Summaries in English

Balázs BAKÓ
The Relationship between Copyright Law, Translations and Artificial Intelligence

Abstract: The European Union's Artificial Intelligence Act (AI Act), entered into force on August 1, 2024, is the world's first comprehensive AI law, reflecting on the challenges posed by the rapid development and increasingly widespread use of AI. Empirical research has shown the spread of the use of AI in the translation profession as well (Eszenyi 2023). However, Hungarian academic literature analyzing the impact of AI on the copyright of translations is scarce. This paper provides a review of the basic concepts, history, and currently applicable legal framework of international, European Union, and Hungarian copyright law relevant to translations, as well as of the relevant literature. It also discusses the status of AI in copyright law, and the relationship between AI and the authorship of translations, with special regard to the European Union's AI Act. The AI Act does not vest AI with authorship but may impose obligations on translators and translation service providers. The paper, in agreement with the EU's current stance, concludes that AI should not be given authorship. However, policies may change anytime, especially in the light of technological development. Therefore, it is important to increase the AI and legal proficiency of translators.

Keywords: artificial intelligence, copyright law, translation, European Union, AI Act

Péter CSATÁR
The Concept of Metaphorical (Re)Framing as a Category for Translation Analysis

Abstract: Research on metaphor translation has long focused on the categorization of micro-level translation decisions. The study introduces the concept of metaphorical (re)framing as a category for translation analysis by linking conceptual metaphor theory with the notion of framing and illustrates the applicability of

this concept through example analysis. It demonstrates that micro-level decisions are often connected to macro-level strategies, thus explaining phenomena such as the translation of non-metaphorical expressions in the source language into metaphorical expressions in the target language.

Péter Iván HORVÁTH
What Makes a Translation Natural?

Abstract: Most practitioners, teachers, and researchers of language mediation have agreed since ancient times that (good) translations sound natural. However, the concept of naturalness remains unclear. Indeed, the very adjective *natural* is used in multiple terms of linguistics and Translation Studies. This paper first looks at those terms then naturalness as a property of both independent and translated texts. Then it goes on to review some approaches in Translation Studies to naturalness and seeks to answer when naturalness is desirable and when its absence is not a flaw. Descriptive Translation Studies refrains from such derogatory terms as *contrived*, *translationese*, *constrained*, *convoluted*, etc., and hence fails to offer a definition of naturalness. To encourage empirical research on the subject, this paper presents a sight translation exercise performed by a group of trainee interpreters, including several target language solutions that seemed unnatural to the present author.

Gerda KARÁDI
Translation Strategies of Provençal Culture-Specific Expressions: Interlingual and Intersemiotic Translation.

Abstract: This contrastive, descriptive, and qualitative case study, just like the previous one (Karádi 2024), seeks to answer the question: does the choice of translation strategy depend on the kind of translation? Is there a difference in the translation of a culture-specific expression when it appears in a novel or in a film based on the given novel? The main purpose of this paper is to find differences and similarities between translation strategies of culture-specific items in the novel entitled *Jean de Florette* written by Marcel Pagnol in 1962 and the movie based on this novel directed by Claude Berri. The data was manually collected from the French film and novel and their Hungarian translation, then analysed using Pedersen's (2005) typology to examine the ratio of source language-oriented strategies (foreignization) and target language-oriented strategies (domestication) (Venuti 1995), as well as to demonstrate through some examples the translation strategies chosen by the Hungarian translators.

Keywords: Jean de Florette, culture-specific items, Pedersen's (2005) typology, source language and target language-oriented approaches, translation strategies

Tünde NAGY
On the Adaptation and Translation of Karl May's Novel *Der Schatz im Silbersee*

Abstract: The paper offers an insight into the German adaptations and the Hungarian translation and adaptation of Karly May's novel *Der Schatz im Silbersee*. The differences between the two German editions analysed (1930, 1952) are partly due to the different audiences they address: the first edition, just like the original is directed toward (younger) adults, shown by the presence of long, compound-complex sentences, formal and elevated language use, numerous adverbial constructions and repetitions. By contrast, the latter edition has a larger audience in mind: this becomes evident through omission, especially that of adjectives and adverbs in descriptions, substitution, text contraction and also addition. The two Hungarian translations (Tivadar Szinnai (1964) János Ossik (2012)) also target differences audiences: children (Szinnai) and adolescents (Ossik). Despite the significant differences between them, both with respect to length and style, the applied strategies are quite similar (both translations are characterized by strategies of domestication and foreignization, comprising the transfers operations of omission, substition, replacement, addition and also compensation).
Keywords: adaptation, translation, Karl May, transfer operations