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## Degree Thesis

Bachelor's level

**Losing personality: Exploring with a focus on formal speech how the register of *Nakata Satoru* in Murakami Haruki's *Umibe no Kafuka* is affected when translated into English and Swedish.**

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Subject/main field of study: Japanese  
Course code: GJP23Y  
Credits: 15  
Date of examination: June 2, 2023

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**Abstract:**

When reading a translated book or a dubbed movie, one might come to wonder if the translation conveys the characters' personality traits identically to that of the original, and while 'identical' may not be achievable, 'equivalent' rather may be within the scope of a translator's capability.

Translation between languages as vastly different as Swedish and Japanese, or English and Japanese are bound to face greater difficulties than for example Swedish and English. Japanese dialogue can highlight register and idiosyncratic speech patterns in particularly unique ways. This case study investigates how this is done and handled in both English and Swedish by analyzing the dialogue of the main protagonist Nakata Satoru in the novel *Umibe no Kafka* by Murakami Haruki. Thus, two questions arise: "What distinguishing elements of Nakata Satoru's register and formality make his speech unique in the original *Umibe no Kafuka*?" and "How are the distinct characteristics in the dialogue of Nakata Satoru maintained – or lost in the Swedish and English translations of *Umibe no Kafuka*?". In pursuit of an answer to these questions, the original copy of *Umibe no Kafuka*, the English translation (*Kafka on the Shore*), and the Swedish translation (*Kafka på Stranden*) were analyzed and all sentences spoken by Nakata in chapters 6, 16 and 20 were recorded and compared to the ST – or source text. The study ultimately found that the distinct characteristics in Nakata's speech were many times in the English and Swedish translations ignored and that Nakata's soft spoken, understanding tone was often overlooked in order to allow for the translation to flow naturally.

**Keywords:**

Japanese, Murakami Haruki, Kafka on the Shore, formality, translation, Nakata Satoru, Equivalence

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## Acknowledgements

I should very much like to thank my supervisor Herbert Jonsson for his invaluable advice and unfathomable ability to put up with my late night submissions. I would also like to thank Hiroko Inose, who, with her passion for translation inspired me to pursue the same path.

## 1. Introduction

The value of conveying distinct characteristics in translated literature is a fundamental challenge for translators. While a translator's job may at first glance seem straightforward – to translate what was said from one language to another – this challenge is particularly pronounced when translating between Japanese and English. When a language with a completely different grammatical structure like Japanese is the ST<sup>1</sup>, the translator must suddenly deviate from the literal translation to various translation strategies where the 'equivalent effect' (Newmark, 1988) becomes the anticipated result. Even if a literal translation is grammatically possible, a translator must know when to literally translate and when to translate freely to produce a finished text that is as natural as possible.

Additionally, when translating from Japanese dialogue, the translator is occasionally faced with the Japanese honorific language, which is deeply embedded in Japanese culture and reflects a vast history of social hierarchies and respect towards authority.

In the case of descriptive texts such as literature, other translation strategies than literal translation have often been the more common option as they allow the beauty conveyed in the SL to be adapted into something which strives to achieve an equivalent sense of the TL – or target language (Newmark, P. p.48). Choosing a work by Murakami Haruki<sup>2</sup> for this project seemed like the most natural decision due to his popularity overseas and use of formality and idiosyncratic language to create a distance between his characters.

This thesis comprises six sections. Firstly, the introductory section outlines the study and states its purpose as well as the research question, then the second focuses on background and previous research conducted by Biber, Conrad and Reppen, Jay. Following this, the materials and methodology are divided into subsections and individually presented. The fourth section features the results, with multiple cases listed and briefly analyzed. The fifth section provides a discussion of the aforementioned results. The conclusions offers a final summary of the thesis, shortcomings and options for future studies. Followed by this is a list of the references used and

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<sup>1</sup> ST refers to the source text. TT refers to the target text. Additionally, SL is the abbreviation for 'source language' and TL for 'target language'.

<sup>2</sup> It is common practice in Japan to refer to a Japanese individual by surname first, followed by the first name. This thesis will also follow this rule.

the Appendix presents the reader with tables containing each case of dialogue from Nakata throughout chapters 6, 16, and 20.

This study's objective was to analyze how the character of Nakata Satoru was translated into two different languages and how his registers were preserved – and lost -throughout the translation process. Thus, the research questions answered in this study are “What distinguishing elements of Nakata Satoru's register and formality make his speech unique in the original *Umibe no Kafuka*?” and “How are the distinct characteristics in the dialogue of Nakata Satoru maintained – or lost in the Swedish and English translations of *Umibe no Kafuka*?”

## 1.1 Significance of Study

On a smaller scale, understanding the use of formal and informal language in both the ST and two TTs can help shed light on the social interactions and relationships between Nakata and the other characters in the novel. On a wider scale, exploring and analyzing registers could contribute to a broader understanding of the challenges that translators face when translating characters with unique voices. Conveying linguistic features and cultural nuances is a difficult task, and the choices translators make can affect the portrayal of certain characters and the overall tone of the novel. This text provides some insight into these complexities.

## 2. Background and Previous Research

### 2.1 Selection of register, formal and informal language

The defining characteristics of a character can be portrayed in a plethora of ways. One way of doing this could be through their distinguishing appearance as described by a narrator or other characters in the book. Another common alternative is giving the character a unique manner of speaking. In dialogue-rich novels, this alternative creates perhaps the strongest image of the character to the reader. If done well, the reader can identify who is speaking simply from the dialogue itself, without any additional names mentioned. In *Umibe no Kafuka*, one character, in particular, stands out in this aspect – namely Nakata Satoru. Nakata's register, that is to say, his use of words, honorifics, and a general sense of respect for everyone he talks to stands out among all the other characters in the novel.

As previously stated, Nakata's use of honorifics is a key component of his speech and while this is very effective in the Japanese original, difficulty arises when translators are faced with transferring this to their respective TTs. The Japanese language can reveal much through gendered language and formality or informality, but conveying this information in English or Swedish is generally a very challenging task that demands that the translator decides between essentially removing much of the dialogue or respecting the importance of these traits and attempting to find some form of equivalent. Newmark's and Nida's Theories of Equivalence serves as a guideline for whether this equivalence was achieved or not.

In summary, the selection of register, formal and informal language as well as equivalence all serve as key factors when considering how much a character's personality is maintained – or lost – in a translation. These concepts are further discussed in the following sections.

## 2.2 Background

This section primarily discusses register, formal and informal language in Japanese and English, but also Swedish. Further, the relevance of the Theory of Equivalence as brought up by Newmark and Nida is highlighted and discussed.

### 2.2.1 Register

There are typically two types of registers in English and Swedish: formal and informal. A formal register is used in an academic or professional setting or when addressing a stranger, acquaintance, or person of authority. On the other hand, informal English is used among friends and family or when addressing people of a similar or lower status, like a child or someone the speaker considers to be less intelligent than themselves. Informal language tends to employ a more limited vocabulary, shorter sentences, and slang. (Park, D. 2007).

Japanese, on the other hand, possesses multiple registers which are determined by the relationship between the speaker and listener. Age, gender, and social status are also important key factors that need to be taken into account when considering Japanese registers.

