

Inside *Animalinside*, Otilie Mulzet's Translation of László Krasznahorkai's *ÁllatVanBent*

Peter Sherwood

Abstract: László Krasznahorkai is now the best-known Hungarian writer in the English-speaking world (perhaps in the world, period). But what is the precise nature of the relationship between his Hungarian works and their English translations that have been, on the whole, so well received in Britain and especially the USA? This article takes a very close linguistic look at one his shorter works, *ÁllatVanBent*, in a version by Otilie Mulzet, co-recipient with George Szirtes of the translators' share of the 2015 Man Booker International Prize, which recognized Krasznahorkai for his "achievement in fiction on the world stage." I argue that Otilie Mulzet's translation is in a hybrid English that in some places evidences a misunderstanding of the Hungarian, and in others claims to be a foreignized, "Krasznahorkai-English" that is, however, insufficiently justified by the original. More broadly, the article thus takes issue with an increasingly widely held view that the translator is not merely a co-author but enjoys a kind of authorial autonomy that implies that the translation can be judged without close reference to the original. As Krasznahorkai's known views on translation suggest the acceptance of this notion, he is therefore, to a degree, complicit in the partial misrepresentation (and hence misconstrual) of his work.

Keywords: *László Krasznahorkai, Otilie Mulzet, translation from Hungarian into English, holistic translation criticism, ÁllatVanBent, Animalinside*

Biography: Peter Sherwood taught at the University of London for thirty-five years before being appointed László Birinyi, Sr., Distinguished Professor of Hungarian Language and Culture at the University of North Carolina, Chapel Hill in 2008. He retired from teaching in 2014 and has since been focussing on research as well as on translating from Hungarian (his first translations appeared as long ago as 1967) and also, with his wife Julia Sherwood, from Slovak and Czech. His version of Adám Bodor's *The Birds of Verhovina* is scheduled to appear in the fall of 2021. magyarize@gmail.com

Introduction

It is now almost fifty years since James S. Holmes identified translation criticism as an autonomous branch of applied translation studies. He wrote: "Doubtless the activities of translation interpretation and evaluation will always elude the grasp of objective analysis to some extent, and so continue to reflect the intuitive, impressionist attitudes and stances of the critic. But closer contact between translation scholars and translation critics could do a great deal



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reduce the intuitive element to an objective level" (Holmes 2004/1972: 190). It should be stressed that the translation critic seeks neither to usurp the role of the translator, nor to make random, journalistic remarks on an individual word here or phrase there, even though, in these notes – particularly in the hope of helping the reader who does not know Hungarian – I take the liberty of suggesting some *possible* alternatives. My aim is broadly similar to that of the translation scholar Lance Hewson: "to understand where the text stands in relation to its original by examining the interpretative potential that results from the translational choices that have been made" (Hewson 2011:1).

I continue here earlier work (Sherwood 1998; 2011) in a holistic vein, that is to say, looking as far as possible at a complete work of verbal art – not just an extract or extracts – by offering a linguistic approach to *Animalinside*, Otilie Mulzet's version of *ÁllatVanBent* (Krasznahorkai-Neumann 2010). The first edition of the translation appeared in late 2010 or in 2011 (I am not entirely clear), though I will be referring to its second edition (Krasznahorkai-Neumann-Mulzet 2012). Nowadays such linguistic research can be supplemented by the duly cautious and judicious use of such online aids as Google's advanced search facility, a simple means of checking the approximate frequency of collocations, though in fairness it must be remembered that the amount of material available online today is exponentially far greater than a decade or more ago, when this translation was made.

This work of Krasznahorkai's comprises just fourteen pieces of writing, numbered I-XIV, that he composed in response to artworks by his friend, the German painter Max Neumann. When the first picture was presented to Krasznahorkai by the artist, he was at a complete loss (he did not know, in his own words, "what to make of it" [*hogy mit kezdjen vele*]), as it aroused in him only overwhelming feelings of angst. The first text of the numbered series was his eventual response. Neumann, spurred on in turn by Krasznahorkai's words, created the rest of the images to which the author responded by writing the other thirteen texts. None of these is longer than a page or two, so the entire text consists of barely twenty-six pages: less than 5,800 words, about the length of a chapter in the average novel. The combination of striking images featuring a dog-like creature and the torrential violence of the texts make this both an art book and an overwhelming work of literature. The linguistic part of this unusual and unclassifiable work – intriguing and complex as it is – is nevertheless written in a Hungarian that in spite of Krasznahorkai's reputation is straightforward, idiomatic and adheres to the norms of grammar – which does not, however, mean that it is easy to translate. (The whole of Section I of the original, with the dog-like *Állat/Animal* of the title, is reproduced below).



Following the pioneering translations of Krasznahorkai's novels by George Szirtes, and of several of his shorter pieces by John Batki, the work of Otilie Mulzet on *Seiobo járt odalent* (2008)/*Seiobo There Below* (2013) and *Báró Wenckheim hazatér* (2016)/*Baron Wenckheim's Homecoming* (2019) has now made more of Krasznahorkai's remarkable oeuvre available to an English-language readership. In particular, Mulzet's translation of a further thousand pages (or more) of his distinctive prose has helped to cement Krasznahorkai's worldwide reputation, and for this she is greatly to be commended. Not least, it is on the basis of the English translations that many readers, as well as distinguished writers, scholars and critics such as W. G. Sebald, Susan Sontag and James Wood have been able to compare Krasznahorkai – rightly – with the likes of Gogol, Melville, Kafka and Beckett. Nevertheless, the relationship of this translation to the Hungarian original raises issues about the practice and the theory of translation, some of which I try to address below. Hence, while it is beyond the scope of these notes to review the reception of Krasznahorkai in the English-speaking world, one of my aims here is to help nuance those literary comparisons through a detailed examination of the translation of this compact but entirely characteristic work of Krasznahorkai's. To those new to Krasznahorkai, and to *Animalinside* in particular, I would recommend James Wood's wide-ranging and perceptive review of the translation (Wood 2011), though it is symptomatic that when Krasznahorkai himself was asked to suggest an introduction to his work, he proposed the Book of Revelation.

The following notes are structured as follows. Part I, Sound, considers the repetitions so fundamental to this work. In Part II, Content Words, I look at issues of lexis. Part III, Grammar (Function Words), is perforce limited to the discussion of a small number of elements vital to the smooth flow of the text. (Evidence for syntax will be found throughout). Part IV reflects on some particular limitations of the translation, while Part V, finally, considers *Animalinside* in the context of Otilie Mulzet's overall approach to translation. The following abbreviations are used: K: Krasznahorkai (Hungarian is always cited in italics); M: Mulzet; S: precedes a suggested

(possible) translation and C: a comment. Examples are numbered consecutively, including a detour for the Appendix, which follows the bibliography.

