

BALÁZS SLÁNICZ

Examining Conscious Translation Choices Through the Hungarian Translation of Murata Sayaka's *Seimeishiki*

Introduction – Aim and Methodology

Examining the *translation process* has been at the forefront of translation studies ever since the discipline's inception,¹ for translation is a complex process, and getting a glimpse into it can not only help readers better understand what goes on “behind the scenes,” but it can also aid in discussions about translation theory.

The aim of this paper is to provide insight into the process of translating a contemporary Japanese short story from Japanese to Hungarian, thereby bringing the reader and the translator closer together whilst also providing potentially useful insight for future research projects regarding Japanese–Hungarian literary translation.

My starting point is my BA thesis, in which I translated Murata Sayaka's 村田沙耶香 short story, *Seimeishiki* 生命式² from Japanese into Hungarian. Whilst translating the short story I kept a translation diary where I logged my thought process regarding conscious translation decisions. This is a modified version of the *think-aloud protocol* (TAP),³ which has been used in translation studies since the 1980's, primarily thanks to the work of Krings.⁴

After logging my thought process, I analysed my notes, drawing on the literature of translation studies and descriptive linguistics. With regard to the former, I categorised my translation choices based on Klaudy's system of *transfer operations*.⁵ What I have done is *introspection proper* – a method where the researcher analyses their own way of thinking after concurrent reporting.⁶

I am going to present 20 examples of translation problems. I must clarify that in the present case, the term *translation problem* does not mean an obstacle in the

¹ Riitta Jääskeläinen, “Think-aloud protocols,” in *The Routledge Encyclopedia of Translation Studies*, edited by Mona Baker and Gabriela Saldanha (London & New York: Routledge, 2009), 290–293, 290.

² Sayaka Murata 村田沙耶香, “Seimeishiki” 生命式, in Sayaka Murata, *Seimeishiki* (Tokyo: Kawade Shobō Shinsha 河出書房新社, 2022), 9–54.

³ Cf. Zsuzsanna Tóth, “A fordítói napló használatát a fordítástechnikai ismeretek oktatásában,” *Fordítástudomány*, 17.2 (2015): 68–87, 70.

⁴ Hans Peter Krings, *Was in den Köpfen von Übersetzern vorgeht – Eine empirische Untersuchung zur Struktur des Übersetzungsprozesses an fortgeschrittenen Französischlernern* (Tübingen: Gunter Natt, 1986).

⁵ Kinga Klaudy, “Az átváltási műveletek rendszere,” *Modern Nyelvoktatás*, 24.2–3 (2018): 5–16, 5.

⁶ Riitta Jääskeläinen, “Studying the Translation Process,” in *The Oxford Handbook of Translation Studies*, edited by Kirsten Malmkjær and Kevin Windle (Oxford: Oxford University Press, 2012), 123–135, 125.

translation process, but rather a heightened awareness of potential problems, a case where appropriate action is required. Some researchers have called these “processing activities,”⁷ “attention units”⁸ and “marked processing.”⁹

I have grouped the examples under thematic categories. Broadly speaking, the first three categories fall under translation problems relating to linguistic differences, while the next three categories relate to cultural differences. The following three categories can be classified under problems that arise from pragmatic differences. Finally, I will present an example of a special form of compensation. For each example I will provide a) the original Japanese text with Hepburn romanization, b) my Hungarian translation, c) the English translation of the Hungarian text.

Passive Voice

First, let us look at translation problems that arise from linguistic differences, starting with the passive voice, which in Japanese is often used to change the focus from the act of doing something to the result that was caused by an action.¹⁰ In modern Hungarian, however, we tend not to use passive voice, thus, when translating we replace it with active constructions. When carrying out this automatic operation, we must make an active subject explicit, which can be difficult.

