

TRANSLATING LITERARY TEXTS WITH MEMOQ

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ABSTRACT. In this paper I intend to explore the challenges that literary translations might experience following the advent of online translation software (such as MemoQ) and will discuss the advantages/disadvantages of using such software in the translation of different types of literary texts. In my research I shall demonstrate that the use of MemoQ in the case of literary texts is ambiguous: while it can be useful for translating even literary texts, the quality of such translations differs from one text type to another.

KEY WORDS: translation studies, MemoQ, literary translations, CAT tools, audio-visual translations

Introduction

Technological progress and, in particular, the use of CAT (Computer-Assisted Translation) tools in translation, have allowed translators to produce quality translations in a very short amount of time, thus leading to an unprecedented transformation of the work at translation agencies, as well as of the translation practices *per se*. Online dictionaries and encyclopedias, translation memories and term bases, corpora and parallel texts have proven to be of crucial importance in a modern translator's work. Yet, what truly revolutionized the translators' work was the use of CAT software, such as SDL Trados, MemoQ, Wordfast, with their built-in dictionaries, term bases, translation memories, and functions such as: quality assurance, machine translation, spell- and grammar checkers, text alignment, as well as managing whole projects. Such programs not only help translators create consistency in their translated texts, but also greatly increase productivity on a highly competitive market. Indeed, translations are made more quickly and effectively, but a general truth is that such programs only assist the translator in her/his work, and do not do the work instead of her/him. Moreover, a CAT tool might be extremely useful in the translation of certain types of texts, and might create some frustration in the case of another.

In this paper I intend to explore the challenges that literary translations might experience following the advent of online translation

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software (such as MemoQ) and will discuss the advantages/disadvantages of using such software in the translation of different types of literary texts. In my research I shall demonstrate that the use of MemoQ in the case of literary texts is ambiguous: while it can be useful for translating even literary texts, the quality of such translations will differ from one text type to another. The research was conducted among, and with the help of, the students at the Partium Christian University in Oradea. The twelve students at the Multilingualism and multiculturalism MA program were already familiar with MemoQ, since the English Department has become part of MemoQ's "academic program" since 2018, that is, at our department English Majors receive the licenses from the provider and can use the software during translation classes for almost a year. At the MA program we generally used MemoQ for translating technical and tourism texts, but during a course of literary translations we became curious about the possibilities, as well as limitations of the software in the case of various fictitious narratives. To put it simply, we wanted to check to what extent MemoQ helps the work of a literary translator, as well as how its various functions—so useful in translating technical texts—aid or confuse the translator in the case of a literary text.

Moreover, the literary texts we have chosen were also very different: we used a fragment from a fantasy novel, some lyrics/poems from Disney cartoons, and finally, we attempted to translate a fragment from a documentary film, a tourism video about Oradea, the text of which was written in a very sophisticated literary style (thus, it was very different from "traditional" tourism film narratives). Some of the students were already working as professional, others as amateur translators (freelancers), but everyone was already familiar with the use of online dictionaries, term bases, as well as MemoQ itself.

A Short Note on MemoQ as well as Other Online Tools

In the last few decades CAT tools have significantly reshaped not only the industry of translation, but the process of translation as well. Even before the appearance of CAT tools one could find numerous online resources designed to aid the work of the translator. Online dictionaries such as Merriam Webster, Oxford, SZTAKI, dictzone.com and many others not only offer the translation of certain words, but they also offer example sentences, context, even synonyms/antonyms, as well as audio files for pronunciation. Parallel text databases, such as Linguee or Glosbe are even more useful tools, since these operate with search engines in which one can type not just words, but entire expressions, sentences, and the displayed results will appear in two columns: in one the original, source language text, and in the other the results in the target language, that is, the various official translations. Usually

such databases contain the translation memories created by professional translators. These are mostly legal and technical texts produced by the EU institutions, associations, as well as political bodies. The advantage of such parallel text databases could be that the translator can safely choose from many different versions in the target language, as all versions are being created by other professional translators, moreover, as the context is always displayed, the translator can choose that version which best fits her/his needs. Similarly to any online dictionary, parallel text databases can be added to MemoQ, so while working in the program, a translator can search simultaneously in many online databases/dictionaries.