Something to be noted is that the use of Japanese registers is considered mandatory. Registers in English or Swedish are certainly more arguably a choice. Speaking informally or formally can simply be a matter of taste or personality. The Japanese honorific language is some



ways more complex to learn than the English or Swedish registers due the grammatical structure change and use of new verbs and prefixes. However, it could also be argued that the grammatical visibility of Japanese registers follows a clear structure compared to the English and Swedish registers, which could be seen as more obscure.

### 2.2.2 Formal and casual language

According to Biber, Conrad, and Reppen, “formal address is characterized by the use of complex sentence structures, elaborate vocabulary, and highly conventionalized linguistic formulas” (1998, p.14). On the other hand, “in informal situations, speakers are likely to use shorter, less complex sentences, as well as more colloquial and informal vocabulary”. (p.14)

Consider the following examples of casual and formal speech:

#### **English**

A: Hey, what’s up? Wanna hang out later?

B: Hello, how are you? Would you be available to meet later?

A: That movie was freaking sick! I loved it!

B: That film was quite impressive. I enjoyed it thoroughly.

#### **Swedish**

A : Härligt väder.

B: Vilket fint väder vi har idag.

A: Tjena mors, vill du hänga sen?

B: God dag. Har du möjlighet att umgås senare?

While it is apparent that A represents casual speech and B formal speech, the reason for this lies partially in the length of the sentences, but also the choice of words and colloquialisms.

The formal and informal language is thus divided into the following points, based on Biber, Conrad and Reppen:

#### **Formal Language:**

- More complex sentence structures
- Elaborate vocabulary
- Conventionalized linguistic formulas
- Use of specific linguistic features such as titles, honorifics, and the passive voice
- Use of third-person pronouns instead of first or second-person pronouns
- More likely to be used in serious situations or situations with a higher level of social distance

### **Informal Language:**

- Shorter, less complex sentences
- More colloquial and informal vocabulary
- Use of contractions, slang, and colloquialisms
- Grammatical errors may be used to signal a more casual, relaxed communication style
- More likely to be used in relaxed situations or situations with a lower level of social distance

Additionally, it is worth mentioning the Swedish *talspråk*, or spoken language, where the pronunciation of a word changes when spoken, similar to how “going to” is more commonly shortened as “gonna”. The difference between Swedish and English in this instance, however, is that it is becoming increasingly common to also write the spoken word as it is pronounced. While “gonna” can many times be written to people in informal settings as a form of contraction like “you’re” and “you are”, *talspråk* could be outright considered wrong to use in any written setting. A common example of *talspråk* is “de”, “dem” and “dom” (de = “they” and dem = “them”). While it is very uncommon to pronounce “de” and “dem” as such anymore, older generations who still remain loyal to the manner in which they were taught to speak may still pronounce them as “de” and “dem”. On the other hand, younger generations have instead opted to not only no longer verbally differentiate between “de” and “dem”, but also pronouncing both as “dom” as a way to simplify the spoken language. In turn, many people who have grown up hearing them pronounced the same have recently started writing it this way as well, as they can no longer distinguish between the two. The reason why *talspråk* is referred to rather than ‘spoken language’ is because there is an important distinction between the two – Swedish *talspråk*

represents a *much* less formal manner of speaking and is exclusive to Swedish as English does not possess specific words that are pronounced differently depending on the level of formality. The closest example of this is the issue of “you’re” and “your” or “to” and “too” being pronounced the same when spoken, but if the incorrect distinction is made when written by someone, their proficiency in the language or intelligence may be questioned.

This is similar to the use of *katakana* where *kanji* should be used as the words are pronounced the same and the choice can only be seen in its written form, however, it is in fact different in the sense that “dom” *can* be pronounced as either “de” or “dem”. In the case of a character like Nakata who grew up in the aftermath of World War II and is known to speak in a correct albeit peculiar manner, it would seem highly appropriate for him to know how to make the distinction when pronouncing “de” and “dem”, as compared to “dom”.

### 2.2.3 Hasegawa’s Translation Strategies

In *The Routledge Course in Japanese Translation*, Hasegawa introduces Vinay and Darbelnet’s seven types of translation strategies, and although strategies are a complex notion and not all cases fall strictly into one category or the other, the guideline they provide proves to be a useful approach to such complexities.

#### 2.2.3.1 Borrowing

Hasegawa (2011) describes borrowing as something done to deal with the lack of a close equivalent in the TL in the easiest manner possible. While this is most commonly used in English-to-Japanese translation when translating technical words, it could also be a way of introducing the SL culture into the TL – for example through words like *karaoke* and *manga*. This strategy does not always work well as most Japanese words are not understandable to most English or Swedish speakers.

#### 2.2.3.2 Calque

Calque is a type of borrowing where an expression is translated literally into the TL. 牛丼 is translated to beef bowl and 公衆浴場 is translated to public bath (p.171).

#### 2.2.3.3 Literal translation

A literal translation takes place when the SL clause (typically) is replaced word-for-word into the TL. Literal translation is not as common when dealing with languages possessing a different

grammatical structure like Japanese and English or Swedish. Hasegawa further states that the syntax of the SL must be respected so as not to impair the effectiveness of the TL translation. If the translation is too literally done, a sentence like 私が食べたばかりのマフィン would look something like “I ate just muffin” rather than “the muffin I just ate”. This not only confuses the reader but also causes the translation to be borderline incomprehensible and unprofessional (p.171).

#### 2.2.3.4 Transposition

Transposition is the act of changing the grammatical structure or word order of a sentence while preserving its meaning. Hasegawa states that many scholars claim that Japanese favor **verbal constructions**, while English prefers **nominal constructions** and uses the example of English abstract nouns like “*Love* is patient” and “People who *love* are patient”. Abstract nouns are far less common in Japanese than in English or Swedish (this applies to Swedish as well).

#### 2.2.3.5 Modulation

Modulation involves a variation of the message that is given by changing its perspective. 禁煙 becomes “no smoking” rather than the literal ‘smoking prohibited’. Hasegawa provides examples like 起こさないでください (literally ‘Don’t wake me up’) being modulated to produce *Do not disturb* to show how the change in point of view can severely affect how the translation is interpreted by both the SL and TL audiences. Ultimately, modulation can be a reflection of the different principles in Japanese and Western society. What may be considered utmost rude to a Japanese speaker may be seen as entirely normal to a Westerner (p.175).

#### 2.2.3.6 Equivalence

Hasegawa states that Equivalence is the most common translation technique. Equivalence implies creating “equivalent texts” through different structural or stylistic methods. For example, a greeting like お元気ですか is replaced with its functional equivalent *How have you been?* in English, whereas idioms, clichés, proverbs and the like are instead replaced by semantic equivalents. An example of this was じゃ、また being translated into *Bye*. Equivalence can be also be created through paraphrasing, hyponyms, and more (p.176).

### 2.2.3.7 Adaption

In a situation where the ST is entirely foreign to the TL culture, adaption becomes a necessity. Words or phrases which have no equivalent or anything near it will often be subject to adaption, as can be seen in the examples provided in Yanase Naoki's translation of Lewis Carroll's *Alice's Adventures in Wonderland* where the alliteration of the letter M is replaced with ㇿ (p.178).