If the source text contains an explicit logical subject (an animate by-agent), we can choose to make that an active subject – the translator, however, is not always so lucky. Sometimes we must find the implicit logical subject and make that our explicit grammatical subject, like in 1), where I used “*valaki*” (‘someone’) – this can be called a *constructed subject*. This is an example of *grammatical addition*, because I added a new functional element to the target text that cannot be found in the source text.¹¹

1a) そんなことをぼんやり考えていると、肩を叩かれた。

Sonna koto o bon'yari kangaeteiru to, kata o **tatakareta**.¹²

1b) Révetegen ezen merengtem, amikor **valaki** hozzáért a vállamhoz.¹³

1c) I was vacantly wondering about this when **someone** touched my shoulder.

⁷ Pamela Ann Gerloff, *From French to English: a look at the translation process in students, bilinguals, and professional translators*, Doctoral dissertation (Ann Arbor, University Microfilms International, 1988).

⁸ Riitta Jääskeläinen, *Features of successful translation processes: a think-aloud protocol study*, Licentiate thesis (University of Joensuu, Savonlinna School of Translation Studies, 1990).

⁹ Riitta Jääskeläinen, *Tapping the Process: An Explorative Study on the Cognitive and Affective Factors Involved in Translating* (Joensuu: University of Joensuu, 1999).

¹⁰ László Cseresnyési, *Könyv a japán nyelvről* (Budapest: Kossuth, 2020), 345–347.

¹¹ Kinga Klauzy, *Languages in Translation. Lectures on the Theory, Teaching and Practice of Translation. With Illustrations in English, French, German, Russian and Hungarian* (Budapest: Scholastica, 2007), 361.

¹² Murata, “Seimeishiki,” 51.

¹³ Murata Szajaka, “Életszertartás,” *Orpheus Noster*, 18.1 (2026): 89–109, 107.

If the aforementioned strategies are not suitable in a situation, or the translator does not want to use grammatical addition, it is also common to use a *general subject* (i.e. 1st person, plural), or *indefinite subject* (i.e. 3rd person, plural).¹⁴ I employed the latter strategy in 2), where I used the 3rd person, plural form of the verb “ragaszt” (‘to paste’), in the past tense. This is a case of *grammatical replacement*, translating passive form as active form.¹⁵

- 2a) 玄関に、「中尾勝生命式会場」と書かれたピンクの模造紙が貼ってあった。
Genkan ni, “Nakao Masaru seimeisiki kaijō” to kakareta pinku no mozōshi ga **hatteatta**.¹⁶
- 2b) Az előszobába egy rózsaszín velinpapírt **ragasztottak**, amelyen az állt: NAKAO MASZARU ÉLETSZERTARTÁSA.
- 2c) In the hallway, **they taped** a pink velour paper with the words: NAKAO MASARU’S LIFE CEREMONY.¹⁷

Onomatopoeia

When it comes to translating Japanese literature, another point of contention is the translation of onomatopoeia.¹⁸ Japanese is known for its frequent usage of onomatopoeia, whereas such words are much less frequent in Hungarian. As a result, I often did not get the chance to use onomatopoeia in the target text; however, there were cases, where, despite the aforementioned factors, I tried to convey an effect similar to the source text’s onomatopoeia by using lexical units that employ reduplication. One such case is 3), where *batabata* ばたばた and *suru* する were *contracted* into one lexical unit:¹⁹ “*lótott-futott*,” past tense of “*lót-fut*” (‘to be in a rush’). This is a lexical unit that was created by partial reduplication, hence a similar effect to the source text’s *batabata*, which contains complete reduplication.²⁰

- 3a) 池谷さん、ばたばたしていて、あまりお腹いっぱい食べられなかったでしょう。
Iketani-san, **batabata shiteite**, amari onaka ippai taberarenakatta deshō.²¹
- 3b) Iketani, annyit **lótott-futott**, hogy alighanem egyáltalán nem lakott jól.

¹⁴ Klaudy, *Languages in Translation*, 424.

¹⁵ Cf. Klaudy, *Languages in Translation*, 413.

¹⁶ Murata, “Seimeishiki,” 18.

¹⁷ Murata, “Életszertartás,” 105.