Part I: Sound

Repetitions are fundamental to the rhythmic undulations of this work and suggest the rhetorical function of prayer or litany, even if the texts are not addressed to a supernatural being but are the sound of an apocalyptic (and post-apocalyptic) voice. In a talk about this work given at the American University in Paris in September 2010, Otilie Mulzet noted both Krasznahorkai's injunction regarding repetitions and her own appreciation of their importance:

[S]hortly before starting work on the translation, I received a highly unequivocal instruction from the author: 'there are many repetitions in the text, and this is very important; repeat everything exactly as it is in the original regardless of what the English language WANTS....' Not only did I adhere to this advice, but even before receiving the message I was personally aware of how appropriate this command was.... [C]rucially, repetition is intrinsic to the idea of apocalypse in itself (Mulzet 2010).

Some repetitions – most clearly at the level of individual words, for example a cluster of important verbs in I and XIV – are in all likelihood resistant to “consistent” translation; the cluster mentioned is discussed in Part IV. At the other extreme are XII and XIII, sections of which are identical. (This is also the case in I, where approximately halfway through the subject switches from the third person and repeats what has been said, but in the first person singular. However, irrespective of whether or not the translation is correct, the translator varies her own wording on ten occasions). In between I tentatively identify two kinds of repetition, simple and cumulative. However, despite Krasznahorkai's injunction, some repetitions are noticeably not replicated in Mulzet's translation:

(1)/IV

K: *úgy kell ezt elképzeln*

K: *úgy kell elképzeln*

M: you have to imagine it like this

M: how this has to be imagined

S: the way (this/it) should be imagined

Two, more complex instances:

(2)/I

K: *ezek a perspektívák **nem alkalmasak arra, hogy létezni tudjon bennük***

(repeated a few lines later, in the first person:)

K: *ezek a perspektívák **ugyanis nem alkalmasak arra, hogy létezni tudjam (sic) bennük***

(NB *ugyanis* 'since, for (it is the case that)')

M: these perspectives are **not made for him to exist in them**

M: these perspectives are **not even made so that I can exist in them**

S: these perspectives are incompatible **with his being able to exist in them**

S: for these perspectives are incompatible **with my being able to exist in them**

(3)/I (admittedly a difficult pair)

K: *minden, ami volt, már nincs, minden, ami lenne, az nem lesz, így hát számára az sincs, ami van*

(repeated a few lines later in the first person:)

K: *minden, ami számomra volt, már nincsen, minden, ami számomra lenne, az nem lesz, így hát nekem az sincs, ami van.*

(NB These clauses differ only minimally, as the underlined *számára/számomra/ nekem* add only marginal emphasis to 'for him/for me/for me', while *nincs* and *nincsen* 'there is not' are semantically identical.)

M: **everything he was is no more, everything that could shall never be, so that for him there is not even anything that is**

M: **everything that there was for me has become nothing, everything that could ever be for me is naught, so that for me there is nothing that even is**

Perhaps:

S: Everything that existed, no longer exists, everything that could exist, will not exist, so for him **there does not exist even what there is.**

S: Everything that for me existed, no longer exists, everything that for me could exist, will not exist, so for me **there does not exist even what there is.**

In the kind of repetition I call cumulative, a repeated element **X** is modified by an adjectival or adverbial modifier **Y**, formulaically [**X, Y X**], the unit having a strong emotional, generally negative, charge. Examples (4)-(7) are basically fine, though certain other adjustments are suggested:

(4)/VIII

K: *egyedül vagyok, végtelenül egyedül, annyira egyedül, hogy...* (three times)

[**X** (*egyedül [vagyok]*), **Y** (*végtelenül*) **X** (*egyedül*)]

M: I am alone, endlessly alone, so incredibly alone that... (three times)

S: I am alone, infinitely alone, so alone that... (three times)

(5)/IX

K: *csak egyszer, csak egyetlen egyszer, megtalálni*

[**X** (*[csak] egyszer*), **Y** (*[csak] egyetlen*) **X** (*egyszer*)]

M: just once, (I said), just once to find

S: to find just once, just one single time

(6)/I

K: *ehhez a térhez neki nincs köze, az égarda világon semmi köze nincs ehhez a struktúrához*
(repeated, in the first person, on the opposite page)

[**X** (*nincs köze*), **Y** (*az égarda világon*) **X** (*semmi köze nincs*)]

M: he has nothing in common with this space, in the entire God-given world he has nothing in common with this structure

S: he has nothing in common with this space, he has absolutely nothing in the world in common with this structure

(For more on the idiom *köze van/nincs (semmi) köze*, see Sherwood 2011, *passim*)

In the following set **Y** must be translated by a postmodifier. One reason for the importance of this set is that the infinite (the eternal, the unquantifiable, the immeasurable, as opposed to the finiteness of the specific, the itemizable, the mensurable) plays a key role not only in this work but throughout Krasznahorkai's oeuvre. In this case three cumulative repetitions are supported by two further, very similar items. I have adjusted the sequence and layout to facilitate comparison:

(7)/IX

K(i) *évek, mérhetetlen mélységű évek óta*
K(ii) *évek, mérhetetlen mély évek óta*
K(iii) *csak évek, mérhetetlen mélységű évek múlva*
K(iv) *egy újabb mérhetetlen mélységű év*
K(v) *épp elég mérhetetlen mélységű évet vesztegettem már arra*
[**X** (évek), **Y** (mérhetetlen mély[ségű]) **X** (évek)] for K(i) to K(iii)]

M(i) for years, for years of immeasurable depth
M(ii) for years, years of immeasurable depth
M(iii) only after years, years of immeasurable depth
M(iv) a new year of immeasurable depths
M(v) I've squandered just enough of these years of immeasurable depths

However, although a quite similar unit, *mérhetetlen évek* "immeasurable years," occurs in the following section, VIII, the [**X**, **Y**, **X**] structure has been missed:

(8)/VIII

K: *ahogy véget ér ez az évek, ez a mérhetetlen évek óta készített ugrásom*
[[*ez az*] **X** (évek), [*ez a*] **Y** (mérhetetlen) **X** (évek)]

M: and as the years reach their end, my leap **which I have prepared for all of these immeasurable years**

S: and as this leap of mine, **for which I have prepared for years, for immeasurable years**, comes to an end

C: It is not the years, and certainly not "all of these years," that come to an end; it is the leap. This section is mainly about the arc-like form and content of Animal's leap, with 'arc' occurring 11 times. A possible reason for the flawed rendering is discussed in Part III.