### 2.2.3.8 Omission and addition

Though not mentioned in the seven translation strategies, Hasegawa mentions omission and addition, where omission is permissible if the ST is "exceedingly repetitious or if the information being conveyed is judged not vital but, rather, distracting the reader" (p.179).

## 2.3 Previous Research

### 2.3.1 Murakami Haruki's style

Jay Rubin, an experienced translator of Murakami's works like *The Wind-Up Bird Chronicle* and *Norwegian Wood*, published *Haruki Murakami and the Music of Words* in 2007 which provides an in-depth analysis of Murakami's writing style and language use. In *Haruki Murakami and the Music of Words*, Rubin discusses the use of formal, informal, and idiosyncratic language in Murakami's works and states that the two are mixed in unexpected ways. Rubin further writes that "in many of his works, characters from different social classes or generations will use different levels of language with one another, creating a sense of distance or tension in their interactions" (p.27). Relating this to Nakata Satoru as a character of Murakami's work, the use of the more old-fashioned and traditional "*de-aru*" rather than the more modern equivalents like "*da*" or "*desu*" creates a sense of distance between Nakata and all the other characters he meets across the novel. Additionally, Nakata's occasional use of "*desu*" in certain situations can be seen as an idiosyncratic trait of his, reflecting his unique background and experiences.

According to Rubin, the effect that these "language games" have is both playfulness and experimentation in Murakami's writing, while simultaneously highlighting the complex cultural influences that inform his work (p.27). Further, Rubin presents Murakami's tendency to blend

different genres in the same work, allowing for a unique style that is particularly difficult to categorize. His works often incorporate elements of science fiction, postmodern literature, detective fiction, and magical realism (p.26) – *Umibe no Kafuka* being no exception to this.

### 2.3.2 Theory of Equivalence

Equivalence, according to Newmark and Nida, is what the translator views as the desired result. On this topic, Newmark and Nida are both translation theorists who have contributed significantly to the field. Newmark – the author of *A Textbook of Translation* (1988) - highlights the importance of preserving a text’s original meaning and style of the ST. Newmark further suggests that semantic translation – a translation approach focusing on the ‘aesthetic value’ (implying the beautiful and natural sounds of the SL text) (p.40) - and communicative translation, which focuses more on effect, may be used in parallel to avoid over- or under-translating. Nida, whose opinions and values are not either to be overlooked due to his contributions to the field of translation through *Towards a Science of Translating* (1964) and *The Theory and Practice of Translation* (1969), believed that what is most essential is that a translation achieves a “complete naturalness of expression” (p.159) and that adaptations to cultural references and grammar must be done. It is important to consider this when discussing how well a translation is carried out. Nida discusses dynamic equivalence, where the translation focuses more on the message of the ST and conveys that into the TT (p. 167). Thus, how well a message is carried on from the ST to the TT should also be considered, apart from naturalness to the TL audience.

## 3. Material and Methodology

The material used in this study is the ST (source text), *Umibe no Kafuka* (海辺のカフカ) by Murakami Haruki, the English translation by Philip Gabriel, and the Swedish translation by Yukiko Duke and Eiko Duke. The analysis was performed through a case study in which all dialogue from Nakata Satoru in chapters 6, 16, and 20 in the ST as well as the English and Swedish TTs, was extracted and compared.

### 3.1 Materials

Published in 2002 by Shinchosha Publishing Co Ltd in Tokyo, Murakami Haruki’s *Umibe no Kafuka* contains 505 pages and 49 chapters and was divided into two books, Vol.1 and Vol.2. Following this, Philip Gabriel’s English translation, *Kafka on the Shore* was

published in 2005 by Vintage Books. Lastly, Yukiko and Eiko Duke's Swedish translation, *Kafka på Stranden* was released in 2006 through the publisher Norstedts. Both the English and Swedish translations were translated from Japanese.

*Umibe no Kafuka* tells the story of two interlocking stories, each following a different protagonist. The first protagonist, Kafka Tamura – whose story is almost consistently told in the odd chapters of the novel - is a fifteen-year-old runaway attempting to escape an oedipal curse surrounding his father and mother. Kafka finds refuge in a private library run by the warm and welcoming Oshima together with the captivating yet distant Miss Saeki.

The second protagonist – and the focus of this thesis - whose story is told in the even chapters, is an elderly man named Nakata. Having been involved in a mysterious accident as a child resulting in the loss of his intellectual capacity, Nakata also found himself able to communicate with cats. Living on subsidies and without the ability to read or write, Nakata finds part-time work as a finder of lost cats. On a mission to locate and bring a cat named Goma home, Nakata encounters a supernatural character named “Johnnie Walker”, a “cat-murderer” and is forced - or rather ordered by Johnnie Walker himself - to kill him to prevent Walker from slaughtering the cat who helped him find Goma. Following this, Nakata takes a leap of faith and sets out on a journey that takes the elderly man down a path far from his comforting home territory of Nakano.

The data analyzed in this study encompasses Nakata's dialogue and thus three particular chapters were chosen and analyzed in detail. Chapter six was chosen due to it being his initial introduction in the novel and thus offering the first impression of Nakata's character, while chapter 16 introduces a shift in his personality when he is forced to murder Johnny Walker. Lastly, chapter 20 reflects how Nakata speaks when outside of the comfort zone he limited himself to for the majority of his life, namely never having left Nakano ward nor socialized with many people around him.

### 3.2 Methodology

Nakata, having been expressed by Gabriel in an interview as particularly difficult to “give a voice to” (*Philip Gabriel on Translating Kafka on the Shore*), is analyzed and his register compared to the two respective TTs. Nakata's register in the ST is unique both in his use of pronouns, sentence-final forms, word choice, repetition, and formality. These characteristics have

resulted in a character who does not fit into a particular age group, gender, or class, and thus entire sentences rather than particular parts of his speech will be analyzed. To answer the research question of *how* the distinct characteristics in Nakata's dialogue are maintained *or* lost, all dialogue in chapters 6, 16, and 20 are recorded rather than deviations exclusively. Hasegawa's translation strategies will be used as a guideline when addressing how Nakata's register and formality are translated into both TTs. To observe and analyze the changes made to Nakata's speech, each case is divided up into one of Hasegawa's translation strategies and presented in a table for reference and comparison.

Newmark proposed a typology of equivalence which distinguishes between equivalent effects achieved through communicative and semantic translation (p.48). According to Newmark, semantic equivalence can be achieved through synonymy, translation by description and omission. Communicative equivalence refers to the relationship between the source text and the target text in regards to their communicative functions. Newmark argues that communicative equivalence involves not only the transfer of information, but also the transfer of cultural values, attitudes and emotions. Lastly, formal equivalence is the relationship between the form of the ST and TT. This equivalence can be achieved through Hasegawa's translation strategies.

In English, Biber, Conrad, and Reppen's markers for formal and informal language, where sentence complexity, vocabulary, linguistic formulas, colloquialism, and grammar play a key role in distinguishing the two and were therefore used as a guideline.

Additionally, *talspråk* (or spoken language) was considered when analyzing Nakata's speech in Swedish. Examples include "dom" instead of "de" or "asså" instead of "alltså".