¹⁸ Regarding translating onomatopoeia from Japanese to Hungarian, see Veronika Samu, “A japán hangutánzó és hangulatfestő szavak fordítási stratégiáinak vizsgálata kognitív nyelvészeti diszkurzusban,” in *Tudományos diszkurzusok*, edited by János Berényi (Újvidék: Vajdasági Magyar Akadémiai Tanács, 2013), 116–124, 117.

¹⁹ Cf. Klaudy, *Languages in Translation*, 214.

²⁰ Cf. Veronika Samu, “A reduplikáció szemantikai funkcióinak vizsgálata a japán és magyar onomatopoeiák tükrében,” in *Kortárs Japanológia III.*, edited by Ildikó Farkas and Attila Sági (Budapest: L’Harmattan, 2019, 153–172), 159–167.

²¹ Murata, “Seimeishiki,” 44–45.

3c) Iketani, **you were in such a rush**, I don't think you ate enough at all.²²
In some cases, I employed the operation known as *distribution of meanings*,²³ such as in 4).

4a) 私はははふはふと口を動かしながらその旨味を味わった。

Watashi wa hafuhafu to kuchi o ugokasi nagara sono umami o ajiwatta.²⁴

4b) Szaporán szívtam be és fújtam ki a levegőt, **hogy mihamarabb lehűtsem a forró falatot**, ám igyekeztem szavatolni mennyei ízét.

4c) **I rapidly sucked in and blew out air, to cool the hot bite**, but I tried to salvage its wonderful flavour.²⁵

Wasei-eigo

English words created by the Japanese, (*wasei-eigo* 和製英語) pose problems related to both linguistic and cultural differences.²⁶ The difficulty in these cases stems from the fact that these *wasei-eigo* words are sometimes culturally bound expressions, thus they do not have an exact equivalent in the target language. Thus, we often have no choice but to translate these words by describing them, which is to say, we often employ *distribution of meanings*.²⁷ One such case is in 5), where the word *romansugurē* ロマンズグレー appears: the marriage of the words “romance” and “grey,” meaning ‘grey in an attractive manner.’²⁸

5a) ロマンズグレーの上品な男性で、よく私たちに取引先からもらったお菓子を分けてくれた。

Romansugurē no jōhin na dansei de, yoku watashi-tachi ni torihikisaki kara moratta okashi o wakete kureta.²⁹

5b) Elegáns, **szépen őszülő** férfi volt, aki gyakran megosztotta velünk az ügyfeleitől kapott édességeket.³⁰

5c) He was an elegant man with **beautifully greying hair**, who often shared with us the sweets he received from his clients

²² Murata, “Életszertartás,” 105.

²³ Cf. Klaudy, *Languages in Translation*, 223.

²⁴ Murata, “Seimeishiki,” 43.

²⁵ Murata, “Életszertartás,” 104.

²⁶ Cf. Cseresnyési, *Könyv a japán nyelvről*, 184–191. Laura Miller: “Wasei eigo: English ‘loanwords’ coined in Japan,” *Trends in Linguistics*, 123 (1997): 123–139.

²⁷ Cf. Klaudy, *Languages in Translation*, 223.

²⁸ Ilona Varrók, ed., *Japán–magyar nagyszótár* (Budapest: Japán Stúdiomok Alapítvány, 2015), 1393, ロマンズグレー.

²⁹ Murata, “Seimeishiki,” 10.

³⁰ Murata, “Életszertartás,” 89.

Japanese Cuisine

In the case of Japanese–Hungarian translations, cultural differences also lead to translation problems.³¹ Such is the case for words referring to foodstuffs and drinks. In these cases, I had to keep in mind the differences of the source text’s and the target text’s readers’ preliminary knowledge.

I often *broadened the meaning*,³² like in 6), where I translated *nikujaga* 肉じゃが as “*húsos krumpli*” (‘meat and potatoes’), which could broadly describe a few different dishes containing those two products.

