## Литературоведение

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# STEREOTYPES IN THE HUNGARIAN TRANSLATIONS OF CONTEMPORARY FINNISH POETRY

This study examines the modes of cultural mediation in Hungarian translations of contemporary Finnish poetry. The analysis focuses on the translations of Béla Jávorszky (1940), who has particularly great merits in the Hungarian reception of contemporary Finnish literature. The question of the relationship between translation and stereotypes comes to the fore: the aim is to determine the extent to which poetry translations reflect and reinforce the stereotypes of the Hungarian reader regarding Finnish culture and poesy. The two authors studied are Sirkka Turkka (1939) and Jouni Inkala (1966). Turkka's poems translated into Hungarian represent the closeness of Finnish poetry to nature, but Hungarian readers do not perceive the different degrees of this closeness to nature, which range from idyllic to raw and animalistic images of nature. Jávorszky's translations are dominated by emotional idyll. An important feature of Inkala's poetry is the presentation and updating of linguistic polysemy, omissions, intermedial attachments, and elements of cultural memory. In Jávorszky's translations, the polysemy of meanings often narrows, the rhetorical structures become more ordinary: the translator seems to want to spare the Hungarian reader from a surprise encounter with the originality and novelty of Inkala's poetry.

*Keywords*: cultural mediation, Hungarian translation, contemporary Finnish poetry, Béla Jávorszky, Sirkka Turkka, Jouni Inkala

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Literary translation can be interpreted as a cultural practice, or, in a more radical way, even as manipulation: similarly to other segments of culture, literature and translation are subject to the pressures of power. In terms of culture, language and translation, manipulation is not necessarily conscious, as it may also be related to the problem of unconscious transmission of stereotypes. Questions about the relationship between translation and stereotypes can generally be found in the literature in the context of postcolonial discourse: a more advanced, civilized culture develops and nurtures certain stereotypes about the colonized culture which it considers inferior [Sengupta 1995, 162]. However, stereotypes are present in the selection and possible retuning of translated texts even if there is no power relationship between the transmitting and receiving cultures.

Instead of always conveying something new to the host culture, literary translation is often based on familiarity, expectations, and the image of the source language culture that has already developed in the given target language culture. Cultural mediation is always partial, its perspectives changeable. If we examine these different positions in the case of literary translations, the factors influencing the perception of the source language culture in the given target language medium can be revealed to us, and we can also shed light on the unconsciously sustained cultural stereotypes. This is because translations capture images “created and nurtured by the target language culture, as well as an authentic representation of the Other” [Sengupta 1995, 172]. In addition to cultural stereotypes (in connection with Finnish culture, for example, such a stereotype is nature-centricity), in the case of poetry translations, stereotypes about poesy may also come to the fore, creating an age-dependent lyrical common language determined by readers' expectations. These lyrical stereotypes, which reflect the current verse ideal, are often pushed out of their comfort zones by translation, and literary translations can influence a new type of voice to find its way into the recipient culture.

The current study analyzes Hungarian translations of the works of two contemporary Finnish poets, Sirkka Turkka and Jouni Inkala. The focus of the analysis is on the translations of Béla Jávorszky, who has particularly great merits in the Hungarian reception of contemporary Finnish literature, but I also use the works of other contemporary translators for comparison. Below, I first briefly characterize Jávorszky's work and the critical reactions to his poetry translations, and then I dedicate a section each to Jávorszky's Turkka and Inkala translations. The basis of the method used here is the comparison of Hungarian translations with the Finnish source texts. My aim is to determine whether Jávorszky's poetry translations contribute to the

unconscious transmission of stereotypes, or whether they convey a new poetic voice towards the recipient culture instead of presenting familiarity and fulfilling expectations.

***Béla Jávorszky's life work and the critical reactions to his translations of poetry***

In terms of the quantity and quality of the translated works, the versatility of genre, language and style, Béla Jávorszky (1940) is unquestionably an unavoidable authority and living classic of Finnish-Hungarian literary translation. At the beginning of his career, he translated from German, and in the 1960s he began working in Finnish literary translation (in 1963, during his first trip to Finland, he became acquainted with Pentti Saarikoski's poetry), and later learned Swedish and Estonian as well [Tótfalvi 2004, 82]. Jávorszky did a great deal to promote Finnish culture in Hungary and bring the two cultures closer together: he translated several excellent authors into Hungarian (e.g. Pentti Saarikoski, Paavo Haavikko, Arto Paasilinna, Leena Krohn, Rosa Liksom, Jarkko Laine), translated Hungarian poetry into Finnish with Hannu Launonen, and was Hungary's ambassador to Helsinki in the 1990s. In his essays, in addition to literary issues, he addresses minority issues and the Finno-Ugric peoples, and he has also written a book on minorities in Northern Europe as well as the Livs.