Further, as no studies relating to formality and informality in Swedish could be found, Biber, Conrad and Reppen's markers for formal and informal language were used as a guideline for the Swedish language as well. Although a study to support even the Swedish language would have been ideal, the Swedish language and English language share enough similarities compared to Japanese that Biber, Conrad and Reppen's markers could be considered relevant.



## 4. Results and Analysis

### 4.1 Idiosyncrasies in Nakata's Speech

Japanese registers include *keigo* (honorific language), *sonkeigo* (respectful language), and *kenjōgo* (humble language). *Keigo* is used when addressing others of higher social status, like elders or one's boss. *Sonkeigo* similarly is used out of respect, but for someone's actions or accomplishments while *Kenjōgo* is used to lower oneself and express modesty. Below this is *futsūtai* or direct style which is used when speaking with people of equal status like friends or family.

The uniqueness in Nakata's speech is characterized primarily through *keigo*, simplistic vocabulary and the use of third-person pronouns. Nakata rarely uses any idiomatic speech or colloquialism, instead mostly relying on straightforward sentences with little to no chance of being misunderstood. Nakata is extremely polite and speaks humbly of himself, never believing himself to be of higher value than anyone he interacts with throughout the novel. In order to translate Nakata as a character with his idiosyncrasies, the translator must consider these unique traits. The approach taken by each translator is summarized in the following tables.

#### 4.1.1 English TT Results

The results presented in the table below use Hasegawa's model for the translation strategies. The overall results can be found in 4.1.3.

**Table 1: Analysis of translation strategies used in the English TT**

Strategy	Chapter 6		Chapter 16		Chapter 26	
	Sentences	% of total	Sentences	% of total	Sentences	% of total
<b>Borrowing</b>	3	1.8%	0	0 %	0	0 %
<b>Calque</b>	2	1.2%	0	0 %	0	0 %
<b>Literal</b>	17	10.1%	3	7.1%	16	17.8 %
<b>Transposition</b>	22	13.0%	4	9.5%	5	5.6%
<b>Modulation</b>	35	20.7%	8	19.1%	20	22.2%
<b>Equivalence</b>	64	37.8%	22	52.4%	32	35.6%
<b>Adaption</b>	13	7.7%	1	2.4%	7	7.8%
<b>Omission</b>	13	7.7%	3	7.1%	9	10 %
<b>Addition</b>	0	0 %	1	2.4%	1	1.1%
<b>Total</b>	169	100 %	42	100 %	90	100 %

These results, although indicating that equivalence was the most prominent strategy, prove that Gabriel had to rely on modulation quite heavily in order to adjust Nakata's language to the TT audience. Throughout the novel as Nakata's life drastically changes, his language remains the same in both the ST and English TT. Generally, Gabriel translates using equivalence in order to remain as close to the ST as possible, followed by modulation for the TT audience to understand certain concepts and expressions. Gabriel also transposes certain sentences in order to allow for a more natural flow for the TT audience.

At times, through modulation, Nakata's literal manner of speaking is replaced with a more natural sentence, which can for example be seen in sentence 21. '名前がないと覚えるのに困りますので、適当な名前をつけただけであります' is translated to "Nakata just picked one out of a hat", rather than something like "It is difficult to remember someone without a name, so I settled for something suitable."<sup>3</sup> At the expense of Nakata's explanation for Otsuka in an attempt to be helpful, Gabriel shortens Nakata's words and reduces what could be seen as unnecessary or redundant information.

In the Japanese ST, Murakami cleverly exhibits Nakata's inability to read or write by replacing slightly more difficult words written in kanji with katakana, an example of this being *hojo* or subsidy. To clarify, 補助 (*hojo*) is replaced with ホジョ to depict how Nakata does not quite understand how it would be spelled. Other words like *kinyūron* may additionally imply a lack of understanding of the words he uses as if he has heard them told to him and chooses to repeat them. In English, Gabriel approaches this impairment by making Nakata sound out words the way he may have heard them - since he obviously cannot read them. 'Subsidy' becomes in Nakata's words *sub city* (sentence no. 57), which leads to a slight nuance shift in Nakata's speech. Rather than pronouncing words correctly, albeit with a slight hesitance of sorts, Nakata in the English translation instead mispronounces words which may have the unfortunate effect of making him fit the description he gave of himself as a 'not bright' person. Gabriel approaches *kinyūron* written in katakana (sentence no. 45) as *theory of fine ants* when Nakata describes his father as a famous professor whose field of study was in Theory of Finance (金融論), once again highlighting the narrative that Nakata cannot pronounce the more complex words correctly.

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<sup>3</sup> This is my own rough translation to show what is literally being said.

In sentence number 67, Gabriel modifies Nakata's request to Otsuka that he not tell anyone about his side job as a cat finder at the risk of losing his subsidy. Although Nakata in the ST says だから誰にも言わないでください, in English he says "so don't tell anybody." which sounds more like a command than a request. The carefulness that Nakata shows in order to avoid offending anyone is thus at times lost in the TT. To further strengthen this, in sentence 138, Nakata argues that being seen as dumb is less problematic for him than entertaining the idea that he may be brighter than what others tell him. Nakata uses the term *komaru* (problematic or troubling) which is translated as 'upsetting'. This is a small yet meaningful nuance difference, as in Japanese Nakata does not imply that it is emotionally upsetting to him, but rather a potential inconvenience as people may be upset with him for fooling them into thinking he was dumb in order to get a subsidy. Ultimately, Nakata focuses on what others will think of him in the ST, whereas in the English TT Nakata rather implies that it is bothersome and somewhat offensive that Otsuka questions his intelligence. This modification better relates to the TT audience who is more accustomed to emotional statements, but making this change also risks erasing Nakata's selfless thinking.

#### 4.1.2 Swedish TT Results

**Table 2: Analysis of translation strategies used in the Swedish TT**

Strategy	Chapter 6		Chapter 16		Chapter 26	
	Sentences	% of total	Sentences	% of total	Sentences	% of total
<b>Borrowing</b>	2	1.2%	0	0 %	0	0 %
<b>Calque</b>	2	1.2%	0	0 %	0	0 %
<b>Literal Translation</b>	17	10.1%	4	9,5 %	18	20 %
<b>Transposition</b>	22	13.0%	3	7.1%	5	5.6%
<b>Modulation</b>	33	19.5 %	7	16.7%	22	24.4%
<b>Equivalence</b>	63	37.3%	24	57.1%	27	30 %
<b>Adaption</b>	14	8.3%	3	7.1%	7	7.8%
<b>Omission</b>	15	8.9%	0	0 %	9	10%
<b>Addition</b>	1	0.6%	1	2.4%	2	2.2%
<b>Total</b>	169	100 %	42	100 %	90	100%

Similar to the English translation, equivalence remains the most common translation strategy, with modulation following behind and literal translation and transposition are also quite common. The Swedish and English translations are very different despite the strategies used being similar in frequency. The Swedish translation paints a somewhat disjointed image of Nakata as both a formal elderly man who chooses his words very carefully, while also using slang and other means of informal language (for example *talspråk*). In an attempt to remain as true to the original as possible, Duke opts for literal translations that occasionally appear awkward to the reader. The Swedish translation also frequently ignores small details in Nakata's speech, like his impairment and limited vocabulary. This can for example be seen in sentence number 77 where Nakata refers to 情報 as ジョウホウ to reflect his lack of understanding of the word's writing and spelling. In Swedish, this is entirely overlooked and simply translated as "information". This is also done in sentence number 55 where Nakata refers to 障害者特別パス as ショウガイ者とくべつパス to illustrate how he does not quite grasp that he is considered handicapped. As far as Nakata is aware, he possesses a card that automatically allows for him to ride the city bus. By translating this simply as "handikappkort", it seems that Nakata *is*, in fact, aware of his status which implies that he knows more than he does in the ST. Another instance where this is omitted is in sentence 120 where Nakata talks about his time at the hospital during his coma. The katakana in which *Tenteki* is written is ignored and instead replaced by its correct equivalent 'dropp'.