Software such as MemoQ increase the productivity of translator, so that they can do more work in less time, in a more accurate and consistent way. In an Ebook entitled *Why Use CAT Tools? An Introduction to Computer-Assisted Translation* (which can be freely downloaded from MemoQ's website), the MemoQ team asserts that the most important benefits of a CAT tool are the following functions: a translation memory, a term base, quality control, preview pane and spell checking (*Why Use CAT Tools?* 2020: 5). An important question arises here: if a CAT tool is so efficient, is it possible that we will no longer need the work of a human translator? The MemoQ team claims that

The main difference between CAT tools and machine translation is one involves humans while the other does not. Even if machine translation engines have become sophisticated, they are not yet capable of understanding the context in which words are said or written. Context constitutes an intangible asset crucial to understanding meaning. (*Why Use CAT Tools?* 2020: 7)

Thus, the logical conclusion might be that a human translator will always be more capable of understanding context, which is of course true; however, I would like to add another feature of the human translator to this palette of skills: creativity. Surely the extent to which the intervention of the human translator becomes necessary is also greatly determined by the types of texts being translated: some machine translations of technical and legal texts will require a minimum of editing and revising, while in other cases, especially when translating literary texts, it is precisely human creativity which will ensure quality in the target language. Among the most beneficial functions of MemoQ one can find the TMs, or "translation memories":

The translation memory (TM) is a collection of source and target segment pairs from previous translation work. You can choose to use one or multiple translation memories per translation project. When you start to translate, the CAT tool will show in the translation results pane segments from these databases which are similar to the segment being translated, these are called matches. (*Why Use CAT Tools?* 2020: 13)

When one uses MemoQ, or any other CAT tool for the first time, one might be pleasantly surprised that the program splits the imported (source language) document into segments: mostly sentences, but also words and phrases. The translator thus translates the whole text segment by segment, that is, sentence by sentence, in a grid-like interface, which is very similar to an excel file. Below the grid, in the preview section, one can see the entire document in its current state of translation. A translator can also build her/his Translation Memory and terminology database during each translation process: s/he can add new terms to the database, so that in the future, while working on new translations, the program would automatically offer exact or fuzzy matches. If a segment (a sentence) is repeated, MemoQ will automatically type the translation in the target language grid. This is a very useful feature in many ways, and it is truly efficient and time saving. On the one hand, however, in the case of creative (literary) translations, such “auto-translate” functions might slow down the process, since the translator might want to avoid repetitions, thus avoiding redundancy. On the other hand, building up a Term Base is quite useful in the case of a literary translation, since it helps creating consistency. (A Term Base is not similar to a Translation Memory. One can imagine it as a huge dictionary that is built up by the translator day by day. It can be bilingual or even multilingual.) The database comes in handy when translating names, geographical locations, specific cultural expressions, and so on.

For almost fifteen years MemoQ has been one of the most popular CAT tools in the translation market. Designed by a Hungarian company, Kilgray, the program runs on Microsoft windows operating systems, and has an extremely user friendly interface. More importantly, it is compatible with other CAT tools, so one can easily import and work with a translation memory created in Trados or Wordfast. Besides the well-known CAT features—term bases and translation memories—MemoQ offers some extra functions that shortly become indispensable in the translation process. The Muse feature works as a kind of autosuggest function (predictive typing), thus saving time and energy for the translator, the web search offers simultaneous searching in the previously added online dictionaries, the AutoCorrect function automatically corrects typos while typing, and the MemoQ Server works as a cloud, thus helping project managers to organize and manage projects stored on the server.

When we first started to use MemoQ at the Partium Christian University, all English Majors were extremely enthusiastic about it. After one year of studying and using all the features of the program, after having translated a great variety of texts, I conducted a focus group research in which I have asked students about what they like or dislike about the program. Almost all of them considered that Translation Memories and Term Bases are the most

useful features of the software, and they agreed upon the fact that translation is quicker, more effective and more accurate with MemoQ. However, they disagreed in terms of what types of texts it should be used for: while some students argued that MemoQ can be used for translating any type of text, others said that the software is useful only in the case of technical and legal texts, where you have specific terms and repetitive expressions, and will not be efficient in the case of literary texts. Up until that point I have only translated technical texts with this group of students. So, I decided that in the next academic year we will test MemoQ with other texts, namely, literary texts, or, to be more precise, texts which require a great deal of creativity and focusing on the part of the translator.