6a) 一つ上の先輩が、肉じゃがを口に運びながら言う。

Hitotsu ue no senpai ga, **nikujaga** o kuchi ni hakobi nagara iu.³³

6b) Egy nálam egy évvel idősebb munkatársam **húsos krumplival** teli szájjal így szólt: [...]

6c) A colleague of mine, who’s a year older than me, said with a mouth full of **meat and potatoes**: [...]³⁴

As we can see in 7), there was one case where I employed the transformation known as *narrowing of meaning*.³⁵ *Shōchū* 焼酎 is a spirit of high alcoholic strength, obtained by fermentation and distillation of sorrel, grains, sweet potatoes, and other such products.³⁶ Of these grains, one of the most common to use is barley, so I decided to go with that in my translation, as merely calling it a “grain drink” felt a bit unusual. In addition to that, I decided to call the beverage *pálinka*, like some Japanese–Hungarian dictionaries do,³⁷ as *pálinka* is colloquially used as an umbrella term for any spirit that was made by fermenting fruit or grains. Thus, the translation became “*árpapálinka*” (‘barley *pálinka*’).

7a) それがひどく子供っぽいことに感じられて、私は寒気のする肩をさすり、焼酎のお湯割りを飲みこんだ。

Sore ga hidoku kodomoppoi koto ni kanjirarete, watashi wa samuke no suru kata o sasuri, **shōchū** no oyuwari o nomikonda.³⁸

7b) Szörnyen gyerekesnek éreztem magam ettől, végigsimítottam a kezem a fázós vállamon, s benyakaltam a forró vízzel felöntött **árpapálinkámat**.

7c) Feeling terribly childish, I brushed my hand over my cold shoulder and sipped my **barley pálinka** topped up with hot water.³⁹

³¹ Cf. Kinga Klaudy, “Nyelvi és kulturális aszimmetria a reáliák fordításában,” in *Redliák – A lexikológiától a frazeológiáig – Értelmezések és fordítási kérdések*, edited by Vilmos Bárdosi (Budapest: Tinta, 2013), 86–91, 88.

³² Cf. Klaudy, *Languages in Translation*, 223.

³³ Murata, “Seimeishiki,” 10–11.

³⁴ Murata, “Életszertartás,” 89.

³⁵ Cf. Klaudy, *Languages in Translation*, 187.

³⁶ Varrók, ed., *Japán–magyar nagyszótár* 590, しょうちゅう2.

³⁷ See, for example, László Gy. Horváth, *Japán kulturális szótár* (Budapest: Corvina, 2018), 249, shōchū.

³⁸ Murata, “Seimeishiki,” 29.

³⁹ Murata, “Életszertartás,” 97.

There were cases, where I *distributed the meanings*.⁴⁰ In 8), when having to translate *yuzukoshō* 柚子こしょう, I decided to settle on a descriptive translation: “*japán-citromból és csilipaprikából készített paszta*” (‘a paste made from yuzu and chilli’).

8a) なんとかできあがった角煮をクレソンと、柚子こしょう、山椒やからしなどの薬味を添えて大皿に盛りつけたころ、チャイムの音がした。

Nantoka dekiagatta kakuni o kureson to, **yuzukoshō**, sanshō ya karashi nado no yakumi o soete ōzara ni moritsuketa koro, chaimu no oto ga shita.⁴¹

8b) A megfőtt húslevest vízitormával, **japáncitromból és csilipaprikából készített pasztával**, japán borssal, mustárral és egyéb mártásokkal tálaltuk, amikor hirtelen csengetett valaki.

8c) We were serving the boiled meat broth with watercress, **a paste made from yuzu and chilli**, Japanese pepper, mustard and other sauces, when suddenly someone rang the bell.⁴²

I employed a similar strategy for *ponzu* ポン酢 in 9), translating it as “*citrusos szójaszósz*,” (‘citrusy soy sauce’). Similarly, in 10), *mizorenabe* みぞれ鍋 became “*reszelt jégcsapretekkel készült ragu*” (‘stew made with grated daikon’).