Finally, before leaving repetitions, let me illustrate the converse, which is occasionally found: when only partly parallel phrases are turned into an erroneous (simple) repetition:

(9)/VIII

K: *rajtam kívül nincs is voltaképpen senki*
K: *rajtam kívül nincs is voltaképpen semmi*
M: apart from me there isn't in fact anyone else at all
M: apart from me there isn't in fact anyone else at all
S: apart from me there is, in fact, no one (at all)
S: apart from me there is, in fact, nothing (at all)

C: In Otilie Mulzet's later translations from other authors, too, there are similar issues with "who" and "what." In an extract from Gábor Schein's *Svéd/Swedish, tudom, kikre gondol* "I knew what he was thinking of" (recte: "who he was thinking of") (Schein-Mulzet 2016); and in one of his poems, *nem jut előre, aki érdemes* "what is deserving does not come first" (recte approximately: "it's not the deserving who get ahead," crucial for the contemporary message of this poem) (Schein-Mulzet 2012).

Part II: Lexis (Content Words)

I take as a case study the modifier *égadta (világon)* in (6) above, repeated here for convenience and renumbered.

(10)/I

K: *ehhez a térhez neki nincs köze, az égadta világon semmi köze nincs ehhez a struktúrához* (repeated, in the first person, on the opposite page)

M: he has nothing in common with this space, in the entire God-given world he has nothing in common with this structure

S: he has nothing in common with this space, he has absolutely nothing in the world in common with this structure

This idiom bears particular scrutiny because it is one of group of three closely related phrases, of which the most common (c. 33,000 hits in Google's advanced search) in the form *az égvilágon semmi köze nincs/sincs (valamihez)* "nothing in the world to do (with something)". Krasznahorkai's favorite but overall less frequent (c. 1,500 hits) variant of this, *az égadta világon semmi köze nincs/sincs*, adds to the exasperation something like the force and tone of "not the blindest bit" in "makes not the blindest bit of difference." (There is also an even less frequent, and most mysterious, variant, *az ég egy adta világon semmi köze nincs/sincs* (c. 1,100 hits)). The translation I suggest may be less colorful, but a little further investigation of the expression will go some way to justifying it.

While it is true that *ég* ['heaven'] and *isten* ['God'] are often interchangeable in Hungarian and English, especially in exclamations such as *az ég/Isten szerelmére!* ['for heaven's/God's sake!']; *adja az ég/Isten!* ['(may) heaven/God grant (that...)', in the above example they are not. "God-given world" is a very positive phrase in English, used overwhelmingly in Christian/biblical contexts (c. 23,000 hits) for the wonderful world given to us by God. The choice of translation was perhaps influenced by the existence of *istenadta*, which looks like a calque of "God-given;" however, this tends to mean the opposite, as in the [X, Y X] repetition, *a nép, az istenadta nép*, in János Arany's famous poem *A walesi bárdok/The Bards of Wales* ("that wretched breed" in Bernard Adams's translation). In later translations by Otilie Mulzet, too, idioms based on *isten* are not satisfactorily rendered: *istenigazából* ['by the truth of God'], where the Hungarian is simply an emphatic ['really and truly']; and *isten háta mögött* ['God's little acre'] is the title of Erskine Caldwell's 1933 novel *God's Little Acre*, and the 1958 film with the same title, about a dysfunctional farming family in Georgia obsessed with sex and wealth, whereas the Hungarian means "in the back of beyond." (Krasznahorkai-Mulzet 2019: [vii] and 12, respectively). The major pre-internet Hungarian-English paper dictionary (Országh *et al.* 1998) has entries for *égvilágon*, *istenadta*, *istenigazából* and *az isten háta mögött*, though not for *égadta (világon)*, for which an internet search is necessary.

Mainly to preempt possible accusations of nitpicking, I offer in the Appendix numerous further examples of Otilie Mulzet's rendering of certain words and phrases. While some of these may seem less serious than others, the issues they raise would certainly need attending to in any future edition.

Part III: Grammar (Function Words)

As mentioned, limitations of space must limit the discussion here to "function (grammatical) words," closed classes of words with little lexical meaning that generally express grammatical relationships between other (open classes of) words within a sentence. Even within this group I am able to discuss in detail only a couple of sub-groups.

(a) DETERMINERS

Example (8)/VIII is repeated here for convenience:

K *ahogy véget ér ez az évek, ez a mérhetetlen évek óta készített ugrásom*

M and **as the years reach their end**, my leap which I have prepared for all of these immeasurable years

S and as this leap of mine, for which I have prepared **for years, for immeasurable years**, comes to an end

As pointed out earlier, the subject here is the noun phrase *ez az [...] ugrásom* ['this... jump of mine'] the intervening material being adjectival: that is, it is the leap that comes to an end, not the years. The missing of the [X, Y X] repetition is perhaps due to the visual (though not aural) similarities between the definite article *a* (before a vowel *az*) ['the'], which is a (stressless) proclitic (that is, the stress is drawn onto the following syllable), the distal demonstrative pronoun *az* ['that'] (proximal counterpart *ez* ['this']), which are independent words, and the demonstrative adjective which is formed by combining the two, for example *az a fiú, ez a fiú* ['that boy, this boy'], *az az [...] ember, ez az [...] ember* ['that...person, this...person'], where the entire noun phrase is generally uttered on the same, even pitch. Further examples noted in the Appendix include (11), (19), (30), and (31). Similarly, *egy* ['1'], the numeral one, is an independent word, while *egy* ['a(n)'], the indefinite article, is a stressless proclitic. In the translation *egy* is disorientatingly often wrongly translated as the numeral:

(45)/I

K: *bezárva egy térbe*

M: trapped in one space

S: locked in a space

At least two further examples, in IX.

(46)/IV

K: *máris bent vagyok egy térben*

M: I'm still inside that one space

S: I'm immediately inside a space.

(b) (NOT) EVEN

As *Animal* is largely circumscribed by what he is not, the reader may not be surprised that the number of negative words and particles (*ne(m)* ['no(t)'], *se(m)* ['neither, nor'], *semmi* ['nothing'], *semmiféle* ['no kind of'], *senki* ['no one'], *még ... sem* ['not even'], *nincs(en)*, *nincsenek*, *sincs* ['there is/are not'] is above 400, some 7% of its total vocabulary. Despite the very frequent use of "not even" in the translation, few of the 54 occurrences of *se(m)* "neither, nor" (which is sometimes postposed) mean "not even" – though that may, on occasion, be an acceptable and

unavoidable translation even when there is no *se(m)*, e.g. (3). But in (47) *se(m)...* *se(m)...* is standard for "neither... nor...", so that "not even" is not motivated:

(47)/II K: *nem kell se tőletek semmi, se senki mástól*

M: I don't even need anything from you, or anyone else

S: I don't need anything, either from you, or from anyone else

Only the circumfixed *még ... is* (this occurs only once) and its negative counterpart, *még ... se(m)* (six occurrences), both of which wrap tightly around the item restricted, ensure the meaning 'even' and 'not even', respectively. So the following is fine:

(48)/III K: *de még ez se elég nagy nekem*

M: but **even that** isn't big enough for me

The rendering of (49) is close, though the suggestion would be closer:

(49)/VII K: *nem lesz neked még szemed se*

M: you won't even have any eyes

S: you won't have **even eyes**

On the other hand, the remaining five translations are not so good, those for (52), (53) and (54) being especially challenging.