Furthermore, the Swedish translation occasionally shifts the focus onto Nakata in a way that he speaks about himself rather than his surroundings. An example of this would be sentence number 285 (実を申しますと、ナカタは実は猫さんと話しができるのです) which is translated into "Faktum är att Nakata kan tala med katter", where in the original Nakata displays hesitation as he repeats the two almost identical expressions 実を申しますと and 実は before finally admitting that he can speak with cats. The Swedish translation however opts for a somewhat more proud approach to Nakata's ability through the use of "faktum är" followed by immediately stating that he can talk to cats. The Swedish sentence becomes much shorter and thus more assertive, rather than maintaining the unnecessarily long sentence to keep the hesitancy in Nakata's tone. This is handled almost identically in the English TT: "Actually, I'm able to talk with cats," While long sentences and repetition could be deemed redundant to the

translator, contrasting with the opposite does prove to have an effect on the tone of the character. This is followed up with ですから行方のわからなくなった猫さんをずいぶん探し当てることができました, which is translated to “Så därför lyckades jag hitta många av dom katter som hade försvunnit hemifrån” where the focus is more on himself succeeding in finding cats rather than the cats themselves, like in the ST. This is due to the use of “lyckades jag hitta” as a highlight on himself and his abilities rather than in the ST where Nakata does not mention himself and instead makes the object the 行方のわからなくなった猫さん. This is different from the English TT where Nakata uses the words “That helps me locate the missing cats” in a more humble manner, as Nakata states that he is ‘helped’ in his mission. The Swedish TT could have worked in a similar manner, with the use of “det är tackvare det som jag kunnat hitta”<sup>4</sup> to shift the focus from himself to his ability instead.

In sentence 7 when Nakata somewhat timidly (due to the use of あの) asks for permission to sit next to the cat he later calls Otsuka (あの, ここにちょっと腰をおろしてかまいませんか?), Duke translates his words as “Får jag slå mig ner här ett tag?”. By doing this, Nakata appears more relaxed and not quite as respectful towards the cat he is addressing. Nakata’s formality is further discussed in section 4.2.

While the aforementioned impairments were overlooked in the TT, Duke approaches Nakata’s remaining challenges similar to the English translation. Rather than sounding the words out correctly if somewhat awkwardly, Nakata mispronounces the words enough to arouse attention to his speech. *Kinyūron* is translated as ‘*ekenåmisk teåri*’, which sounds closer to the correct pronunciation than the English translation. *Buchō* (sentence 47), however, is written as *avdillningschef* and *hojo* as *bidråg*. Certainly, both translations strive to achieve a similar effect as the Japanese ST produces, though they unfortunately come at the expense of how Nakata’s intelligence is perceived by the reader.

To add, both TTs borrowed words like *Shoeiso* (sentence 59) for lack of a specific word in order to avoid over-explaining, though the English TT borrows *chōme* (sentence 23, translated as ) from the SL while the Swedish TT translates it as *kvarteret*.

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<sup>4</sup> This is my own rough translation to show what is literally being said.

### 4.1.3 Overall results

The table below presents a side by side comparison of the strategies used by both the English TT and Swedish TT respectively.

**Table 3: Comparison of translation strategies used in English TT and Swedish TT**

Strategy	English Translation	% of total	Swedish Translation	% of total
<b>Borrowing</b>	3	1%	2	0.7%
<b>Calque</b>	2	0.7%	2	0.7%
<b>Literal Translation</b>	36	12%	39	13%
<b>Transposition</b>	31	10.3%	30	10%
<b>Modulation</b>	63	20.9	62	20.6%
<b>Equivalence</b>	118	39.2%	114	37.9%
<b>Adaption</b>	21	7%	24	8%
<b>Omission</b>	25	8.3%	24	8%
<b>Addition</b>	2	0.7%	4	1.3%
<b>Total</b>	301	100%	301	100%

While Hasegawa’s statement surrounding equivalence being the most prevalent technique remains true, both translations relied frequently on other strategies as well. Overall, the results are extremely similar with only at most a 1.3% difference between the choices of strategies. While stylistic changes were made to both translations, the changes affect the image of Nakata’s personality differently. This is shown in examples like sentence 172 (ジョニーウォーカーさん、やはりあなたがあの空き地で何匹も猫を捕まえて、殺している人なのですね。) for the English translation (So you’re the one who’s been catching cats in that vacant lot and killing them) where Nakata, instead of including calling Johnnie Walker by his name like in the ST, instead solely refers to him as “So you’re the one” and immediately after in sentence 173 for the Swedish translation where Nakata does not ask for permission to ask a question like in the ST (ナカタにはよくわかりませんので、一つ質問してよろしいでしょうか?). Instead, the sentence is translated as “Nakata förstår inte riktigt och vill därför fråga en sak.”

Both translations express a certain refusal to adhere to Nakata’s repetition, causing many words like *hai*, *sono tōri de arimasu* and *arigatō gozaimasu* to either be modified for variety’s sake or omitted entirely. It could for this reason be argued that both translations portray Nakata with a broader vocabulary and more confidence than he actually possesses. *Arigatō gozaimasu* is

translated as “much obliged” in English and “tusen tack” in Swedish in sentence 212 and “då får jag be att få tacka så mycket” in sentence 293. A part of Nakata’s character is his repetition and inability to be flexible with his word choice. Perhaps the translators experienced the repetition rather as unnecessary and thus disposable, as a large majority of the omissions in both translations is of the aforementioned terms.

Longer sentences are typically shortened, like in sentence number 144 where 前に見たことがあると申されるのは、つまり、ナカタのような人間のことでありましょうか？ (When you say you have seen someone before, what you mean is, you have seen a human who was like Nakata?) Is reduced to a more general “You mean you saw somebody like Nakata?”. Nakata’s vocalized stream of consciousness and uncertainty is reduced to a far more thought out sentence, as if Nakata took his time to think before responding. Counterproductively, the effect that shortening sentences like this to make Nakata’s speech more comprehensible and natural rather removes the sense of naturalness that speaking can have. This occurs again in sentence 269 where Nakata says まだナカタにはよくわからないのですが、ナカタがウナギを好きなことと、ナカタが親子丼を好きなことのあいだに、つながりがあるということなのでありましょうか (Nakata still does not quite understand but – between that Nakata likes eel and that Nakata likes *Oyakodon* – is Mr. Hagita saying that there is a link?)<sup>5</sup> and this is translated as “Nakata still doesn't understand, but are you saying that there's a link between liking eel and liking chicken and egg over rice?” and “Nakata förstår fortfarande inte. Säger ni att det finns ett samband mellan att gilla ål och kyckling och ägg över ris?”, both of which are very similar. In the ST, Nakata’s thought process is very clearly spelled out in order to allow the reader into Nakata’s mind and understand the way he connects things, but in both respective translations this is lost and Nakata once again appears far more collected and calculating in his thinking.