On Literary Translations. The First Attempt

Literary translations raise the never ending question of *verbum pro verbo* or *sensum de sensu* translation, that is, either a word for word or a sense for sense translation. In the case of literary texts it is never enough to simply translate the text word for word, but one has to “adapt” it to the culture specific needs of the target language audience. This seems to be a very difficult task for a translator as it involves a different type of reading and understanding. According to Ágnes Somló, there are three crucial reading levels in the case of literary translations: “(1) first reading; (2) re-reading or critical reading; (3) translator’s reading, that is, the re-reading by the cultural mediator” (2012: 95). A translator, therefore, must read the source text several times so that s/he would have a deep understanding of the various hidden contexts and references, as well as culture-bound expressions.

Moreover, if any translation can be seen as adaptation, one might ask the question: to what extent should a translation be faithful to the source language text? To what extent does the translator make use of artistic freedom? Jirí Levý, a Czech critic argues in his *The Art of Translation*, that in translation studies the “fidelity principle” is mostly based on what types of texts get to be translated. He speaks about two approaches: the “reproductive norm”, which is a kind of a *verbum pro verbo* translation, mostly in the case of technical and informative texts that should be translated with great accuracy, so that they would preserve the same meaning; and the “artistic norm” which provides great liberty to the translator to use her/his imagination especially in the case of expressive texts (2011: 60-61). Obviously, in the case of a literary translation, one has to be aware of the cultural context of both the target language and the source language, and tailor the translation in such a way that it would become an enjoyable and valuable piece of reading for the target language audience.

What interested me in this process of literary translation was the method and the technical tools translators would consider useful in the whole process.

I asked some of my colleagues who were working as freelancer literary translator for various publishing houses, whether they use traditional or “modern” tools (e.g.: CAT tools) for translating literary texts. They unanimously responded that they prefer the traditional ways; that is, offline and online dictionaries, and the word processor. They could not imagine a CAT tool to be used for literary translation.

Thus, in the first phase of my research I conducted a focus group discussion with my MA students regarding the use of MemoQ for a literary text. We have chosen George R. R. Martin’s *A Song of Ice and Fire* for the experiment (to be translated from English into Hungarian), and each group started to work with the first page of the very first chapter: the scene in which Bran is taken by his father and brothers to see a man beheaded. There were four groups of three students working on the same task, and two groups were asked to use MemoQ, while the other two were asked to use traditional methods, such as online and/or offline dictionaries and a Word processor. Before starting, I had asked them to estimate the duration of the task, and to express their opinion on which method would they consider to be faster and more efficient. All groups presumed that students working with MemoQ will complete the task in a faster and more effective way due to the use of translation memory and terminology database, that is, in less than half an hour. The groups working with traditional methods (monolingual and bilingual dictionaries) estimated that they will complete the task in an hour. I assured them that there was no deadline for the task.

All groups had a pre-translation exercise: they have read the text at least two times and started to make notes, to find expressions. Those students working with MemoQ created an Excel file with the most common expressions knowing that they can import it in MemoQ’s terminology database. The others took notes in a Word document. After the pre-translation exercise the groups started to work on the tasks. Those working with MemoQ finished the translation in twenty-five minutes; those using traditional methods finished it in more or less one hour, just as they presumed. Then we compared and discussed the translations. We discussed grammatical and structural issues at first, but then we focused on problems of consistency and creativity. From a grammatical point of view all of the translations were quite correct, but in terms of style and “creating atmosphere” the translations made with the help of MemoQ were of poorer quality, while the “traditional” translations had some truly creative solutions.