Jávorszky's versatile work is summarized without the need for completeness, focusing on Finnish poetry, and also briefly characterizing the critical reactions to the works (mostly manifested in concise reviews). His first anthology of Finnish poetry, *Távolba futó utak (The Roads into the Distance)* [Jávorszky 1974], contains poems by twenty-one poets, from Viljo Kajava to Jarkko Laine. Contemporary critics praised the diversity of the volume and the high quality of the translations [Szopori Nagy 1974, 92; Csáky 1980, 958], but they also suggested that the voices of the translated poets blur, "when they have finished the volume, the reader feels as if they have just read poems by the same author, about the Finnish landscape, the home, childhood, the joys and sorrows of life" [Bába 1973, 4]. Lajos Szopori Nagy, also a literary translator, observed that Jávorszky had to adapt to a poetic voice which is not usual in Hungarian, namely, to the expressions of "the new simplicity" which appear unpoetic [Szopori Nagy 1974, 92]. According to Szopori, the everyday nature of Saarikoski's poems prevails in the translations, but this is an exception, because otherwise Jávorszky creates Hungarian works from the more "poem-like" poems more easily and completely [Szopori Nagy 1974, 92]. Paavo Havikko and Pentti Saarikoski received great emphasis in the volume [Jávorszky 1974, 34–44, 51–71] – Jávorszky later published a separate volume of their poems entitled *Két finn költő versei (Poems of Two Finnish Poets)* [Haavikko–Saarikoski 1976]. The anthology entitled *A táj változásai (Changes in the Landscape)* [Jávorszky 1980] is a unique undertaking, presenting modern poetry in Finland, including poets both in Finnish and Swedish, from Edith Södergran to Jarkko Laine. Critics praised Jávorszky's expert knowledge of the subject as volume editor [Rónay 1981, 10], but pointed out that the anthology had benefited from the fact that Jávorszky, who had previously acted as translator himself, commissioned prestigious poets to translate most of the poems (such as Sándor Csoóry, András Fodor and József Tornai) this time [Kiss 1980, 10].

More than thirty years later, Jávorszky reissued an anthology of his favorite Finnish poets, promoting Finnish poetry through a number of journal publications and thematic blocks in the meantime, the materials which were edited and partly translated by him [e.g. Jávorszky 1997; Jávorszky 2001; Fehérváry–Jávorszky 2004]. The anthology entitled *Fölmagasodik hirtelen (Ascending Suddenly)* contains poems by twelve Finnish poets from Viljo Kajava to Jouni Inkala [Jávorszky 2012], and Jávorszky later expanded the selection of poems in this collection into a separate volume of poetry by Jouni Inkala and Sirkka Turkka [Inkala 2013; Turkka 2014]. A continuation of the previous anthology is *Örökség (Heritage)*, a collection of poems by ten Finnish poets, published as the Magyar Napló publishing house's tribute to Finland celebrating its 100th anniversary that year [Jávorszky 2017]. Olli Heikkonen's poems were also published by the same publisher, selected and translated by Jávorszky [Heikkonen 2018].

According to a study of guidebooks and questionnaire surveys, the most important of Hungarians' stereotypes of Finnish culture are "the country of a thousand lakes", the term "country of silence", the relatedness of Finnish and Hungarian, and the Finns' love of nature [Abonyi-Karhunen 2006, 9]. The authors of the book reviews also highlight these in connection with Jávorszky's translation volumes. One reviewer of the anthology *Fölmagasodik hirtelen (Ascending Suddenly)* emphasizes that "what is most characteristic of the whole of Finnish poetry is closeness to nature. It is as if people never left Paradise, the vast forests, the birds, the lakes, the seas" [Tóth 2012, 63]. A similar view is expressed by the reviewer of the Inkala volume, who sees the closeness to nature and the diversity of the north as a part of the identity of the poems [Csombor 2014, 64]. Another reviewer refers to Finnish–Hungarian societies of friends as potential readers, arguing

primarily that because "the membership of these communities is familiar not only with the spiritual landscapes of Jouni Inkala, but also, despite the great distance, with the geographic ones" [Petrőczy 2014, 1082].

### *Sirkka Turkka's poetry in Béla Jávorszky's Hungarian translation*

The most important elements of Sirkka Turkka's poetry are nature, animals, femininity, and erotica. In her poems, the relationship between animal and humans is central [Enwald 1999, 205]. She made her debut in 1973, and the most significant recognition, the Finlandia Prize, came to her for her 1986 volume of poems *Tule takaisin, pikku Sheba (Come Back, Little Sheba)*. Initially, she wrote idyllic nature poetry, and her voice deepened by the 1980s. The themes of femininity and erotica are combined with animal motifs: according to Ahola, in Turkka's poetry the animal is the alter ego of the woman, her poetry often contains female myths and archetypes of femininity [Ahola 1989, 743]. Animals are often portrayed as victims, just as women are often victims, prisoners of their own roles [Ahola 1989, 744].