One contrast between the English and Swedish translation is found in sentence 213, where ナカタはとても助かりました is translated to “Nakata är verkligen tacksam för hjälpen han har fått av dig”. On top of being an awkward and disconnected sentence, this translation takes Nakata’s use of pronouns one step further than the English translation by making Nakata

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<sup>5</sup> This is my own rough translation to show what is literally being said.

refer to himself as “han”. This is not done in the ST and the English translation specifically avoids this by modifying the sentences so that Nakata only refers to himself as either “Nakata” or “I”. The same sentence is thus translated as “Nakata appreciates all your help”. This same decision could have been made in Swedish (“Nakata uppskattar verkligen all din hjälp”)<sup>6</sup>, but a conscious decision to specifically use “han” when referring to himself. The two translations generally may be very similar, but some conscious deviations were made in both texts.

## 4.2 Nakata’s register and formality

### 4.2.1 Translation of formality

The following tables employed Biber, Conrad, and Reppen’s guidelines for formal and informal speech. Informal speech includes examples of contractions, slang and colloquialisms while formal speech included examples of the avoidance of first and second-person pronouns, titles, honorifics and conventionalized linguistic formulae.

For Japanese, *keigo*, *sonkeigo*, *kenjougo* and *kudaketa hanashikata* (informal speech) were considered.

### 4.2.2 ST Results

**Table 4: Analysis of Nakata’s speech with respect to formality in ST**

Language	Chapter 6		Chapter 16		Chapter 20		Total	
	Sentences	% of total	Sentences	% of total	Sentences	% of total	Sentences	% of total
<b>Formal</b>	169	100 %	40	95%	89	99%	299	99%
<b>Informal</b>	0	0 %	2	5%	1	1%	3	1%

Nakata’s formality was decided by sentence-ending particles. So, sentences ending in – *masu*, *-masen*, *-desu*, *kara* and *node* were considered on the formal end rather than informal,

<sup>6</sup> This is my own rough translation to show what is literally being said.



while sentences ending in anything other than this were considered informal. In the very few instances (like sentence 192) where sentence fragments appeared, the following sentence which would complete the fragment was taken into account when deciding on its level of formality. While *kara* can be argued as less formal than *node*, it primarily depends on the situation and who is speaking. Knowing how Nakata consistently speaks in *keigo*, the idea that he would suddenly use *kara* instead of *node* with the intention of being less formal seems for this reason unlikely.

Nakata speaks formally 98% of the time throughout the three chapters analyzed. The rare occasions in which Nakata deviates from *keigo* is when he for example addresses Goma the cat (sentence number 210 and 211) simply as *Goma-chan*, followed by *Kaerou* (let's go home) rather than *Goma-san* and *Kaerimashō*. This situation being immediately after Nakata stabs Johnnie Walker to death may be the reason why Nakata lets his guard down to speak to Goma.

When addressing himself (as in for example sentence number 25), he refers to himself through humble language, like in sentence number 25 (はい、それはナカタにもよくわかっております). Additionally, Nakata employs a very peculiar style to his speech by ending many of his sentences in “*de-aru*” form. This can be found already in his second sentence in “なかなか良いお天気でありますね”. The archaic “*de-aru*” form is typically associated with a formal, literary style of Japanese used by military officials and other high-status individuals. The use of “*de-aru*” conveys a sense of respect towards the one being spoken to, something which Nakata strives to show. By using both the “*de-aru*” and “*desu*” form when speaking, Nakata exhibits a most unique and unconventional style that reflects his unusual personality and background. In a paper written by Yukio Kigawa, Kigawa discusses how *jibun* is often employed as a personal pronoun when talking in *de-aru* military-esque form as it was more neutral and lacked the personal touch that *boku* or *watashi* gave. (Kigawa, 2011)

Nakata is a simple man with a simple vocabulary and mysterious past, and his speech patterns reflect his idiosyncratic way of interacting with the curious world around him.

#### 4.2.3 English TT Results

Due to the 25 instances of omission or partial omission used in order to shorten sentences in the TT as presented in table 3, the total amount of sentences in this table is 276. As previously

stated, Biber, Conrad, and Reppen’s guidelines were used to distinguish between formal and informal speech.

**Table 5: Analysis of Nakata’s speech with respect to formality in English TT**

Language	Chapter 6 (156 sentences)		Chapter 16 (39 sentences)		Chapter 20 (81 sentences)		Total (276 sentences)	
	Sentences	% of total	Sentences	% of total	Sentences	% of total	Sentences	% of total
<b>Formal</b>	47	30%	11	28%	23	28%	81	29%
<b>Informal</b>	109	70%	28	72%	58	72%	195	71%

The English translation did not choose to avoid contractions in order to convey formality in Nakata’s speech, nearly exclusively shortening words into “doesn’t” instead of “does not”, “that’s” instead of “that is” and “it’s” instead of “it is”. Nakata’s language is thus changed to flow better and seem more natural rather than strange like in the ST. Furthermore, the personal pronoun “I”, “I’m” and “me” appear 129 times throughout the three chapters whereas “Nakata” appears 56 times. Similar to the contractions, Nakata’s manner of addressing himself is changed in order to flow better and appear more natural. Contrasting with the ST, where 99% of Nakata’s speech is formal, only 29% is formal in the English translation. While Nakata’s formality is lost in the English translation, his simple language and overall strange speech patterns remain in the occasions where he does refer to himself as “Nakata” rather than “I” and similar sentence structure. At other times however, Nakata’s formality and *keigo* is reduced to informality in the English translation. For example in sentence number 142 the ST reads そうでありましようか? which is simultaneously strange and very formal, whereas the English TT merely translates it to “Really?”. Even as Johnnie Walker kills a cat before Nakata’s eyes, Nakata retains his formal demeanor and when asking Mr. Walker to stop, he says こんなことはもうよしてください. This is however translated to simply “Stop it”, rather than something closer to the original like “Please don’t do this.” Or “Please stop doing this”.

#### 4.2.4 Swedish TT Results

The Swedish translation of Nakata’s formality further contributes to his disjointed personality. At times, Nakata is formal nearly to a fault, at other, extremely informal. As with the English translation, Biber, Conrad and Reppen’s guideline was followed during the collection of the cases in the table below. 24 cases of omission led to a total of 275 observable sentences.