Since this is a fantasy novel that makes references to our actual Middle Ages, it was of utmost importance to find creative translations for specific expressions: names, titles, creatures, and so on. The groups using traditional methods found some very creative solutions to words, such as: ghouls, direwolf, the Others, Winterfell, and they have used them consistently. The

translations made by the “MemoQ groups” were also correct, but lacked the specific fantasy atmosphere, and seemed to be rather mechanic, full of redundancy. From the discussions it has been revealed that the groups working with MemoQ encountered the following problems during translation:

- because MemoQ segmented the text into sentences, they could not see the text as a whole (even if they knew how to use MemoQ’s preview function), therefore, they could not imagine the setting, the characters, and, as a consequence, the entire story. They simply could not play with words, synonyms, expressions, as they thought they should accept the terms coming from the terminology database and the built-in dictionaries of the program;
- because they saw the whole text in sentences, the process of translation became somehow mechanical, and a huge rush: even if they remembered that there was no time limit for the task, they felt that going through the text sentence by sentence, bit by bit is somehow speeding everything up, so they got the illusion that they have to finish it as quickly as possible, as if they were meeting a deadline. The inconsistencies found in the MemoQ group translations were also partly due to the fact that the students did not take their time to re-read as well as proofread the translations, while the other groups did so.

Such results partly met my previous expectations, since the students I was working with have only translated technical texts during the semester, and had no significant experience in literary translations. We have also concluded that it was perhaps the segmentation function of MemoQ that was very disrupting in finding creative solutions in the process of translation.

On Audiovisual Translations. The Second Attempt

In the second stage of the research students used MemoQ for the translation of audiovisual texts. We have chosen four Disney songs (lyrics) from four well-known animations. For each applying a different type of spoken/written translation method, that is, encompassing voice-over and lip-synchronized dubbing as well as subtitling. The four songs were the following: “I’m Still Here” (Jim’s song from *Treasure Planet*, 2002), “Let it Go” (Elsa’s song from *Frozen*, 2013), “Diggah Tunnah” (Timon’s song from *Lion King 3: Hakuna Matata*, 2004), and “Strangers Like Me” (from *Tarzan*, 1999). For two songs—“I’m Still Here” and “Strangers Like Me”—we have created the written translations in the form of subtitles, while for the other two songs—Let it Go and Diggah Tunnah—students’ group work also focused on lip-

synchronized dubbing, therefore our initial expectations were that these translations would take more time. All groups used MemoQ for the translation of lyrics, and in the focus group interviews prior to the translation task students agreed on two things: on the one hand, despite belonging to the audiovisual medium these lyrics fall into the category of literary texts (just like poems, they have specific rhymes, rhythms, and express feelings, ideas), and therefore, on the other hand, they would need a very creative method in the process of translation.

But how should we approach the discourse of audiovisual translation? Translators of audiovisual texts have to take into consideration many semiotic codes (verbal, nonverbal, audio, and visual) so that the translation would fit the needs of the target audience, that is, it would provide an authentic and meaningful spectatorial experience. “In audiovisual texts there is semiotic interaction between the simultaneous emission of image and text and its repercussions for the translation process. One characteristic of audiovisual texts is its redundancy: oral and written messages are conveyed with sound and image” (Bartina and Espasa 2005:85). It is precisely this redundancy, which makes audiovisual translation difficult, especially in the case of very artistic texts (such as in our case, translating Disney lyrics), because it involves a multimodal shift: meaning has to be redistributed across several semiotic codes while the cinematic narrative has to be tailored/adapted to the rhetorical preferences of the target audience. While talking about system and norm-based approaches, Luis Perez-Gonzales argues that there are source-text- and target-text oriented film translations:

Source-text oriented film translations [...] involve a relatively straightforward linguistic recoding, with minimal adaptations of culture-specific meaning. In this regard, source-text oriented film translations are widely held to foster formal and conceptual innovation in the receiving culture. By contrast, the linguistic and cultural configuration of target-text oriented film translations is the result of an effort to conceal the translated nature of the target text through processes of cultural realignment and adaptation. (2014: 121)