(50)/II K: *nem tudjátok még ezt sem, pedig itt az idő, hogy kezdjétek félni és rettegni és szorongani*

M: you don't even know that the time has come, however, for you to start to be afraid, and to be terrified and to be anxious

S: you don't know **even that** [i.e. referring to the previous clause], yet the time has come for you to start to be afraid and be terrified and be in anguish

(51)/III K: *nem férek el még a Tejútrendszeretekben se*

M: I cannot even fit into the Milky Way

S: I cannot fit **even into your Milky Way**

(52)/III K: *mert nagyobb vagyok még az univerzumnál is*

M: because even I am bigger than the universe [! – P.S.]

S: because I am bigger **even than the universe**

(53)/VIII K: *én vagyok itt, de még én se egészen*

M: I am here, but even I am not completely here

S: I am here but **even I** not entirely

(54)/XIV K: *még a mag se hasad az anyagban tovább*

M: because the seed can burst within the material no longer

S;C: See some discussion in Part IV.

On the other hand, the "not even" in (2) above is not only unmotivated but makes the sentence virtually uninterpretable:

M: these perspectives are **not even made so that I can exist in them**

(c) There are similar problems with the translation of a range of other adverbial elements. There is room here only for one pair of examples, the following near-repetition with *máris* and *már ... is*. As the suggested translations show, neither means "(yet) [I'm] still [inside]:"

(55)/IV

K: ... *ugrok... és máris bent vagyok egy térben*

M: ...I jump ... and yet I'm still inside that one space

S: ... I jump ... and immediately I'm in(side) a space

A few lines later:

(56)/IV

K: *ugrok, s már bent is vagyok valamiben,*

M: I jump and I'm still inside something,

S: I jump and there I am, immediately in(side) something

The element *már* and its congeners, such as *máris*, *már ... is* (compare *még ... is*, above), and *márpedig*, occur over fifty times in this text. Important as they are, their translation is problematic and variable, and a detailed discussion of them must be left to another occasion.

Likewise, there is room to illustrate another adverb, *épp(en)*, only with a single quotation, which nonetheless demonstrates a range of problems (*inter alia*: determiner errors, failure of repetition, unmotivated English (bolded)). Otilie Mulzet's renderings are more broadly discussed in section V.

(57)/IV

K: *egy térben, mely szűk nekem, elviselhetetlenül szűk, mely pedig néha éppen csak hogy szűk, de éppen ekkor, amikor éppen csak szűk, amikor csak egy kissé szűk az a tér, akkor a legelviselhetlenebb (... , a few lines later:)*

olyan térbe érkezem, mely szűk nekem, néha éppen csak szűk, de gyakran rendkívüli módon az, kibírhatatlanul

M: in that one space, which is too tight for me, unbearably small, although at times it is **only exactly a bit too tight**, and it is exactly then, when **it is exactly just a bit too tight**, that it is the most unbearable....

I'll end up in a space that is too tight for me, at times **only exactly just a bit too tight**, but amazingly very often just that, unendurable

S: in a space that is too tight for me, unbearably tight, yet on occasion it's no more than merely tight, and it is just then, when it is merely tight, when that space is only just a little too tight, that's when it's most unbearable....

I land in a space that is too tight for me, at times it's no more than merely tight, but often it is extraordinarily so, unendurably

Part IV: The Limits of Translatability (MEG)FESZÍT-FESZÜL, IGE, BELETERÍT

A noted critic herself, Otilie Mulzet is well aware of *ÁllatVanBent*'s "Judaeo-Christian narratives" and "biblical framework," if only to claim that the work cannot be fitted into any of the former, and to assert that the latter is "undermined yet transformed through its shift into a radically non-European, non-Abrahamic tale of possession by deities or demons" (Mulzet 2010). But I wonder how far the work's specifically Christian imagery and references will be clear to the reader of the translation. Perhaps the parallelism between the fourteen images, each responding to and accompanied by a text, and the fourteen Stations of the Cross, accompanied at each Station by a specific prayer, will resonate with some (Szigeti Kovács 2011). But for the Hungarian reader there are highly explicit Christian, and perhaps even Nietzschean, allusions from the very beginning of the work. In I there are already five occurrences of words based on *feszít*, a verb concretely indicating stretching, flexing, tensing – but crucially, *megfeszít* is used in the sense "crucifies," while the noun derived from *feszül*, its intransitive counterpart, is *feszület* and refers to the original crucifix on Golgotha, and the devotional object, wherever it is located. However, none of these images come through in the translation.

(58)/I K: *Ki akar törni, és a falakat megpróbálja szétfeszíteni, de azok feszítik ki őt, és ott marad ebben a megfeszítettségben, ebben a kifeszítettségben...és most már örökké csak a megfeszítettsége és az üvöltése ő*

For the non-Hungarian reader an intermediate *Mischsprache* might be:

He wants to break out and tries to *feszít* apart the walls, but it is the walls that *feszít* him 'out,' and there he remains in this state of *megfeszítettség* (crucifiedness), in this state of 'out'*feszítettség* ... and henceforth he consists solely of his *feszítettség* and his howling

M(i): He wants to break **free**, **attempts to** stretch open the walls, but he has been tautened by them, and there he remains in this tautening, in this constraint...and now and forever he shall be nothing but his own tautening and his own howling,

M(ii): I want to break **out**, **I want to** stretch open the walls, but they have tautened me here, and here I remain in this tautening, in this constraint...and now and forever I shall be nothing but my own tautening and my own howling

(NB Here some repetitions, too, are not replicated: these are bolded).