9a) ポン酢と柚子もありますから、自由に使ってくださいね。

Ponzu to yuzu mo arimasu kara, jiyū ni tsukatte kudasai ne.⁴³

9b) Nyugodtan fogyassza mindenki **citrusos szójaszósszal** és japáncitrommal!

9c) Everyone, feel free to have it with **citrusy soy sauce** and yuzu!⁴⁴

10a) あの子はそれじゃいやだったみたいで、団子にしてみぞれ鍋にしてほしいみたいです

Ano ko wa sore ja iya datta mitai de, dango ni shite **mizorenabe** ni shite hoshii mitai nan desu.⁴⁵

10b) De a fiam nem akarta, hogy így végezze, azt szerette volna, ha húsgombócot és **reszelt jégcsapretekkel készült ragut** főznének belőle.

10c) But my son didn’t want it to end up like that, he wanted to be made into meatballs and **stew made with grated daikon**.⁴⁶

Japanese place names

I would like to briefly touch on the translation of Japanese place names. In two cases I employed the transformation known as *addition of meaning*,⁴⁷ to aid the reader in understanding the target text. In 11), I added that Setagaya is in Tokyo, and in 12) I mentioned that Misaki is in Yokohama.

⁴⁰ Cf. Klaudy, *Languages in Translation*, 223.

⁴¹ Murata, “Seimeishiki,” 40.

⁴² Murata, “Életszertartás,” 103.

⁴³ Murata, “Seimeishiki,” 41.

⁴⁴ Murata, “Életszertartás,” 103.

⁴⁵ Murata, “Seimeishiki,” 34.

⁴⁶ Murata, “Életszertartás,” 100.

⁴⁷ Cf. Klaudy, *Languages in Translation*, 249.

- 11a) 中尾さんの家は世田谷の高級住宅地だった。
Nakao-san no ie wa **Setagaya** no kōkyū jūtaku-chi datta.⁴⁸
- 11b) Nakao háza a **tokiói Szetagaja** kerület luxusnegyedében volt.
- 11c) Nakao's home was in the upmarket district of **Tokyo's Setagaya** district.⁴⁹
- 12a) 社員旅行で行った三崎港の海で、皆が止めるのもかまわずジーンズをまくって海に入り、服をびしょびしょにしまったりしていた。
Shain-ryokō de itta **Misaki-kō** no umi de, mina ga tomeru no mo kamawazu jinzu o makutte umi ni hairi, fuku o bishobisho ni shite shimattari shite ita.⁵⁰
- 12b) Egyszer, amikor a **jokohamai Miszaki kikötőbe** mentünk kirándulni a munkatársainkkal, föltúrte a farmere lábszárát, és fittyet hányva arra, hogy mindenki meg akarta állítani, bement a vízbe, eláztatva ezzel a ruháját.
- 12c) Once, when we went on an excursion to the **Misaki harbour in Yokohama** with our colleagues, he rolled up the leg of his jeans and, despite everyone trying to stop him, went into the water, soaking his clothes.⁵¹

Target Culture Connotations

I tended not to *omit meanings*,⁵² 13) however was a unique case, as I did choose to omit a meaning because of its connotations in the target culture. The source text mentions toasting with beer; however, there is a Hungarian custom of not clinking beer glasses, which stems from a historical event dating back to the Hungarian Revolution of 1848–1849. After the Austrians crushed the Hungarian uprising, it is said that Austrian generals celebrated their victory by clinking their beer glasses. As a result, Hungarians vowed not to clink their beer glasses for 150 years as a mark of respect for the fallen soldiers and a symbol of defiance. Although the 150 years have passed, and it cannot be confirmed, whether Austrians did in fact clink their beer glasses, many Hungarians still honour this tradition as part of their cultural heritage. Because of this, I hold the opinion that if I were to keep “beer” in the target text, it would have been distracting, due to said connotations, thus I decided to omit it.

- 13a) よく一緒にビールを乾杯した山本の毛深くて力強い腕を思い浮かべながら、私は包丁で肉をそぎ落としていた。
Yoku issho ni **bīru o kanpai shita** Yamamoto no kebukakute chikarazuyoi ude o omoiukabe nagara, watashi wa hōchō de niku o sogiotoshite ita.⁵³

⁴⁸ Murata, “Seimeishiki,” 17.