Also, in the case of target-text oriented translations the translators have more freedom and creativity in creating a new text—just as my students have experienced during the group work: in the cases of Disney lyrics sometimes the Hungarian text had to be rewritten to such a great extent that only the message remained the same. Many of the students asserted that they felt like writing poetry by themselves, that they were recreating the songs instead of merely translating them. The situation became more complex when they were writing the Hungarian lyrics as “lip-synch scripts”, and realized that they not only have to fit the actors’ lips but also have to provide a natural flow of the cinematic narrative, that is, to “tell the story”. Lip-synching is one of

the most complex processes in translation. “The translator should maintain the impression of verisimilitude fitting the open vowels and bilabial consonants into those instants in which the person on the screen in close-up shot visibly opens his/her mouth or closes his/her lips in order to articulate a bilabial vowel or consonant respectively” (Chaume 2004: 20). Synchrony, thus, is not only visual (the sounds of the target language matching exactly the actors’ lip movement on the screen), but also audio (the number of heard syllables in the target language matching exactly the syllables perceived in the source language). Besides, as in our case of Disney songs, the tone and tempo of the dubbed voice should also match the rhythm of the music played and the specific (cultural) aspects of various characters.

Given the aforementioned challenges, in our group work of dubbing the Disney songs, we have assumed that each translation will have gains and losses. Most students’ translations tried to preserve as much as possible from the original text, yet many times omissions were necessary, and sometimes the text had to be rewritten to such a great extent that only the original message remained the same. Throughout the whole process we have assumed that lip synchronization would be one of the greatest challenges, yet, it was exactly this part in which MemoQ proved to be of great help. After finishing the tasks, all students claimed that the text segmentation feature of MemoQ was especially useful in breaking down the sentences into smaller pieces, so they were able to create the Hungarian version as perfectly matching the number of syllables and the lip movement in the source language. In the lip-synching exercise the easiest proved to be Eliza’s song from *Frozen*, while the most difficult one seemed to be Timon’s Diggah Tunnah from *Lion King 3*.

Students claimed that Eliza’s song was well articulated and they could easily find Hungarian words that fitted the lip movement of the cartoon character. Timon’s song, however, involves quick and large lip movements, a chorus, and a specific gospel rhythm. As the meerkats are digging their tunnel and dancing at the same time, their faces, and especially their mouth are seen for flashes of seconds, while uttering the words. Many words and phrases are repeated, so once the students found the perfect Hungarian equivalents for these, MemoQ automatically translated the recurring segments, and from that point on the translation of the whole song became real quick. The most difficult expression proved to be the title/refrain: “Dig a tunnel, dig, dig a tunnel”, as the word “dig” is repeated several times, while also showing the facial expression of the meerkats: singing it with a wide smile. The Hungarian equivalent, “áss”, proved to be quite effective, as its pronunciation also fits a lip wide open, while for “tunnel” the best option proved to be “alagút”.

Quite unexpectedly, the song which became the most difficult to translate was “Strangers Like Me” from *Tarzan*. For this song no lip-synching was needed, but there were two particular things students had to pay attention to: firstly, because the song has a very specific ragged rhythm it was difficult to find words with the exact number of syllables that would fit the original song’s tempo, and secondly, as the song has a very deep message—it is about the feelings of Tarzan, who falls in love with Jane and wants to discover the whole human world with all of its strangeness—the emotional mood and atmosphere created in the Hungarian translation would be of utmost importance. The original text written by Phil Collins has a very poetic style, and the official Hungarian translation (written by Ákos, a Hungarian poet and musician) also rises above every expectation. With these in mind students attempted to create a *sensum-de-sensu* translation, that is, they tried to “rewrite” the original English lyrics in such a way that the result in Hungarian would convey the message, would have the same number of syllables and would fit the rhythm and the tempo of the music, but it surely could not follow the original text word by word. So, in this case, even the basic line in and the title of the original song “Strangers like me” became in the Hungarian version “Idegenézés”, that is, “a strange feeling” (also in the official Hungarian translation), and the students’ translation used many words and expressions that referred to a personal feeling of Tarzan, sometimes strongly demanding Jane to teach him, tell him specific things about the outside world.

Students while working in MemoQ made use of MemoQ’s in-built dictionaries and online parallel text databases (linguee, glosbe). Text segmentation proved to be again a crucial feature in the translation process, as it was easier to figure out the number of syllables in each line, as well as to find the appropriate Hungarian expressions that would fit the emotional mood of the segment and the tempo of the music. It was precisely this process of finding the proper words, the hesitation about how to provide a similar emotional atmosphere in the Hungarian version that took them much time, therefore in the whole MemoQ translation experiment it was Tarzan’s song that took the longest time to translate (two and half hours). The result was, however, quite acceptable, and students were also satisfied with their MemoQ experience.