The mother, the black madonna, and the Notre Dame often appear in her persona poems [Ahola 1989, 743]. Turkka mixes mystical elements with corporeality, the sublime, biblical language, the language of prayers with the vocabulary of rock texts, folk poetic references, and elements of spoken language. Turkka was called a postmodern poet because of the dense network of quotations embedded in the verses, although, as Jukka Koskelainen wittily notes, at one time almost every Finnish writer was read as a postmodern author [Koskelainen 2005, 11].

For Turkka, the most important season is autumn, the period of storms and winds foreshadowing winter, which is also the season of grace [Koskelainen 2005, 17]. The animal motifs that often occur in her poems are not simply poetic mannerisms, the animals are not creatures seen from the superior position of humans, from outside. The poetess, who worked as a groom for years on two farms [Jávorszky 2014, 101], created unique variants of the theme of loneliness and dating in her works on the human–animal relationship, putting the foundations of experience into a dreamlike world.

Some of her poems are chronicles of the intimate intertwining of human and animal, others are based on the effects of reflection, on the interchangeability of the human destiny seen in the animal or the animal seen in the human. Often the addressees of the texts are also animals, and this creates a fertile tension when reading the collisions of the telltale points. The second-person address of the narrator of the volume *Tule takaisin, pikku Sheba (Come Back, Little Sheba)* is sometimes the beloved dog she lost, sometimes the partner who left, sometimes some indefinite, unnamed absence, and most of the time it is not easy to sort out these threads [Koskelainen 2005, 15].

In Turkka's poems, the eye stands out especially among the senses. Looking into the other's eyes is a connection between two worlds in a human–human relationship, too; Sirkka Turkka suggests that in this sense there is no greater, more insurmountable distance between human and animal either. The speaker of one poem faces a fish, sticking their face in the gap between the bridge boards [Turkka 2005, 72], another leaning down to look into a frog's eyes, who however turns away [Turkka 2005, 436]. Facing the animal replaces looking in the mirror, as animals are the embodiments of human characteristics and human destinies. The unity of nature also finds parallels in music and the fine arts. The Mozart music that filters out of the open window or the blue paint that dried on Michelangelo's finger when painting the sky report on lost moods found only in the colors and sounds of nature.

At the most glorious points of Turkka's poetry, the mystical shivering and dreamy experience of nature gets a human face: in one text, the blood of a fallen tree flows to the ground, and the trees are human-like anyway, leafless but thickset like old women [Turkka 2005, 224] – and this comparison conjures the world of mythological transformations. In another poem, snow is like a human back, full of vertebrae [Turkka 2005, 226]. Phenomena of objects, buildings, and inanimate nature are also personified, encoding human messages with personal or historical perspectives.

In the 1980s and 1990s, Hungarian readers were able to read Turkka's poems in literary magazines (Nagyvilág, Tiszatáj, Új Forrás, Új Írás) [Szabó 1993, 997]. After the journal publications, Turkka's poems also appeared in anthologies. István Turczi and Lajos Szopori Nagy published her works in their own translation volumes that included their favorite Finnish poets [Turczi 1996, 5–18; Szopori 1999, 57–75], while the anthology entitled *The Forest of a Million Coniferous Needles*, included her poem in Marjatta Pap's translation [Simon–Várady 2007: 86].

The work of Béla Jávorszky, who published a selection of Turkka's poems in his collection entitled *Ascending Suddenly* [Jávorszky 2012, 203–208], and then expanded it into an independent volume two years later [Turkka 2014], is of key importance for Turkka's Hungarian reception. The individual pieces were ar-

ranged chronologically following the Finnish edition of Turkka's collected poems, from 1973 to 2004. Jávorszky placed the greatest emphasis on the start of Turkka's poetic career: about half of the volume contains poems written in the 1970s.

The title of the volume, *És a világ fél lábon állt, akár egy kócsag* (*And the World Stood on One Foot, Like an Egret*) is from the Finlandia Prize-winning, 1986 volume of poems („Ja maailma seisoi yhdellä jalalla kuin kurki") [Turkka 2005, 465]; an earlier translation variant of the same poem had already been included in the anthology of Lajos Nagy Szopori (his starting line is "Fél lábon állt a világ, akár a daru" ("The world stood on one foot, like a crane") [Szopori 1999, 68]. If we compare the few poems found in the volumes of both translators, it seems that there is no essential difference between Szopori's and Jávorszky's approach to translation which would fundamentally influence the interpretation of poetry and the transmission of Turkka's poetic world. There are, of course, differences in the specific solutions at a number of points, but the basic mood of the poems is similar. Reading the two translators (as well as due to the choice of poems and vocabulary), we feel that Turkka's poetry perfectly illustrates the stereotypes of Finnish closeness to nature, and that Turkka approaches natural phenomena with a great (sometimes romantic) emotional charge, and her poetic vocabulary is somewhat out-of-date. We do not perceive this staleness when reading Turkka's poems in the Finnish original, but rather experience the interplay of classical elements, taken over from tradition, with modern ones.