⁴⁹ Murata, “Életszertartás,” 92.

⁵⁰ Murata, “Seimeishiki,” 45.

⁵¹ Murata, “Életszertartás,” 105.

⁵² Cf. Klaudy, *Languages in Translation*, 236.

⁵³ Murata, “Seimeishiki,” 38.

- 13b) Késsel filéztem szőrös, erős karját, s eszembe ötlött, hogy annak előtte mennyiszor **koccintott** velem ugyanezzel a karral.
- 13c) I deboned his hairy, strong arm with a knife, and remembered how many times before he had **toasted** me with the same arm.⁵⁴

Japanese Pragmatics

Another important subsection of translation problems stems from pragmatic differences. 14) features *gochisōsamadeshita* ごちそうさまでした, an expression of gratitude after a meal. Normally I would translate this sentence in such a manner as to keep its use as a form of gratitude. An example of that would be “Köszönjük szépen a vacsorát!” (‘Thank you for the dinner!’). This, however, is not suitable in this instance, as it leaves out a key element: Yamamoto. He is quite important, as at this point in the story, the dinner guests had just eaten *his* flesh – this urged me to think about ways I could keep his name in the translation. After much deliberation, I decided to translate this phrase by means of *total transformation*,⁵⁵ in order to reflect the grotesque humour of the source text.

- 14a) 山本さん、ごちそうさまでした
Yamamoto-san, gochisōsamadeshita⁵⁶
- 14b) Jamamoto, finom voltál!
- 14c) Yamamoto, you were delicious!⁵⁷

Humble Language

The complexities of *keigo* 敬語 also lead to translation problems, as Hungarian only has a system of T and V forms.⁵⁸ What makes these cases difficult is the lingering thought that one ought to compensate for the loss of nuance, which in the source text was conveyed through the use of *keigo*. This led me to employ *compensation*⁵⁹ in several cases, including 15), where I compensated for the loss of the humble (*kenjōgo* 謙讓語)⁶⁰ phrase *ukagawasete itadakitai* 伺わせていただきたい (‘I would like to pay a visit’), by adding to my translation “*persze csak ha nem zavarok*” (‘only if you don’t mind, of course’). This adds a sense of humbleness to the target text, that may have

⁵⁴ Murata, “Életszertartás,” 101.

⁵⁵ Cf. Klaudy, *Languages in Translation*, 282.

⁵⁶ Murata, “Seimeishiki,” 44.

⁵⁷ Murata, “Életszertartás,” 104.

⁵⁸ Although it should be mentioned that it is not a simple binary system (see Ágnes Domonkosi: “The socio-cultural values of Hungarian V forms of address,” *Eruditio-Educatio*, 13.3, 2018, 61–72.). Regarding the differences between V and T forms and the Japanese *keigo* system, see for example Angelika Kiss, “A koreai és japán beszéd szintek metaforikus használata,” in Zsófia Zvolenszky – Tibor Bárány – János Tözsér, eds., *Metafora, relevancia, jelentés* (Budapest: Loisir, 2015), 149–172.

⁵⁹ Cf. Klaudy, *Languages in Translation*, 301.

⁶⁰ Cf. Cseresnyési, *Könyv a japán nyelvről*, 218, 227.

been lost had it not been for this *local compensation* – which occurs when a loss in meaning (or nuance) is compensated right where the loss occurs.⁶¹

15a) 今日の生命式にも、伺わせていただきたいと思ってます

Kyō no seimeishiki ni mo, **ukagawasete itadakitai** to omottemasu.⁶²

15b) Szeretnék elmenni ma este az életszertartására, **persze csak ha nem zavarok.**

15c) Tonight I would like to go to the life ceremony, **only if you don't mind, of course.**⁶³

Informal Register

I also had to think about compensating when translating dialogues in informal registers. One such example is 16), where *wakashite* 沸かして – the contracted form of *wakashite kudasai* 沸かしてください⁶⁴ – is used. I compensated with the word “*légy-szj*,” a rather informal way to say ‘please.’