All in all, translating these Disney songs with the help of MemoQ proved to be a great success. Some difficulties, however, occurred due to the “literary” nature of such texts, yet these obstacles were overcome this time as the program made it possible for the translators to dwell on specific segments, as well as expressions. As students had to spend more time on each sentence—trying to find the perfect Hungarian equivalents that would match lips and/or the number of syllables—they came up with very creative

solutions. Thus, text segmentation and translation memory, the two features responsible for the rush and the poor quality of the translations in the case of the previous exercise, now brought about the opposite effect: even if these MemoQ features slowed down students in the process of translation, they made them more attentive to the specificities of audiovisual texts, and, thus, helped them create quality work.

On Tourism Texts. The Third Attempt

Tourism texts translation has always played an important part in the promotion of the Bihor region. Examining the translation quality of bilingual, or trilingual tourism promotion materials on Oradea and Bihor county has been a part of our translation courses for a long time, and students attempted several times to create quality texts in their translation exercises from English to Hungarian and vice versa: they have translated leaflets, brochures, web blogs, and many other materials that offered tourism information for foreign visitors. For such translation exercises we have used MemoQ quite frequently, and students claimed that it was of great help. Indeed, texts were translated much quicker and in a relatively good quality. But can tourism texts be looked at as literary texts, and if yes, is MemoQ an effective tool in the translation of such texts?

In the case of tourism texts written in the quality and style of literary texts, problems of translation might not arise only from linguistic issues, but also from cultural aspects. The text I have chosen for the last stage of our research is the text written for a tourism documentary on Oradea, a film created in 2012 by journalist Zoltán Villányi. The title of the documentary is *Erdély nyugati ablakában [In Transylvania's Western Window (Oradea and Bihor County)]*, and the voiceover narrative of the film was written by a renown local journalist couple, Attila Lakatos and Tünde Balla. Lakatos and Balla have written a text in Hungarian which can be considered as both literary and tourism text: it describes the city as a place which has a significant role and function related to the local history and culture of both Hungarians and Romanians. (The film was translated into three languages: English, German and Romanian. The official English translation was done by myself.)

Besides important historical data provided throughout the documentary (names, dates, places, etc.), the text adds a beautiful picture of the city through the usage of a very poetic style, also quoting from literary works that were written about Oradea. This combination of standard, informative tourism text full of exact data and literary style brings about a unique translation experience as well as a professional challenge. Thus, I decided to bring the introductory part of the documentary into the class and ask my students to try to translate it with the help of MemoQ (the fragment we translated is the very beginning of the documentary, see the Appendix). I was

interested in how the culture-related expressions in the source text would be translated into English, so that the meaning gets mediated in such a way that the readers would fully understand the message, moreover, they would also enjoy the atmosphere of a narrative written in a sophisticated, poetic style.

Students estimated that the duration of the task would be around 30-40 minutes without proofreading, due to the use of the translation memory and terminology database that they would build with the help of MemoQ. In the pre-reading and pre-translating exercises they have estimated that the segmentation would be disrupting again, as it was in the case of the first literary translation exercise, and they claimed that they would not be able to see the text as a whole, only fragments of it in the preview section. During pre-translation all groups have created an Excel file with the most important expressions taken from the text, so that they could later import it into the project's terminology database (names, dates, historical facts).

Upon finishing the tasks, we have discussed the translations comparing them with the official English translation (see the Appendix). During this discussion, I mainly evaluated the translations in terms of consistency and misinterpreting, and also asked students to peer-review each other's works to identify grammatical and structural issues in the English versions. Almost all groups have created decent translations, yet all of them failed to provide the literary style and the atmosphere of the original. All translations used simplification in the case of more complex, poetic expressions, and attempted to create a more logical, minimalist text, which they considered to be more appropriate for a tourism documentary. In this process of "adaptation", many of the original text's meanings were lost, or, in some cases, heavily reformulated.