**Table 6: Analysis of Nakata’s speech with respect to formality in Swedish TT**

Language	Chapter 6 (154 sentences)		Chapter 16 (42 sentences)		Chapter 20 (81 sentences)		Total (275 sentences)	
	Sentences	% of total	Sentences	% of total	Sentences	% of total	Sentences	% of total
<b>Formal</b>	66	43%	27	64%	41	51%	134	48%
<b>Informal</b>	86	57%	15	36%	40	49%	141	52%

The Swedish TT, similarly to the English TT uses first person when Nakata addresses himself. “Jag”, “min” and “mig” appear 129 times and “Nakata” 75 times. Therefore, just like in the English TT, Nakata is made to address himself in first person more frequently than in the ST. For example in sentence 285 Nakata refers to himself as ナカタ, but this is instead translated to ‘I’ in the English TT. This decision could have been made for several reasons; to avoid repetition, to create a natural flow or highlight Nakata’s strange speech patterns in a different way. The amount of formality and informality is about 50-50 throughout the three chapters. This is partially due to the alternative of “ni” instead of “du” - although Nakata does say “du” as well on a few occasions – as a more formal alternative in Swedish, but also due to a lack of contractions in Swedish. Nakata’s formality does translate better in Swedish, but the translator still translates some of Nakata’s words in a highly informal manner. For example – as previously stated – Nakata says “du” where “ni” would have been perfectly appropriate in sentences 140, 144, 145 and 165.

Additionally, Nakata uses slang in sentence 65 when he says “Så ger dom mig en slant när jag har gjort det.” “Slant” is a colloquial term for money and is typically only used in informal settings. This is particularly unsuitable when observing the ST where Nakata refers to it as お礼, which can be translated as “token of appreciation” as it intentionally avoids the use of

the word 'money'. Continuing with sentence 65, Nakata is also made to say “dom” rather than “de”. This *talspråk* can be interpreted as Nakata not knowing the difference between *de* (they) and *dem* (them), which would lead Nakata to seem far more impaired in his speech than he is portrayed in the ST. Another example of informal language is Nakata’s use of the word “ju”, which may be close to the Japanese particle *yo*. This is first seen in sentence number 140 when Nakata fabricates the governor’s reaction to discovering that Nakata is in fact not as dumb as he claimed to be. In the ST, Nakata impersonates the governor, saying *なんだ、お前は頭が悪くないじゃないか*. This is translated to ‘Du är ju inte dum när allt kommer till kritan’, but can be overlooked as Nakata is using what he believes to be the governor’s words rather than his own. It is perhaps a little out of place however to add “när allt kommer till kritan” considering how Nakata always speaks in a literal manner. Nonetheless, Nakata uses the word ‘ju’ again in sentence number 295 to in his own words say “han blöder ju”. The informal vocabulary extends to sentence number 25 where *わかっております* is translated as “fattar”. The term, while it conveys a similar meaning as the ST, is very informal and perhaps even impolite, thus opting for “förstår” would have been more suitable for Nakata’s character.

Sentence number 144 stands out for the same reason as the English TT does, but also because of the use of “nån” instead of “någon”. At this point the translator’s active decision to choose much less formal words over their more appropriate equivalents is questionable.

Moving away from informality, the Swedish translation also adds more complex words than what was initially used in the ST. Examples of this include “anses” (line 42), “geni” (124) “ställningstaganden” (sentence 266) and “intelligent” (sentence 268). As for “intelligent”, this seems like an unlikely word for Nakata to use due to him specifically saying *atama ga warui* and *atama ga ii* in the ST.

#### 4.1.4 Equivalence

Semantic translation - that is to say the style, form and aesthetics of the ST – was at many points sacrificed in order to create a better flow in Nakata’s speech. Additionally, in the Swedish TT, Nakata uses *talspråk* like *dem* and *nån* and slang like *slant* when more suitable translations

were available. Nakata's humble and careful choice of words in the ST is replaced with assertive, short sentences and an entirely different tone in his voice.

Duke and Gabriel generally sought to find synonyms when available, omit when words felt repetitive or unnatural and elaborated when deemed necessary. However, as previously stated there were many instances where omission was used despite the repetition being intentional as a characteristic of Nakata's speech. Nakata's repetitive nature is sacrificed for a natural flow in the TTs.

Both Philip and Duke seemed to have focused more on the communicative meaning, as a majority of the translations prioritized 'naturalness' rather than a loyalty to the SL's text. Normally there is no "better" or "worse" – though there are more and less suitable situations to use each approach – but in the process of attaining the natural flow, Nakata's character, idiosyncratic behavior and choice of words and articulation is lost in translation.

## 5. Discussion

The aim of this study was to identify what it was that made Nakata Satoru's speech unique in the Japanese ST and investigate how his register was affected when translated into English and Swedish. Additionally, the aim was also to observe what translation strategies were used to translate Nakata's character into English and Swedish. Through a case study where 301 sentences were analyzed and compared, the translators' approaches to Nakata's idiosyncratic speech patterns and the consequences of adapting these were assessed.

In Japanese, Nakata is very soft-spoken and avoids bothering those around him. He rarely speaks about his own feelings and instead focuses on those around him. In both English and Swedish, Nakata rather comes across as at times assertive, confident and not afraid to speak his mind. Both translations make compromises in order to create a better flow and sense of naturalness to Nakata's otherwise very uncertain manner of speaking. As a result, Nakata's speech is easier to read and follow, but the reader is not made aware of that his voice has been altered. Nakata's speech is translated in a way that it appears as though the translators were not always entirely aware that his strange manner of speaking is intentional. Additionally, Nakata's formality is almost entirely lost in both respective translations. In Japanese, Nakata speaks very properly and correctly, thus the use of less formal spoken language is uncharacteristic of him.

The Swedish TT introduces slang, a plethora of colloquialism and occasionally complex words while the English translation almost exclusively uses first and second person pronouns and contractions. It is well known that neither Swedish nor English have the same range of formality as Japanese, however many of the sentences which were deemed informal could easily have been rectified, like avoiding contractions, slang and colloquialism entirely. Overall, the two translations are very similar in their approach to the ST and many sentences and words are synonymous.

So similar, in fact, that it may indicate that Duke may have used the English edition when translating. This is a mere suspicion as the book is stated to be translated from Japanese, but there are instances throughout the texts where the translations are *exactly* the same. The strongest argument for this is in sentence number 198 where Nakata states that he knows what war is due to there being an ongoing war when he was born. However, this is the extent of the Japanese ST. In the English TT, it is added that Nakata “heard about it”. Once again, this is not at any point mentioned in the ST, but in the Swedish TT Nakata also says “Det har jag hört talas om”. In sentence number 267, the word 電車 is translated to “tram” and “spårvagn”, despite the ST meaning ‘train’. Other examples are not as incriminatory, but nonetheless curious. Sentence number 231 reads そんなことおっしゃらないでください but is translated as “no need to apologize” and “var inte ledsen för det”, when the option of translating it as “Nej, nej, säg inte så.” seems closer to the ST. Line 217-222 are almost literal translations of the English TT, even down to the pronouns. When Nakata refers to himself as ‘Nakata’ in the English TT, the Swedish TT does the same. In the exact same way, when Nakata refers to himself as ‘I’, he refers to himself as “jag” in Swedish. However, this is inconsistent with the ST as when Nakata refers to himself as ナカタ in line 217, it is translated as ‘I’ and ‘Jag’ in both respective TTs. も is ignored in both TTs in line 220 and 都バスでここまで来たのですが、そこから先に進めないのです in line 221, instead of being translated as something like “Nakata came here by the city bus, but cannot go further.”, both translations add that Nakata *does not know* how to travel farther. Nakata in the ST states that he *cannot* go further, but some level of clarification is opted in both translations and the exact same deviation is a strange coincidence. If this occurred a few selective times it could naturally be seen as a coincidence, but the occurrences are frequent across the chapters, hence the similar results in the translation strategies.