Sirkka Turkka's world is mystical and overflowing, and the sublime flow is sometimes separated by only a faint line from the different degrees of emotionality and sensitivity, which are quite amplified by Béla Jávorszky's translation. For example, in the poem beginning with *Fáj a kézcsontom és a lábam... (The Bones of My Hand and My Legs Are Hurting...)*, the translator chooses repetition to increase emotional warmth: "A szemem. Nézd: vérzik, iszonyúan vérzik a szemem." ("My eyes. Look: my eyes are bleeding, they're bleeding terribly.") [Turkka 2014, 52]. In the original, neither the word eye nor the verb *bleed* is repeated, and the translator's insertion of *terribly* indicates the increase of the degree of pain: „Minun silmäni. Katso: ne vuotavat verta." ("My eyes. Look: they're bleeding.") [Turkka 2005, 356]. Elsewhere, the translator uses the insertion of a premodifying adjective: "Ne bűvölj el, te tündér délután" ("Don't charm me, you fairy afternoon.") [Turkka 2014, 54] In the original, the word *afternoon* has no premodifier: "Iltapäivä: älä ole minulle vihättävä." ("Afternoon: don't charm me.") [Turkka 2005, 417].

A slightly different impression is formed if we read István Turczi's anthology [Turczi 1996]: in addition to the emotional tone, the presence of irony is also strong, especially in the rooster poems (also from the Finlandia Prize-winning volume), e.g. in the poem beginning with *Satulahuoneen lattialle on unohtunut* (*Something is left on the floor of the saddle room)*. Irony is not present in all of Turkka's poems. The title poem of the Finlandia Prize-winning volume has an emotional tone in both Turczi's and Jávorszky's translations: this sentimental tone is also there in the original, but it is counterbalanced (and the basic situation of the poem is made bizarre) by the fact that the poem is not addressed by another person but to an animal. If the telltale points did not collide, we might think it is a traditional love poem. Commonality can be counterbalanced by the translator through amplifying the more animalistic, raw elements. In Jávorszky's translations, these traits are seldom emphasized, for him the tender voice works against the brutal, the raw.

In the opening poem of the volume, Jávorszky translates – as did Szopori – the Finnish word *emo*, which also means "female animal" as *mother*: "Ja maailma seisoi yhdellä jalalla kuin kurki, / kun emo synytti minut, tiikerin" [Turkka 2005, 465] "És a világ fél lábon állt, akár egy kócsag, / amikor anyám világra szült engem, a tigrist" [Turkka 2014, 63] ("And the world stood on one foot like an egret, / when my mother gave birth to me, a tiger"). After giving birth, the female hides her baby in the hair under her belly – in Jávorszky's translation this detail is omitted, while he tries to convey the uniqueness of the word *emo* with an archaism for "parent", thus narrowing the range of words evoking the animal medium even more: "Szegény sovány szülém fényesre nyalt, / szoptatott és melengetett." [Turkka 2014, 63] ("My poor skinny parent licked me shiny / breastfed and warmed me.")

In the poem titled *Gyere vissza, kicsi Séba (Come Back, Little Sheba)*, on the other hand, Jávorszky emphasized the signs of the animal more strongly than did Turczi: "Csapott két füled / egy vadállaté, / fülel. " ("Your two folding ears / a beast's ears / listening.") [Turkka 2014, 70] "Szép ívű füleid, mint lesben / a vadállaté, / ismerős jelre várva megfeszülnek". ("Your beautiful arched ears, like those in ambush / of the beast, / are strained, waiting for a familiar sign.") [Turczi 1996, 7] In Finnish, wild animal ears refer not only to the shape of the ear, but also to particularly good hearing: the loving call can only be heard by the particularly sharp ear, and animals have just that. The connection between Sheba's ear and the ear of a beast can be taken literally, but can also be interpreted metaphorically; Turczi extended it into a simile, so we are already

far away from identification, and animal marks appear only on the pictorial plane of a love poem, at the level of associations. Jávorszky, on the other hand, tried to amplify the sensitivity in other ways as well, at the expense of the animal aspects. While in the original the opening line is repeated unchanged in the last line („Tule takaisin pikku Sheba") [Turkka 2005, 500], Jávorszky did not consider the mere repetition to be sufficient to achieve the emotional effect, so he added the word *heart* to the closing line: "gyere vissza, kicsi Séba, szívem" ("come back, little Sheba, my heart") [Turkka 2014, 70].