We asked students to share what kind of difficulties they experienced during translation, and some groups mentioned the fact that because of the unique style (a combination of literary text and tourism texts) they had a problem with deciding upon the proper style, that is, they were not sure whether in terms of style they should get closer to a literary text or a tourism brochure. Moreover, segmentation, again, ruined the perception of the narrative as a literary piece of work, and encouraged them to look at it as if it were taken from a tourism promotion material (a type of text they have already had experience with, especially when translating with MemoQ).

In terms of translating the cultural references the groups used many different solutions, and it was partly due to this difficulty of translating cultural issues that ruined the literary atmosphere of the translations. One of the culturally problematic references in the source text was "A Holnap városa", and later, "a Holnap Irodalmi Társaság", that is, a literary society flourishing in Oradea at the turn of the century. In many of the translations "Holnap" remained untranslated, yet this name has a meaning which is only

identifiable to the source language speakers, and not necessarily to the target language audience. Therefore, preserving the word “Holnap” in itself is not a mistake, but a little mediation work in this context would have been welcome (even if using the English word for word translation: “Tomorrow”). Another difficulty occurred right in the case of the first line, when the writers quote from a novel, in which the city of Oradea is compared to a French-like, careless singer: “franciásan bájos, könnyelmű, de szemtelenül tehetséges, daloló sanzonett”. The sentence contains many adjectives, and the word “sanzonett” proved to be difficult to translate, so most groups simply shortened the sentence, omitting several adjectives, and using the simple word “singer,” instead of the equivalent of “sanzonette”. With this they have created a more simplified translation, thus losing the literary charm of the original text. Students claimed that the segmentation in MemoQ urged them to create a word for word translation, so that they could not consider meanings in a larger context. Another example of omission occurred in the case of the next sentence: “Lágyan daloló váradiság lengi be a költő-újságíró Dutka Ákos Nagyvárad-regényét”, a sentence that contains expressions quite difficult to translate. “Váradiság” in this case means the “state of being a citizen of Oradea, to be faithful to the city”, yet in our students’ translations this expression was mistranslated, or entirely left out.

All in all the resulting translations were acceptable in terms of tourism texts (all being finished in 40 minutes as estimated at the beginning), but the literary style was lost in the process. Many beautiful expressions were left out from the English version, and the literary fragment, the quoted part from the beginning, was precisely the part that created the most difficulties for the students. This lack of mediation work in the English versions was partly due to the use of MemoQ, a program that students considered to be suitable for translating more exact texts, with a simpler style, as it was the case of standard tourism materials. Thus, in the case of this task, the language of the documentary—being attractive and poetic in Hungarian—may not work well with target readers.

Conclusions

The use of CAT tools, and especially of MemoQ, has revolutionized the work of translators while also providing them new challenges. In this study I attempted to look at the ways MemoQ can be used for translating various types of texts that fall into the category of literary texts. In the research with students at the Partium Christian University we translated three types of texts with the help of MemoQ: fragments from a fantasy novel, Disney songs, and a tourism text written in literary style. The CAT tool proved to be useful in all cases, yet it seems that it was most successful in the process of translating audiovisual texts (Disney songs). In the case of the other two texts students

could not maintain consistency due to that they felt limited because of the segmentation function of the program, and could not entirely take advantage of the translation memory and terminology database. In the case of the first attempt those students who worked with a simple word document and online dictionaries created more creative and more consistent translations. In the case of the third text all students and all groups worked with MemoQ, which proved to be useful in producing a text that was closer to a tourism promotional material than a literary piece of work, thus the original text's poetic style has been lost in the process. Moreover, some cultural references were not mediated for the target audience. Summarizing students' attitudes and experiences towards MemoQ, it could be said that the program is excellent for time saving in all types of texts, yet in the case of literary texts there is a need for a more creative intervention on the part of the user. Literary translators, if using a CAT tool, should be more aware of the preview section so that they would not lose sight of the context. Moreover, they should extensively rely on creativity, besides using a richly developed terminology database.