16a) お母さん、お肉の下ごしらえ用のお湯を沸かして

Okāsan, oniku no shitagoshirae-yō no oyu o **wakashite**.⁶⁵

16b) Anyu, **légy-szj** forralj vizet a húsnak!

16c) Mum, **please** boil some water for the meat!⁶⁶

In 17) we can see the word *kū* くう (‘to eat’), which is primarily used by male speakers in informal situations.⁶⁷ I used an unmarked verb for eating, and decided to compensate with “*kaja*,” which is a colloquial way to say ‘food.’

17a) まあまあ。うまいものくって、楽しく生きて、死んだら美味しく食べてもらって、新しい命を生む活力になる。

Mā mā. Umai mono **kutte**, tanoshiku ikite, shindara oishiku tabete moratte, atarashii inochi o umu katsuryoku ni naru.⁶⁸

17b) Akárhogy is, egyél finom **kajákat** és élj boldogan, hogy mikor meghalsz, mennyei legyen a húsdod, s ezzel tápláld az új élet megfogadásához szükséges életerőt.

17c) Either way, eat good **food** and live happily, so that when you die, your flesh will be delicious, fueling the life force needed to conceive new life.⁶⁹

18) features the informal topic marking particle *tte* って,⁷⁰ which I compensated with the colloquial word “*asszem*,” a contraction of “*azt hiszem*” (‘I guess’).

⁶¹ Cf. Klaudy, *Languages in Translation*, 310–312.

⁶² Murata, “Seimeishiki,” 32.

⁶³ Murata, “Életszertartás,” 99.

⁶⁴ Cf. Ilona Kiss Sándorné Székely, *Japán nyelvtani összefoglaló* (Budapest: Tárogató, 2001), 162.

⁶⁵ Murata, “Seimeishiki,” 37.

⁶⁶ Murata, “Életszertartás,” 101.

⁶⁷ Cf. Cseresnyési, *Könyv a japán nyelvről*, 396–400.

⁶⁸ Murata, “Seimeishiki,” 27.

⁶⁹ Murata, “Életszertartás,” 97.

⁷⁰ Cf. Cseresnyési, *Könyv a japán nyelvről*, 306, Kiss Sándorné Székely, *Japán nyelvtani összefoglaló*, 129.

- 18a) 人肉を食べたいと思うのって、人間の本能だなあって思うー
Ninniku o tabetai to omou no **tte**, ningen no honnō da nā tte omō⁷¹
- 18b) **Asszem** ez emberi ösztön, hogy emberhúst akarunk enni!
- 18c) **I guess** it's human instinct to want to eat human flesh!⁷²

In 19), we see the *no* の particle, used at the end of interrogative sentences to give emotional emphasis and to ask for a reason or explanation.⁷³ I conveyed this nuance by adding the word “*komolyan*” (‘seriously’), communicating the same emotional feel *no* suggests in the source text.

- 19a) 池谷、そんな子供のころのこと、今でも根にもってんの？
Iketani, sonna kodomo no koro no koto, ima demo ne ni motten **no**?⁷⁴
- 19b) Iketani, te még **komolyan** ezen a gyermekkori emléken rágódsz?
- 19c) Iketani, are you still **seriously** dwelling on this childhood memory?⁷⁵

A Special Form of Compensation

Finally, I will discuss a special form of *compensation*, as can be seen in 20). The source text did not pose much difficulty; I typed up the Hungarian sentence as a matter of routine. However, the translation is a bit more idiomatic, because of the rhyming of “*fogyasztunk*” (‘we consume’) and “*fakasztunk*” (‘we create’). This can be classified as *enrichment*, a type of *global compensation*, meant to compensate for the nuances that inevitably get lost in translation across the whole text.⁷⁶ There are, of course, only a few occasions when this is possible, but in my opinion, it is worth taking advantage of these opportunities.