For Jávorszky, Turkka is "a lyricist of untouched nature" [Jávorszky 2014, 102]. In the afterword to the volume, he unanimously quotes the statement of his translator colleague, Lajos Szopori Nagy, that Turkka's depiction of nature is not idyllic, and there is no trace of sentimentalism in the presentation of suffering [Jávorszky 2014, 102]. The translations, however, are teeming with sentimental elements. Jávorszky enhances the emotional effect through word choice, word repetitions, and insertions. In his volume, the proportions of the selection of texts shift so that the emphasis is placed on Turkka's point of poetic departure, the 1970s. The basic translator's positions of Szopori and Jávorszky are similar, the characteristic of Szopori's translation is the amplification of the biblical voice. Both chose texts for translation that represented the closeness to nature of Finnish poetry, but this closeness to nature can also have different degrees, from idyllic to rawer, more animalistic natural images. Although in their statements both deny the importance of the emotional idyll in Turkka's poetry, they both seek to soften the bolder solutions of Turkka's poems (e.g., the mixing of the emotionality of love poems with elements suggestive of the raw reality of animal existence). The volume translated by Jávorszky as a whole has a somewhat hybrid effect, as a result of which one of his reviewers seems to hear "the voice of Lajos Kassák in some places and of Sándor Csoóri in others" in the Hungarian Turkka volume [Filip 2017, 65].

### *Jouni Inkala's poetry in Béla Jávorszky's Hungarian translation*

Jouni Inkala (1966) began her career with language analytical poems but soon switched to more narrative, closed text shaping. This type of poem usually assumes an exponential cultural embeddedness, thus evoking its scholarly poetry nature: however, this is only an appearance. Inkala's poetic power lies precisely in the fact that e.g. he perceives the universal myth not as a mystical float, but as a dramatic, always current projection of a series of timeless developments. The core of thought is thus radiated from behind the almost chatty tone.

Inkala called attention to himself with hermetic, evocative texts crowded with omissions and ambiguities at the start of his career in the 1990s. His first volume of poems, *Tässä sen reuna (The Edge of It*, 1992), reinforces the mystique of spaces by using the condensing and unsettling means of language. The volume *Kirjoittamaton (Unwritten)* brought a radical change in Inkala's poetry, in which he showed the intersections of the archival and current way of life of cultural memory. The intermedial attachments of the texts are strong. Behind the complex networks of the image–music–text relationship, traces of cultural memory emerge.

Hungarian readers first came across Jouni Inkala's poems in literary magazines (Kalligram, Irodalmi Szemle, Nagyvilág, Magyar Napló) and anthologies [Szopori 1999, 167–177; Simon–Várady 2007, 87; Jávorszky 2012, 253–259]. Most of Inkala's poems were translated into Hungarian by Béla Jávorszky, who also included his Inkala translations in a separate volume, often overwriting his own previous translator's solutions more than once with the translations published in the volume.

The Finnish language allows more syntactic compression than Hungarian, so it is natural that the Hungarian text often has a more fragmented, looser syntax. However, there are grammatical and syntactic curiosities that could be translated easily, but the conventions and stereotypes about poetry would have to be broken. For instance, Inkala sometimes ends his sentences or entire poems with a conjunction [Inkala 2000, 42]. If the Hungarian version replaces this with a grammatical, ordinary sentence [Inkala 2013, 24], it does not even make an attempt to convey the unique syntax, instead choosing the usual and the familiar instead of the poetic novelty and surprise. In his translations, Jávorszky often eliminates or resolves the ambiguities that are the essential element of a poem, and narrows down the polysemy of meanings. In the poem *Kuuntelen Bachia sateisena iltana (One Rainy Evening I Listen to Bach)*, [Inkala 2000, 18–19] the music flows through the door in such a way that we have to put it in our lap, like the Holy Virgin did with baby Jesus. After the full stop, the next incomplete sentence in Finnish can refer both to baby Jesus and to the music, whereas in Hungarian, through the relative pronoun "aki" (who), referring only to a person, reference is made only to Christ who came into the world to save us. There is no fertile tension in the Hungarian translation, which stems from the fact that reading the usual biblical turn in this context, we can also think of the music that came into the world to save us, of the musical experience that radically changed our lives. "Mert amikor zene / árad be az ajtón a meleg szobába, / illik ölbe vennünk, úgy, ahogy a Szent Szűz / vette ölbe a kisdedet. Aki érettünk jött / világra." ("Because when

music / flows through the door into the warm room, / it is fitting that we put it in our lap, just like the Holy Virgin / took the child in her lap. Who came to save us / in the world.”) [Inkala 2013, 15]

Every now and then the translator extends the omissions with an inserted word, thus not only making the rhetorical structure more conventional, but the embedded word sometimes stands out in the given context. In the poem in question, he introduces the word *legend (legenda)* as a synonym for *story* (*kertomus*), which has a strange effect in this context, for the Gospels discussing the birth of Christ cannot be called legends.