Appendix

A Varadinum Film Alapítvány bemutatja

„ERDÉLY NYUGATI ABLAKÁBAN”

Nagyvárad és Bihar megye
Megyejáró dokumentumfilm

„Úgy ült ez a város Erdély nyugati ablakában, hátával a bihari havasoknak fordulva, mint egy franciásan bájos, könnyelmű, de szemtelenül tehetséges, daloló sanzonett... Mindenki imádta, és mindenki magáénak vallotta, úr, polgár és proletár, a megbűvölt szerelmes hitével—hogy csak az övé.” A Holnap városa. Lágyan daloló váradiság lengi be a költő-újságíró Dutka Ákos Nagyvárad-regényét, amely sorsfordító pillanatban, a 20. század fordulóján pillant be a sziporkázóan szellemes vidéki város életébe. A tehetős váradi zsidó polgárság ekkorra teremtette meg Nagyvárad eklektikus-szeccessziós új arcát, a mai belvárost. A hatalmas közigazgatási- és bérpaloták a legapróbb részleteikben is az áhított Párizs és Budapest nagyvilági eleganciáját mímelték; nemkülönben a hölgyek toalettje, a világfik euoper gondolkodása, vagy a költészet és az irodalom, amely a korabeli Magyarország keleti fertályáról kezdte megreformálni az irodalmi életet. E városról ugyanis azt tartják, hogy aki kicsit is haladó és szabad szellemű, az legalább egyszer megfordult Nagyváradon. A Magyar irodalmi élet legnagyobbjai: Ady Endre, Juhász Gyula, Krúdy Gyula és Babits Mihály is

zsurnalisztaként, e helyt kezdték írói, költői munkásságukat az 1900-as évek elején. Kávéházak törzsasztalainál formálódtak a világmegváltó gondolatok. Az EMKE-ben a Holnap Irodalmi Társaság bontogatta szárnyait. A Müllerájban Ady Endre költői zsengei nyiladoztak; Várad dédelgette a Léda-szerellem, a Diósiné Brüll Adél iránti szenvedélye lángját is.

A román szellemi és irodalmi élet is ez időtájt szerveződött mozgalommá Nagyváradon. A költő, színműíró Iosif Vulcan 1865-ben indította be Budapesten a *Familia* folyóiratot, melynek 1880-tól napjainkig Nagyvárad ad otthont. E lap az első irodalmi önszerveződés a korabeli Romániában.“

In Transylvania's Western Window Oradea and Bihor County

A tourist documentary

Turning its back upon the Bihor mountains, this city sat in the western window of Transylvania like a charmingly French-like, careless, but impudently talented, singing disuse... Everybody—gentry, bourgeois, proletarian—loved it, and claimed it as their own with the faith of an enchanted lover”. This is the City of Tomorrow. A sweet-voiced faithfulness to Oradea pervades the poet-journalist's, Ákos Dutka's novel, offering a glimpse into the provincial city's splendidly witty life at the beginning of the 20th century. By that time the wealthy Jewish middle class established the new Eclectic-Art Nouveau face of Oradea, the nowadays downtown. The monumental mansions and administrative buildings imitated the much adored elegance of Paris and Budapest in every detail, similarly bringing into fashion the ladies' dressing style, the European thinking of the men of the world, and the poetry and literature, which started to reform the contemporary literary life right from the eastern part of Hungary. The city is known to be famous for the fact, that whoever is open-minded and has a progressive spirit must visit Oradea for once at least. The greatest literary representatives, Endre Ady, Gyula Juhász, Gyula Krúdy, and Mihály Babits started their literary and poetic career in this city as journalists, at the beginning of the 1900s. World-saving thoughts had been formed at the customary tables of the coffeehouses. The Tomorrow (Holnap) Literary Society was established in the EMKE. Endre Ady's first poems were written in the Mülleráj, and it was Oradea where Ady passionately fell in love with Adél Brüll (Mrs. Diósi), whom in his later poems he called Léda.

During this time the Romanian literary and intellectual life had also developed into a serious movement. In 1865, Iosif Vulcan, poet and playwright launched a magazine entitled *Familia* in Budapest, a publication that was afterwards moved to Oradea and continued its issues from 1880 to

the present time. This magazine is the first literary self-organization in contemporary Romania.

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