget ér. Válogatott elbeszélések.* Bp: Európa. Tr: Szász Imre, Róna Ilona, Réz Ádám, Ottlik Géza.
- Kafka, F. 1990. *Die Verwandlung.* Bp: Európa.
- Kafka, F. 1990. *Az átváltozás.* Bp: Európa. Tr: Györffy Miklós.
- Kerouac, J. 1955. *On the Road.* London: Penguin Books.
- Kerouac, J. 1983. *Úton.* Bp: Európa. Tr: Bartos Tibor.
- Örkény I. 1968. *Egyperces novellák.* Bp: Magvető.
- Örkény I. 1994. *One minute stories.* Bp: Corvina. Tr: Judith Sollosy.
- Örkény I. 1977. *Gedanken im Keller.* Berlin: Eulenspiegel Verlag. Tr: Vera Thies.
- Эркенъ И. *Избранное.* Москва Художественная литература. Tr: Татьяна Воронкина.
- Mörike, E. 1979. *Mozart auf der Reise nach Prag.* Bp: Európa.
- Mörike, E. 1979. *Mozart prágai utazása.* Bp: Európa. Tr: Lengyel Balázs.
- Толстой, Л.Н. 1977. *Воскресенье.* Москва: Современник.
- Tolsztoj, L. N. 1962. *Feltámadás.* Bp: Európa. Tr: Szöllősy Klára.