The translator often simplifies elements, depriving the passage in question of the originality of the vision. In the Hungarian version of the poem *Haus der Kunst,* for instance, we can read, ”Minden új lépéstől gazdagabb lesz a kép.” ("Every new step will make the picture richer.") [Inkala 2013, 16] From the point of view of the visitors in an exhibition hall, this is indeed the case, the whole exhibition is put together step by step before their eyes. However, Inkala's point of view is more original than this, he is not talking about the richness of the whole, but about that slices of the world that come to our attention only for a moment: “Jokaisella uudella askeleella palanen / näkyvää saa uuden kuvion“ (”With each new step, the visual segment that unfolds in front of us gets a new image.”) [Inkala 2000, 23] So our perception of the world is necessarily partial, we cannot capture it all at once, and every new image displaces the previous one. Our eyes, like a camera, always zooms on a slice of the sight. In Inkala's poem, the images of the works of art on display and those of museum visitors are washed into each other, and humans appear as moving linguistic signs among the works of art. People walking in the gallery will always become bits of news saying something about the world, the epitome of temporal and spatial dynamics, contributing to the mobilization of archived elements of cultural memory, made immobile and embedded in the past, and to bringing the images on display into motion.

In the poem *Vieraalla maalla II. (In a Strange Land II)* Inkala thematizes alienation by comparing the here and there, the then and the present. In Jávorszky’s translation, of the two pairs of opposites, only the temporal is emphasized, the difference of here and there, the essential element of the confrontation with alienation is lost. The couple in the poem sit at the base of an oak (the Finnish term is based on the word *juuri* ‘root’, so they literally sit on the root of the tree), and in a later part of the poem the motif of the root returns. As this play on words is related to the specific word structure of the Finnish language, this repetition cannot be perceived from the Hungarian text. The age of the oak is described by the narrator with reference to an event of Finnish history. The oak grew when the Russians subjugated the north in Finland: ”joka silloin kasvoi / kun Suomessa venäläiset valtasivat pohjanmaan” [Inkala 2000, 32]. Jávorszky's Hungarian translation omits the mention of Finland and even emphasizes that the subjugation happened in the same place, so the foreign land and the home, the here and the now, blur: ”mely már akkor is élt, / amikor oroszok igázták le ezt az északi földet.” (“which already lived / when the Russians subjugated this northern land”) [Inkala 2013, 20]. The exact Hungarian translation of the quoted passage can be read in Lajos Szopori Nagy’s translation: „mely akkor nőtt ki, / mikor az oroszok Finnországban meghódították / Pohjanmaát” ("which grew up / when the Russians conquered / Ostrobothnia in Finland") [Inkala 2002b, 77].

In the Finnish poem, the parallel of the past is clearly connected to another land, to another country, to the home, which the speaker of the poem recalls abroad. With regard to the parallel at home, the narrator emphasizes that here *(täällä),* as a stranger, they did not know about this (i.e. the conquest of Finland) then, and do not know much about now either: ”Täällä ei paljon tiedetty siitä, eikä tiedetä / vieläkään.“ [Inkala 2000, 32] In Jávorszky’s translation, *here* (*täällä*) is left out: ”Ezt akkor sem sokan tudták, s még ma sem / tudják sokan.” ("Not many people knew this then, and not many people / know it today.") [Inkala 2013, 20] For the exact translation version of the section, we have to turn again to Lajos Szopori Nagy: ”Erről itt nem sokat tudtak, s nem tudnak / még ma sem.” ("They didn't know much about this here, and they don't know / even today.") [Inkala 2002b, 77]

The contrast between the foreign land and the home roots dissolves in the course of the poem: the legs of those sitting at the base of the tree (on the root, in Finnish) stiffen after a long sitting, as if it had already begun to take root. In the closing of the poem, the speaker and companion of the poem do not forget this at night, in their dreams, when the leaves of the oak rustle / in the wind and fall on the blanket and sheets of the sleeping couple: ”kun tammen lehdet kahisevat / tuulessa, putoilevat peitolle ja lakanallemme” [Inkala 2000, 32]. Jávorszky presumably confused the words *peitto* ‘blanket’ and *pelto* ‘field’, for, in his translation, the oak leaves fall on the fields and the sheets: ”mikor a tölgy levelei zizegnek a szélben, / majd lassan leereszkednek a szántókra és a lepedőkre” (‘when the oak leaves rustle in the wind and / then slowly descend on the fields and sheets’) [Inkala 2013, 20]. Szopori's translation is once again reliable and accurate: ”miközben zúgnak a tölgy levelei / a szélben, s a takarónkra, lepedőnkre potyognak” ("while the oak leaves are roaring / in the wind and falling on our blankets and sheets") [Inkala 2002b, 78].

In the poem beginning with *Sanokaa te totuus…* (*You Tell It…),* the narrator addresses the trees as witnesses to the past, they know the truth about the speaker's birth. You were already standing here, he addresses them, when I was born, and you know I didn't cry. The speaker melts into the flora, the head of the fetus being born resembling a warm pumpkin. The trees now, after waiting thirty years, see again the child who was born then is now grown, who is now addressing them, asking them about the past. In Jávorszky's translation, instead of talking about the past, the closing line is about an arbitrary debate, breaking the unity of the poem, as there was nothing earlier to suggest that the trees might remember a different kind of past. In Finnish, the two points of view do not conflict, they are not discussion partners, the speaker addresses the trees as witnesses, expecting confirmation from them, and in the closing line he explains that he would welcome any form of communication, feedback in any language: "Saatte aloittaa millä kielellä tahansa." ('You can start in any language'). [Inkala 2000, 34]