- 20a) 命を食べて、命を作る……
Inochi o tabete, inochi o tsukuru.....⁷⁷
- 20b) Életet fogyasztunk, s életet fakasztunk!
- 20c) We consume life, and we create life!⁷⁸

Concluding Remarks

We can see through these 20 representative examples that translation problems can arise from linguistic, cultural and pragmatic differences in the case of Japanese–Hungarian translation, and it is the translator’s job to carefully choose what to write

⁷¹ Murata, “Seimeishiki,” 24.

⁷² Murata, “Életszertartás,” 96.

⁷³ Kiss Sándorné Székely, *Japán nyelvtani összefoglaló*, 341.

⁷⁴ Murata, “Seimeishiki,” 15.

⁷⁵ Murata, “Életszertartás,” 91.

⁷⁶ Cf. Klaudy, *Languages in Translation*, 312–315.

⁷⁷ Murata, “Seimeishiki,” 19.

⁷⁸ Murata, “Életszertartás,” 93.

in the target text. These decisions are influenced by the striving for equivalence, the translator's preliminary knowledge in the source and target language and culture, whilst other factors may include style, or the yearning to make the translation as accessible as possible (i.e. having a reader-centric mindset). This requires great understanding of the source and target culture, as the translator must adhere to the norms of the target language and culture whilst keeping the feeling of the source text, with its many cultural references and nuances.

The creation of a translation diary and the subsequent reflective analysis of the translation confirms the fact that translation is not just an automatic process, but the result of several conscious decisions.

As Jääskeläinen points out, it is difficult to form a coherent picture, but with more case studies like this one, we could potentially draw some conclusions about the process⁷⁹ of Japanese–Hungarian translation. Additionally, the relevance of such research can be viewed through the lens of literature, as each piece of translated work is the result of many difficult decisions a translator has made. In that regard, it is perhaps not so bold to claim that research into the translation process is relevant to everyone who consumes literature regularly.

Abstract

The aim of this paper is to provide insight into the process of translating a contemporary Japanese short story from Japanese to Hungarian. My starting point is my BA thesis, wherein I translated Murata Sayaka's short story, Seimeishiki, from Japanese into Hungarian. During the translation process, I logged my conscious translation choices in a translation diary, based on the think-aloud protocol (TAP) method. I tackle 20 representative examples, during the analysis of which I will present my thoughts that came about throughout the translation process whilst also examining my translation decisions by drawing on descriptive linguistics (e.g. Cseresnyési 2020) and translation studies – in the context of the latter, I will also classify the presented examples based on Klaudy's (2007) system of translational operations.

Keywords: translation process, think-aloud protocol, Japanese–Hungarian translation, translational operations, literary translation

⁷⁹ Jääskeläinen, “Studying the Translation Process,” 129.

Rezümé

A tudatos fordítói döntések vizsgálata Murata Szajaka: Szeimeisiki című novellájának magyar fordítása tükrében

Jelen tanulmány célja, hogy betekintést nyújtson egy kortárs japán novella japán–magyar fordításának a folyamatába. Kiindulási pontom alapszakos szakdolgozatom, melynek keretén belül Murata Szajaka Szeimeisiki című novelláját fordítottam le japánról magyarra. A fordítással párhuzamosan a think-aloud protocol (TAP) módszerén alapuló fordítási naplót vezettem, amelyben rögzítettem a tudatos fordítói döntéseimet. Ezek közül mutatok be 20 reprezentatív példát, amelyek elemzésekor egyfelől kifejtem a fordítási folyamat során megfogalmazódott gondolataimat, másfelől pedig a leíró nyelvészetre (pl. Cseresnyési 2020), illetve a fordítástudományra támaszkodva elemzem a fordítási döntéseimet – az egyes példákat Klaudy (2007) átváltási műveletek rendszere szerint is elemzem.

Kulcsszavak: fordítási folyamat, *think-aloud protocol*, japán–magyar fordítás, átváltási műveletek, műfordítás