S(i): he wants to break out and attempts to push/force/rend the walls apart/asunder, but it is the walls that constrain him, and there he remains, in this state of constraint, this state of tension, and by now he consists only of his constraint and his howling

And in the post-apocalyptic XIV we come full circle, returning to the Crucifixion:

(59)/XIV K: *nincs, kiapadt örökre, ami örökre feszített valamit fölfelé, na, most már nem feszít semmit soha többé*

M: that which made it tauten upwards for all time has now been spent for all time, see, and nothing shall tauten anything else ever again

S: there is nothing: that which tensed something permanently upright has been drained for all time, I tell you, it will never make anything tense ever again

C: Is there perhaps a hint of a supplicant crouching at the foot of the (representation of the) cross, looking upwards at the body of Christ?

Finally, in the very last climactic lines of the work we have the adverbial participle (in -*ve*) of the intransitive *megfeszül* ['in a state of being stretched/tensed/crucified']:

(60)/XIV K: *abban állunk, egymással szemben, megfeszülve, csupa izom mind a két oldalon*

M: in which we stand facing each other, tensed, on each side pure muscle

S: in which we stand face to face, tensed/crucified, sheer muscle on both sides

C: Is there perhaps a hint, Cubist fashion, of the thieves on either side of Christ?

A few lines earlier in XIV we also find,

(61)/XIV K: *nem hangzik el többé semmiféle ige*

M: no verb at all shall ever be heard again

S: no word of any kind will ever be heard again

Here the Hungarian suggests not, or not only, the modern sense of *ige* ['verb'], but its biblical origin as "the Word"—that was in the beginning, and was with God, and was God (*Az kezdetben vala amaz ige, és az az ige vala az Istennél, és az ige Isten vala*, John 1:1, cited from Gáspár Károli's 1590 Protestant Bible). This is the sense retained in e.g. *igehirdetés* ['sermon;'] literally 'proclamation of (God's) word'].

Returning to I, the second sentence of the work begins:

(62)/I K: *Beleterítették ebbe a pillanatba*

M: They have placed him inside this moment

This might be more literally rendered "He has been rolled/wrapped/enfolded (right) into this moment," with *bele-* ['(right) into'] prefixed to *terít* ['spreads, (un)folds, stretches out, lays'], the sense of the verb connecting it to *feszít* and its form to *tér* (stem *tere-*), from which it is derived. To me, in this rich context, this hints at the winding sheet (burial shroud or cloth) in which the body of Christ was wrapped by Joseph when it was taken down from the cross. The word *tér*, a key and oft-repeated word in the text, is a complex of up to three, almost certainly related, words but must here unavoidably be rendered "space;" yet, for a Hungarian speaker, it has connotations such as "free, open space," "extended (field/ground/area/level ground)," while *ebbe a pillanatba* may echo *ebbe a ... térbe* ['into this ... space']. This connects space and time in a very modern continuum, while maintaining a link with the fundamental echoes of Christianity in the text and also reminding us that in each of the 14 texts it is either time or space that is out of joint. However, as these ruminations suggest, it is well-nigh impossible to suggest such echoes and reverberations in translation. That is, of course, hardly the fault of the translator, though perhaps something more could have been done.

It is worth mentioning another element in the Hungarian original that is similarly difficult to echo: the suggestion of the splitting of the atom both as a source of energy and of a holocaust (atom bomb):

(63)/XIV K: **még a mag se hasad az anyagban tovább, mert nincs többé erő, ami bármit hajtana**

M: because the seed can burst within the material no longer, because there is no strength any longer that could propel anything forward

S: [very unsatisfactorily, not a translation at all, just a gloss] **even the seed/atom** no longer bursts/splits (matter), because there is no longer any force to drive anything at all

C: The combination of *mag* ['seed, atom'] and the intransitive *hasad* ['split/burst (open)'] necessarily suggests the Hungarian for *maghasadás* ['nuclear fission']. For the Hungarian reader the line simultaneously echoes part of Attila József's famous *Altató*/Lullaby: "The coat is sleeping on the chair,/its tear takes forty winks, quite wise,/today it won't split further there" (translated by Edwin Morgan) [*Alszik a széken a kabát,/szunnyadozik a szakadás,/máma már nem hasad tovább*].

Part V: Otilie Mulzet and Translation Theory

While the issues raised in Part IV may well be intractable, many of the deficiencies noted in Parts I to III could, as I have suggested, be fairly easily remedied. The problem is not so much Krasznahorkai's language, which is, on the whole, straightforward. Much more problematic is the interpretation of the work as a whole, which for the reader of the English translation must depend on the very precise and accurate rendering of the Hungarian. A longer extract from one of Veronica Scott Esposito's interviews with the translator, tellingly entitled 'Creating an "Animal English"', will shed some light on Otilie Mulzet's general approach to the translation of *Animalinside*, and raises a fundamental issue in translation theory:

OM: I am more than convinced that many 'minor languages' (to use a Deleuzian term again) exist within English: there is African English, Indian English, Afro-American Vernacular, etc. And so my goal in translating a text like *Animalinside* is – I would hope – to create a space for one of these 'minor Englishes,' perhaps an entirely new 'animal English,' while translating this work. A text translated in such a way could possibly fulfil the 'task of the translator,' as set out by Walter Benjamin, which is to maintain the underlying 'foreignness' of the text even despite its rendering into the language of its presumed readers.

VSE: Perhaps what you're creating a space for is a Krasznahorkai-English (*sic*)....

OM: I certainly think there should be a space for a Krasznahorkai-English. As I said, I think contemporary English is infinitely enriched by all the 'minor Englishes' out there, and yet English itself, as one of the dominant linguistic paradigms of our age...still needs this injection of 'difference.' English is the great normalizer of our time, while many smaller languages of the world are literally fighting for survival...and as such, any crack or fissure where 'otherness' – however unfashionable that term may have become – can creep in is, in my view to be welcomed. (Esposito-Mulzet: 2011)

A "geophilosophical" reading of the work, on the basis of Deleuze and Guattari's *Kafka: Towards a Minor Literature* (1975) and of other writers' works, is certainly possible (Horváth-Lovász 2016). Among a number of perceptive remarks by Horváth and Lovász à propos of *ÁllatVanBent* are that "terror is least escapable and treatable when the precise object of it cannot

be defined," and that "Krasznahorkai denies the reader even the comfort of normal terror, of everyday fear." Such a geophilosophical approach is especially worthy of attention in light of the looming ecological catastrophe threatening our planet.