There is no mention of different languages in Jávorszky's translation, instead he says, "Szólaljatok meg, vitatkozzatok." ("Speak up, argue.") [Inkala 2013, 21] Jávorszky's earlier translation variant published in a journal is more in line with the source text, but the controversy here is also a redundant and out-of-context element: "Most már megszólalhattok, bármilyen nyelven vitatkozva." ("Now you can speak, arguing in any language.") [Inkala 2013b, 48] The essence of the source text is best expressed by Lajos Szopori Nagy's earlier translation: "Kezdhetitek, bármilyen nyelven értek." ("You can start, I understand it in any language.") [Inkala 2002b, 78]

The poem beginning with *Kun kaksi ihmistä (When Two People…)* [Inkala 2000, 38] describes the process of two people aging together as a function of changes in self-image and time relations. The last two sentences of the poem describe the old person's relationship to the future and the past in poetic ways, starting from a comparison of the new days *(uudet päivät)* and the old *(vanhat).* In old age, the new days slip out of our hands like precarious fish, while the old ones come quite close to us, eating from our hands, always in the same way. The latter image reminds us of the squirrels summoned earlier in the poem. Jávorszky does not compare the new and the old days in the translation. Although in the penultimate sentence he speaks of new days sneaking like cautious fish, in the last sentence the equivalent of the Finnish word *vanhat* is the word *öregek* "old people [lit. 'the old']" [Inkala 2013, 22], and this refers to older people, not the days of the past. (In Hungarian, long gone days are not usually referred to as *öreg*, but as *régi*, both meaning "old", and both may be the Hungarian equivalents of Finnish *vanha*, the choice depending on the context.) In the Hungarian translation, unlike in Finnish, parallelism does not develop also because there is no adjective in the penultimate sentence before the "new days", but in the last sentence there is a definite article before the "old", which refers to specific, known or previously mentioned "old entities", i.e. elderly people. Instead of the old days, which come close to the past and always eat from our hands in the same way, Jávorszky's translation has helpless old people, degraded to animals, who eat from our hands, and do so "after consideration". The last, emphasized word of his Hungarian translation is the inserted „megfontolva" ("after consideration"), which has no equivalent in Finnish. In this context, this word has a strange effect because when it comes to such humiliated elderly people who have lost their human dignity, we imagine them to be demented, not really conscious of their actions, not acting deliberately or after consideration.

In the narrative texts of *Kirjoittamaton (Unwritten)*, various ways of cultural memory are evoked, Inkala brings the cultural tradition to life. In Jávorszky's translation, these poems are the most successful, but rarely we find elements in which the connection between the Hungarian and Finnish texts is relatively loose. In the closing part of *Chopinin sydämessä (In Chopin's Heart)*, someone treads a narrow path through the meadow, and the narrator emphasizes that the trampled blades of grass will no longer stand up: *„mistä heinänvarret eivät enää nouse"* [Inkala 2002, 14]. In Jávorszky's translation, however, it is no longer about plants that will not recover, but about immortal grass: "keskeny ösvényt tapos a halhatatlan fűben" ("treading a narrow path in immortal grass") [Inkala 2013, 40].

In the poem *Szymborska 16. toukokuuta vuonna 1973 (Szymborska on May 16, 1973)*, the crows seek Noah's new ark ("uutta Nooan arkkia / etsien" [Inkala 2002, 15]). In Jávorszky's translation, the adjective "new" is omitted, so it is not a new repetition of the biblical story in the 21st century, but a return to the depths of the past: "minthogyha Noé / bárkáját keresné" ("as if looking for Noah's / ark") [Inkala 2013, 41].

In translation, the interrelated principles of volume composition that exist in the Finnish original sometimes go unnoticed. In the poem *Nobel-voittajan palkintomatka (Nobel Laureaute's Reward Journey)* [Inkala 2002, 20], with an African environmental description and the account of the thoughts of a hostage woman, Inkala prepares the next poem about Blixen *(Blixen keinutuolissa 'Blixen in the Rocking Chair'*). Both poems are included in the Hungarian translation volume, but the connection between them has loosened, because the translation modification does not reveal that the first poem is also about a woman. There is

no grammatical gender in either Finnish or Hungarian, and the Finnish original expresses that the hostage referred to in the poem is a woman through her imagining home mornings when a group of children ran into her and her husband's bed, whereas in Hungarian it can be the memories of either parent, as there "the children run in a team to the parent's bed" ("a gyerekek csapatban futnak a szülői ágyba") [Inkala 2013, 43]. It is true that Blixen did not receive the Nobel Prize (this is stated in the poem *Blixen keinutuolissa 'Blixen in the Rocking Chair'*), but the title of the *Nobel Laureate's Reward Journey* (*Nobel-voittajan palkintomatka)* can also be interpreted ironically: the bitterness of a deserved but not received Nobel Prize is caused by illness colluding with pain, and then the motives of the kidnapping called the reward journey (or the kidnapping that took place during the reward journey) meet, the two poems conversing with each other.

In the Hungarian translation of the poem *Aischyloksen epitafi (The Epitaph of Aeschylus)*, the essential feature of the genre of the epitaph is lost by the fact that in the last sentence the Hungarian text refers to the future using the grammatical present tense, to the tomb to be completed, even though on the basis of the Finnish original it is clear that the whole text is no other than the already completed epitaph, which, as is antiquated, addresses the reader on behalf of the deceased, talking about his experiences. Inkala's poem builds on the difference between the values of the past and the present, emphasizing participation in the Battle of Marathon from the life of the playwright instead of literary work from a contemporary antiquity perspective. Participating in the battle, the sight of spilling intestines and of insides remained, according to the poem, a trauma in Aeschylus's memory: although he himself remained intact, the smell of blood could be felt on his beard and hair for weeks. The speaker of the poem recalls his wife, who cuddled up to him at night but always backed away, asking why he did not wash, why he did not take off the invisible cloak with the face of the defeated opponents visible on it. At this point, Jávorszky gives a description of a marital quarrel in the Hungarian translation, where *kuiskien korriini* "whispering in my ear" does not refer to the defeated opponents but to the wife.[1] According to the Hungarian translation, the wife, made out to be contentious, tells her husband endless predictions about how he will die, and she also regrets that no big deeds will be engraved on his tombstone before which the polis would kneel. Mentioning death in this situation, in the context of the marriage bed, is unwarranted. The idea in the Finnish text is quite different: after the wife draws away from him, we see the faces of the opponents on the cloak and hear their ominous whispers of doom, which will catch up with Aeschylus as well. The last sentence is no longer part of the prophecy, the closing of the poem written on the tombstone goes back to the basic situation, the proclamation of the deeds of the dead: as an ironic gesture, the epitaph does not mention the great dramas, the tombstone belongs to an ordinary man who cannot boast of achieving anything that the whole polis would falls to its knees about.

## *Conclusion*

The quoted examples prove that in Jávorszky's poetry translations the transmission of the new poetic voice towards the receptive culture was only partially successful, as the poems translated into Hungarian are often dominated by stereotypes about poesy. Sirkka Turkka's poems, translated by Béla Jávorszky, represent the closeness of Finnish poetry to nature, but Hungarian readers do not perceive different degrees of it. Jávorszky often approaches elements of nature with greater emotional saturation than other elements of Turkka poetry, so the latter (e.g., ironic orchestration, feminine elements) are less emphasized in his translations. When translating Inkala's poems, Jávorszky quite often fills in the omissions, as if, by eliminating linguistic fragmentation, we could get a more secure grip on the perception of the wholeness of the world. Reading the translations, we feel as if the translator wants to save the Hungarian reader from the surprising innovations of Turkka and Inkala's poetry, as if he does not want to confront the otherness, but rather to show what may be familiar to the Hungarian recipient – so his translation helps to record and perpetuate stereotypes that the target language culture has already developed about Finnish culture and poetry in general.

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[1] In the earlier version of the translation, which Jávorszky published in the journal *Magyar Napló*, the lines in question still apply to the opponents, in line with the Finnish original: "and whispered in my ears, their endless predictions about / how I would die" [Inkala 2013b, 47].

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**СТЕРЕОТИПЫ В ВЕНГЕРСКИХ ПЕРЕВОДАХ СОВРЕМЕННОЙ ФИНСКОЙ ПОЭЗИИ**

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В исследовании рассматриваются способы культурного посредничества в венгерских переводах современной финской поэзии. Анализ сосредоточен на переводах Белы Яворски (1940), который имеет особенно большие заслуги в формировании венгерского восприятия современной финской литературы. На первый план выходит вопрос о взаимосвязи перевода и стереотипов: цель состоит в том, чтобы определить, в какой степени переводы поэзии отражают и укрепляют стереотипы венгерского читателя о финской культуре и поэзии. В работе подвергаются исследованию два автора – Сиркка Туркка (1939) и Йоуни Инкала (1966). Стихи С. Туркки, переведенные на венгерский язык, олицетворяют близость финской поэзии к природе, но венгерские читатели не замечают различных степеней этой близости к природе, которые варьируются от идиллических до грубых, более анималистических образов природы. В переводах Б. Яворски преобладает эмоциональная идиллия. Важной особенностью поэзии Й. Инкалы является языковая полисемия, формы отказа, интермедиальные связи, представление и актуализация элементов культурной памяти. В переводах Б. Яворски многозначность часто сужается, риторические структуры становятся более повседневными: переводчик, кажется, хочет избавить венгерского читателя от неожиданной встречи с оригинальностью и новизной поэзии Й. Инкала.

*Ключевые слова*: культурное посредничество, венгерский художественный перевод, современная финская поэзия, Бела Яворски, Сиркка Туркка, Йоуни Инкала

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