Rather less persuasive, to this linguist at least, is the invocation of Deleuze and Guattari in connection with the English language's alleged need for an "injection of difference." Deleuze and Guattari's term "minor literature" refers rather to those obliged to use the language of the dominant culture as their own, so this is hardly something that can be "created" (i.e., "re-created") in translation. In particular, it is not clear to me in what sense the English of an individual writer (in this case, Otilie Mulzet's translation of a writer), or the English of a particular work (in this case, *Animalinside*) can be usefully compared to the many different varieties of English found in Africa ("African English," unless it is a slip for "South African English," is not an acceptable term), or to Indian English, or to the variety of English spoken by some working- and middle-class African Americans. Therefore I could not agree that the goal of the translation should be the "creation of space for a minor English," nor an "entirely new 'animal English,'" nor a "Krasznahorkai-English" (whatever heavy lifting that hyphen may be doing: how helpful would it be to speak of a translator's "Kafka-English," or "Godot-English"?). On the contrary, I must wonder whether Otilie Mulzet's appeal to what in translation theory has been called foreignization is not being invoked (rather) to claim that her translations reflect features of Krasznahorkai's Hungarian. As I have tried to show, in a number of instances Otilie Mulzet is "creative" where such creativity is not only unmotivated but misrepresents the words of Krasznahorkai. Yet this does not seem to trouble her: for example, it is striking that in her very wide-ranging Paris lecture, already mentioned above (Mulzet 2010), she misquotes her own translation at least once:

XIV

K: *mert mi azt akarjuk, hogy nyomotok se maradjon, hogy levonuljatok a színről, és most már nincs nyom, és üres a szín, mi elvégeztük ezt, és így van jól*

M: because we want not a single trace of you to remain, we want you to withdraw, **and now already there is no trace**, and the stage is empty, and we were the ones who did it, and it is good this way

2010 Lecture: we want you to withdraw, **and already how there is no trace**, and the stage is empty, and we were the ones who did it, and it is good this way

More seriously, she cites approvingly her own mistranslations at least three times, see the numbered examples in the Appendix:

(20)/XI M: **Withdraw into protection**

(27)/VII M: **and you lean to the left**

Most serious is her complete misconstrual at,

(36)/IV (see the Appendix):

"Yet in the end, *Animalinside* cannot be entirely fitted into any Judeo-Christian narratives of apocalypse, whether they end in salvation or in the inferno; as the Beast himself might say, it does not remain '**still inside something whose dimensions could be called redundantly inabundant.**'"

Let me offer a final illustration, a look at just one phrase, one of the very many tesserae that make up Krasznahorkai's extraordinarily powerful, highly original, and most carefully constructed language mosaic.

(64)/IX K: *kimondhatatlanul éhes vagyok, kínzóan, örökre kínzóan éhes*

[X (*kínzóan*), Y (*örökre*) X (*kínzóan*)], although it could be argued that *örökre* here is not a modifier but an inserted time adverbial.

M: I am unspeakably hungry, tormentedly, eternally and tormentedly hungry

For *kínzóan éhes* (from *kínoz* ['tortures, torments']) there are just over 100 hits from a variety of sources, with little duplication. Small though this number is, the collocation belongs with *kínoz az éhség* (over 1,200 hits), approximately "is tortured by hunger" and *kínzó éhség* (over 5,000 hits) "agonizing hunger." This shows that in Hungarian *kínzóan éhes* is idiomatic, without being run-of-the-mill and, importantly, that it is not a unique item that Krasznahorkai has created. On the English side, while there are over 1,600 hits for "tormented hunger," careful inspection shows that very many of these are duplicates, false positives (the words are separated by a punctuation mark), non-sentential clickbait for pornographic sites, or more abstract uses, so the number of hits for concrete uses is far lower. Be that as it may, there are *no hits at all for "tormentedly hungry," other than from platforms citing this translation*. Moreover, the use of "tormentedly" to modify an adjective is vanishingly rare, an extensive search garnering only four examples: "tormentedly precise/complicated /insecure/gorgeous." Accordingly, "tormentedly hungry" would have to mean "hungry in a tormented manner/way" – but this is not what is meant by Krasznahorkai: the reference is not to the manner in which Animal (X) is hungry (cf. the tormented manner in which someone can be precise, etc.), but to what hunger does to X: it torments X. This may be the reason why this phrase is jarring, if not in fact ungrammatical, for a native speaker of English, whereas Krasznahorkai's is neither jarring nor ungrammatical for a native speaker of Hungarian. This is just one case, then, where Otilie Mulzet's one-off creation is not justified: no injection into English of "difference" is called for, there is no underlying 'foreignness' to be maintained, no crack or fissure where "otherness" is to be welcomed or allowed to creep in. Or rather, the kind of difference/foreignness/otherness that has crept in is the wrong kind.

More in line with Krasznahorkai's phrase *kínzóan éhes* might be "agonizingly hungry" (c. 400 hits, but supported by "agonizing hunger" with over 5,000), or even "excruciatingly hungry" (over 2,300 hits, supported by over 10,000 for "excruciating hunger pangs/pains.") Both, but especially the latter, would also be etymologically apt, for some of the reasons discussed in Part IV, as well as being supported by Neumann's image for IX, a series of telegraph pole-like structures receding into infinity that it may not be too far-fetched to see as crosses.

By way of conclusion, therefore, let me return to Otilie Mulzet's quotation from Walter Benjamin about foreignization, to provide the full context of that remark which, as a matter of fact, is not Benjamin's at all, but cited by him from the writer and philosopher Rudolf Pannwitz:

Particularly when translating from a language very remote from his own he [the translator] must go back to the primal elements of language itself and penetrate to the point where work, image, and tone converge. He must expand and deepen his language by means of the foreign language. It is not generally realized to what extent this is possible, to what extent any language

can be transformed, how language differs from language almost the way dialect differs from dialect; *however, this last is true only if one takes language seriously enough, not if one takes it lightly* (Benjamin 2004/1923: 82. My emphasis, P.S.).

But perhaps the last word should be Krasznahorkai's: "A translation is an entirely new work that should in no way be identified with the original in a different language" (cited from Horányi 2018). If this is taken at face value, Krasznahorkai has in effect licensed the translator to act not simply as co-author but as the virtually autonomous creator of a foreign-language text based in some (loose) way on the Hungarian. While with this version of *ÁllatVanBent* Otilie Mulzet unquestionably made a substantial contribution to raising the profile of one of Hungary's greatest writers in the English-reading world, it is hardly the profile that Hungarian readers see. And in any case, there is rather more to László Krasznahorkai than just his profile.

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APPENDIX TO PART II

MISREADINGS

(11) AZ ÖRÖK/II

K: *nem tudjátok, mi az az örök*

M: you don't know those sentries

S: you don't know what is eternal is/means.

C: Misreading of (*mi az*) *az örök* ['the/that eternal'] as *az örök* "those (*sic*) sentries." Warning lights flashing at every level: orthography; syntax (see Part IV); lexis (*tud* "savoir," not *ismer* "connaître"); semantics (no motivation for sudden sentries). And, of course, a crucial failure to see that the phrase contrasts with *mi az a pillanat*, the present moment, just before it.

(12) AZ ÚJAT/VIII

K: *keresem az újat*

M: I look for the path

S: I seek the new one [i.e., scent]

C: Misreading of *újat* ['new + ACC' as *utat* 'road, path + ACC']

(13) ÉL/IX (AND A NOTE ON CLICHÉS)

K: *kimondhatatlan gyűlölet él bennem*

M: there burns within me an unspeakable hatred

S: there dwells within me an inexpressible hatred

C: Either a misreading of *él* ['lives, dwells'] as *ég* ['burns'], or its transformation into a cliché, from "burning hatred;" perhaps both?

Another cliché, "incredibly alone" (VIII, three times), where there is in the Hungarian no adverbial modifier corresponding to "incredibly," is in (4), above:

K: *egyedül vagyok, végtelenül egyedül, annyira egyedül, hogy...* (three times)

M: I am alone, endlessly alone, so incredibly alone that... (three times)

S: I am alone, infinitely alone, so alone that...

C: Another failure to see that *végtelenül* simply must be repeated as "infinitely."

A further (probable) cliché is "perfectly aware" (X, twice), where there is in the Hungarian no adverbial modifier corresponding to "perfectly:"

K: *azaz tisztában vagyunk veled, hogy vannak, és azzal is, hogy...*

M: that is to say we are perfectly aware that they exist, and besides that, perfectly aware of....

S: that is to say, we are aware that they exist, and are also (aware) of....

C: Krasznahorkai does not do cliché.

(14) *ÉR* ['reach'], *ELÉR* ['reach, catch (up with)'], and *ÉRik* ['ripen'] vs. *ÉRT* ['understand']

II/K: *Nem értek el.* (first line) K: *Nem értek el soha.* (last line)

M: You can't touch me. (for both)

S: You won't catch me. S: You won't catch me, ever/You'll never catch me.

IV/K: *alig mozdulok, máris hozzám ér annak a térnek a vége*

M: hardly do I move at all before the end of that space reaches me

S: I barely stir and already the end of that space touches me

VI/K: *megértetek a pusztulásra*

M: you comprehend annihilation

S: you are ripe/ready for annihilation/extinction

(Later, too, in an extract from Gábor Schein's *Svéd*/Swedish [Schein-Mulzet 2016]

Schein: *Bíró doktornő semmihez sem ért hozzá.*

M: Dr. Bíró didn't understand.

S: Dr. Bíró didn't touch anything)

C: Historically related verbs with surface realizations that on occasion overlap today, though the verbs are quite different. Thus *megértetek* could be "you (pl.) understand (me/us/something)," but with a complement in *-ra/-re* it is not.

(15) *FÖLÉ* vs. *FELÉ* (XIV)

K: *semmi sem emelkedik semmi fölé*

M: nothing shall ever rise towards anything else

S: nothing will ever rise above anything (else)

C: *föl* and *fel* ['up'] differ only stylistically, but *föle* ['(to) above'] always differs from *felé* ['towards, in the direction of']. In a later Mulzet translation, too: *a feje fölé* ['toward his head'] (recte: "above her head") (Krasznahorkai-Mulzet 2019: 4).

OTHER VOCABULARY

(16) *BEVETÉS/X*

K: *ha kiültünk a szabadba bevetés előtt*

M: when we sat out in the open before being taken inside

S: when we sat out in the open prior to deployment/engagement

C: From *bevet* ['deploys (soldiers, etc.)'], perhaps misread as being from *bevisz* ['takes in']? Contributes a military element to the complex voice of *Animal*.

(17) *KOTORJATOK/II*

K: *és bújjatok el, és pucoljatok, és kotorjatok* (a few lines later: *elkotornotok*)

M: hide yourselves and get lost, and start groping (you ... grope)

S: and hide away, and get lost, and clear off

C: *Kotorjatos* misconstrued as being from *kotor* ['dredges, digs around']; the translation has been "adjusted" on this assumption. Online examples: "*ti is kotorjatos innen!//kotorjatos haza!//ti meg kotorjatos a helyetekre!*." ["get out of here, you lot as well//off home, the lot of you//and back to your places, you lot, double quick"] Reinforcing *pucoljatos*, a colloquial element in the complex voice of Animal.

(18) *ELLENFÉL/VI*

K: *láthatatlan ellenfél vagyok/mi az, hogy ellenfél/nem akármilyen ellenfél/nem is ellenfél*

M: I am an invisible enemy/what enemy means/not just any kind of enemy/not even an enemy

S: I am an invisible opponent/what 'opponent' means/not just any kind of opponent/not even an opponent

C: "Enemy" would be *ellenség*. The point here is being on the opposing side in a contest.

(19) *HÚZZATOK FEL KORDONT/VI*

K: *húzzatok fel kordont*

M: pull up the cordon

S: raise (or: pull/put up) a cordon

C: The erroneous definite article ensures that the translation means the opposite of the Hungarian.

(20) *VÉDELEMBE HÚZÓDIK/XI*

K: *Húzódjatos védelembe*

M: Withdraw into protection

S: Take cover

C: *Védelembe húzódik* is from the register of the military, and/or of team sports: "go/retreat into a defensive formation." A literal transposition, unmotivated by the straightforward Hungarian.

(21) "VAGRANT MUTTS"/IX

K: *elkerülni a kóbor kutyák nevetséges testvériségét*

M: to avoid the ridiculous fraternity of vagrant mutts

S: to avoid (the) stray dogs' ridiculous fraternizing

C: The Hungarian is everyday and straightforward (c. 130,000 hits), while "vagrant mutts" has only half-a-dozen or so, the remainder (of c. 40 hits) being duplicates. Perhaps mostly US? Unmotivated by the Hungarian.

(22) *HADDELHADD/X*

K: *amikor még mielőtt elkezdődne a haddelhadd, megkapjuk ezt az egy-két órát*

M: when it is still the time before the *horrida bella* begin, we spend one or two hours there

S: when, before battle is joined, we are given this hour or two

C: Jocular (*elkezdődik a haddelhadd*, a colloquial contribution to Animal's voice, translated by an elevated Latin quotation from Virgil. Unmotivated by the Hungarian.

(23) *SZABAD ADOTTSÁG/IV*

K: *nincs rajtam kívül szabad adottsága ennek a térnek*

M: apart from me, this space has no innate freedom

S: (perhaps:) over and above myself, this space possesses no spare capacity (or: apart from me, this space has no free parameters).

C: Difficult, perhaps the most difficult phrase in the Hungarian.

(24) *TÉGLALAP ALAKÚ/IV*

K: (*mintha...*) *valami téglalap alakúba* (sc. *téglalap alakú rácsba*)

M: into a brick-shaped one

S: into some kind of an oblong/rectangular one

C: Not *tégla alakú* ['brick-shaped'] but *téglalap alakú*, standard Hungarian for "oblong, rectangular."

(25) *BELETRAFÁLOK/IV*

K: *azonnal beletrafálok ebbe a térbe*

M: I immediately end up in that space

S: I immediately blunder into/squarely hit that space

C: Dynamic ("into"), not static ("in"). One of several colloquial elements in Animal's voice.

(26) *HA ARRÉBB NYÚJTÓZOM/IV*

K: *ha még négy, ha még hat, ha még hét centivel arrébb nyújtom ezen vagy azon az oldalon, hát, már hozzá is érek a rács falához*

M: if I stretch myself four, then six, then seven centimetres further out, I'll touch this or that side, well, already I'm touching the walls of the cage

S: if I stretched four more, six more, seven more centimetres farther on this side or that, well, I'd be touching the cage wall

C: Krasznahorkai's elaboration of *nyújtózik* is in line with Hungarian grammar and hence plausible, while Otilie Mulzet's presumable starting point, "stretch (oneself) out [on a bed, etc.]" does not allow of an elaboration like "stretch oneself (some distance) further out." Unmotivated by the Hungarian.

(27) *A BALRA RÁNEHEZEDSZ/VII*

K: *szép tiszta cipőidet szépen egymás mellé rakod, a balra ránehezedsz*

M: you put your two nice clean shoes next to each other, and you lean to the left

S: you put your two nice clean shoes next to each other, and put your weight on the left (shoe)

(28) *ÚJABB (IX)*

K: *újabb...év* a line or two later: *újabb távlat(ra)*

M: new...year yet another vista

S: fresh year fresh vista

C: Though "(yet) another" is fair, another simple repetition is missed (see Part I on repetitions). *Újabb* ['(more) recent, fresh'] is technically the comparative of *új* ['new'], but not an alternative to it.

(29) *AZ VAN KIÍRVA (IX)*

K: *oda, ahol az van kiírva, hogy vége*

M: to the place where it is announced that this is the end

S: where there is a (written) notice stating/announcing that this is the end

C: The Hungarian specifies a written notice.

MORE MINOR, COLLOCATIONAL ISSUES

(30) *KIMAR/VII, XII, XIII*

K: *kimarom mind a kettőt* (VII)

M: corrod[e] both of them [*sc.* your eyes]

K: *kimarom a szemedet* (XII, XIII)

M: I will burn out your eyes

S: (I will) gouge them both out, I will gouge out your eyes

C: A case can be made for "burn out your eyes," but then the occurrence in VII does not match (see Part I on repetitions) and, as a collocation, is unmotivated.

(31) *HIBA/VII*

K: *egy hiba a sejtben*

M: a mistake in a cell

S: a flaw in the cell

(32) "BOUNTIFUL"/X

K: *Mi vagyunk a leggazdagabbak*

M: We are the most bountiful

S: We are the most richly endowed

K: *nagyon gazdag ez a kép*

M: this picture...is very bountiful

S: this image...is very rich

K: *az a végtelenül gazdag színeképlet*

M: the (*sic*) infinitely bountiful assortment of colours

S: that infinitely rich palette of colours

C: The elaborate English collocations are not motivated by the Hungarian *gazdag*, which it would be preferable to retain in its simple, basic sense "rich."

(33) *EGÉSZEN KÖZEL/II*

K: *egészen közel*

M: absolutely close

S: really/very/(right-)up close

C: Some 200,000 online hits for the everyday, standard *egészen közel*, while "absolutely close" is highly improbable and not motivated by the Hungarian.

(34) *HELYZET/X*

K: *ebben a helyzetben*

M: in such a setting as this

S: in this situation

C: Standard and straightforward Hungarian, with nothing to motivate the English.

GRAMMAR POINTS

(35) "I DIDN'T SAY YET" (X)

K: *de azt még nem [mondtam], hogy mennyire szeretjük őket*

M: but I didn't say yet how much we love them

S: but I haven't yet said how much we love them

C: Much less likely (perhaps US English?), unmotivated by the completely grammatical Hungarian.

(36) REDUNDANTLY INABUNDANT'/IV

K: *valamiben, amit felesleges nem-elégséges-nagyságú térnek nevezni*

M: inside something, whose dimensions could be called redundantly inabundant

S: in(side) something that it is beside the point to call an insufficiently large space

C: Misconstrual of *felesleges X-t Y-nak nevezni* ['it is superfluous to call X Y']. In particular, the phrase "redundantly inabundant" is uninterpretable; see further Part V.

(37), (38) *MEGTUD* (V), *MEGÁLLÍT* (VIII)

K: *majd megtudjátok* M: you'll know later on S: you'll find out later

K: *most megállított valami* M: now something stopped you S: now something has brought you to a standstill

C: With static verbs like *tud* ['know'], *állít* [originally 'stand/set (something somewhere)'], the perfectivizer *meg-* often creates an inceptive (onset of the action) meaning.

(39) PLACEHOLDERS (V)

K: *elég lesz akkor lássatok, amikor már itt leszek*

M: it will be enough to see me then, when I'll be here already

S: it will be enough for you to see me when/once I'm here

C: Cataphoric placeholders like *akkor*, pointing ahead to a clause (usually after the verb), look like adverbials often built on the distal demonstrative *az* – here *akkor* "then, at that time, >> then, in that case" – but are a semantically empty grammatical requirement and not translated. Further examples of translated cataphoric placeholders, producing obscure and unmotivated English where the Hungarian is straightforward, include:

(40)/VI K: *(vagyok...) csapás, amelyik lesújt, és akkor és ott és azokra sújt le, amikor, ahol és akikre akar*

M: (I am) a blow that smites, that strikes down then and there and onto those exactly when, where, and onto whom it wants to

S: (I am) a plague that descends, striking down exactly when, where and onto whom it wants to

Further examples of placeholders, with their erroneous translations underlined:

(41)/V K: *minden olyan félelem, amely...*

M: every such fear that...

S: every fear that...

(42)/IX K: *olyan csapda, amelybe újra meg újra bele kell sétálnia annak, aki, mint én, egy irány végét keresi*

M: the kind of trap that has to be walked into by him, who, just like myself, is searching for the end of a direction

S: a trap that anyone like me, seeking the end of a direction, is bound to repeatedly walk into.

(43)/XI K: *addig tudjátok hinni benne...amíg mi meg nem érkezünk*

M: so that you will be able to believe until then...until we get there

S: so that can believe in it... until we get there

C: There are a dozen more other such cases.