## 6. Conclusions

The focus of the study was to gain a broader understanding of Nakata's character and how a unique personality with some traits only exclusive to Japanese can be transferred into English and Swedish. In their own ways, both translations seem to have misunderstood Nakata's character and presented a lack of respect for his kind-hearted and humble demeanor. Nakata's character is misunderstood by the translators and while he does indeed come across as someone very peculiar, it is at the cost of his intelligence and respectful manner of speaking. In English, Nakata uses many contractions and is more confrontational towards those he speaks to, while he in Swedish uses slang and *talspråk* as opposed to *keigo* or at least formal speech. While a translation can never fully transfer a character's personality impeccably and change is to be expected to an extent, the Swedish TT makes changes that could be seen as deliberate yet entirely unnecessary. The inconsistencies in Nakata's speech cause the clear image given of Nakata in the ST is lost in translation in both TTs.

As a mere bachelor's thesis, this essay will inevitably contain many shortcomings. One of these shortcomings is not observing Nakata's speech throughout the entire novel. Further, analyzing more characters than Nakata would have been preferable in order to compare the strategies that the translators have taken and discover whether they are consistent with the other characters or not. Additionally, it would have been useful to have had the opportunity to conduct a survey where people of either English, Swedish or Japanese background could have compared the translation to the ST and state whether the effects of the translators' strategies suggested in this thesis were accurate to native speakers. This could perhaps be a suggestion towards future research concerning the impressions of characters and their personalities given by translated literature.

Another unfortunate shortcoming was the unfortunate fact that there was not enough time to delve deeper into Swedish linguistics. This resulted in my inability to find adequate research surrounding the Swedish language in general. No guideline for Swedish register or translation between Swedish and Japanese could be found and therefore the English guideline had to be applied to the Swedish TT as well, with some additional explanations to notions unique to Swedish like *talspråk*. Introducing Swedish-Japanese translation could perhaps inspire other

scholars to entertain the idea of contributing more research so that a foundation of sorts may be built and allow for more translations of Japanese novels in the future.

This study gave rise to an amount of potential future research. Surrounding Swedish and Japanese translation, a study on informal language and how it is translated from Japanese to Swedish or vice versa and then comparing it to how formal speech is approached. Relating to English-Swedish-Japanese translation, more studies on characters with a very particular or idiosyncratic speech pattern would allow for a better understanding of how to approach unconventional language. The study of personality as a whole and how it is transferred between languages and cultures is something which seems to be generally lacking in the field of translation.

Further studying Murakami's characters and investigating the existing translations could perhaps lead to a better understanding of his undeniable success, as well as shed some light on the representation of cultural and linguistic nuances in his novels.



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## Appendix

## Chapter 6

Sentence no.	Jp page		Jap text	En page	English translation	Swe page	Swe translation
1	92		こんにちは	57	Hello there	52	Goddag.
2	92		なかなか良いお天気でありますね。	57	A very nice spell of weather we're having.	52	Härligt väder.
3	92		雲ひとつありません。	57	Not a cloud in the sky	52	Inte ett moln på himlen
4	92		お天気は続きますか？	57	Is the weather going to take a turn for the worse, then?	52	Ska vädret bli sämre, menar ni?
5	93		はい	57	That's right,	52	Det stämmer.
6	93		いつでも、どのような猫さんとでもしゃべれるというのではありませんが、いろんなことがうまくいけば、なんとかこのようにお話をすることができます。	57	Not that I can converse with every cat I meet, but if things go well I can. As right now.	52	Inte för att jag kan tala med varje katt jag träffar, men om det vill sig väl fungerar det. Som nu, till exempel.
7	93		あの、ここにちょっと腰をおろして	58	Do you mind if I sit down here for a while?	52	Får jag slå mig ner här ett tag?

			かまいませんか？				
8	93		ナカタはいささか歩き疲れましたので	58	Nakata's a little tired from walking.	52	Nakata är lite trött av allt gående
9	93		ありがとうございます	58	Thank you kindly	53	Tack för vänligheten
10	93		いやいや、朝の6時過ぎからずっと歩いておりました	58	Boy oh boy, I've been on the move since six this morning.	53	Tänk vad länge jag har gått den här morgonen – ända från sex imorse.
11	94		そうです。	58	That's right.	53	Det stämmer.
12	94		ナカタと申します。	58	Nakata's the name.	53	Nakata var namnet.
13	94		猫さん、あなたは？	58	And you would be?	53	Och vem är ni, herr Katt?
14	94		はい。	58	I know.	53	Det är så sant som det var sagt.
15	94		必要のないものはすぐ忘れるものがあります。	58	It's easy to forget things you don't need anymore.	53	Det är lätt att glömma sånt man inte har bruk för längre.
16	94		それはナカタも同じであります。	58	Nakata's exactly the same way,	53	Nakata fungerar på precis samma vis.
17	94		と申すと、猫さんはどこかのお	58	So what you're saying, Mr. Cat, is that you don't belong to some	53	Så vad ni säger, herr Katt, är att ni inte hör till nån familj?

			宅飼われているんじゃないんですね		family somewhere?"		
18	94		それでは猫さんのことをオオツカさんと呼んでよろしいでしょうか	58	Would you mind very much, then, if I called you Otsuka?	53	Skulle ni ta väldigt illa upp om jag kallade er för Otsuka?
19	94		いいえ、たいした意味はありません	58	No special reason.	53	Av ingen orsak alls.
20	94		ナカタが今ふと思いついただけです。	58	The name just came to me.	53	Nakata bara kom på namnet.
21	94		名前がないと覚えるのに困りますので、適当な名前をつけただけであります。	58	Nakata just picked one out of a hat.	53	Har man inget namn blir man svår att minnas. Därför satte jag bara ett namn på er.
22	94		名前があるととにかくと便利なのであります。	58	It makes things a lot easier for me if you have a name.	53	Det är lättare för mig att komma ihåg er om ni har ett namn.
23	94-95		そうすればたとえば、何月何日の午後に**2丁目の空	58	That way somebody like me, who isn't very bright, can organize things better. For instance, I can	53	På så vis kan en person som jag, som inte är särskilt smart, organisera saker och ting bättre. Så nu kan jag till exempel säga: 'På

			き地で黒猫のオオツカさんに出会って話をしたという具合に、ナカタのような頭の悪い人間にも、ものごとをわかりやすく整理することができます。		say, On this day of this month I spoke with the black cat Otsuka in a vacant lot in the 2-chome neighborhood.		eftermiddagen då och då i månaden si eller så träffade jag och talade med den svarta katten Otsuka på en rivningstomt i Andra kvarteret.’ Det gör det lättare för mig att minnas. Då kan till och med en dum person som Nakata klara av att enkelt hålla reda på det.
24	95		そうすれば覚えやすくなります	58	It helps me remember	53	<b>Translated in sentence number 23</b>
25	95		はい、それはナカタにもよくわかっております。	59	Nakata understands completely.	53	Nakata fattar precis.
26	95		しかしオオツカさん、人間はそうではありません。いろんなことを覚えておくためには、日付とか名前がどうしても必要にな	59	But you know, Mr. Otsuka, people don't work that way. We need dates and names to remember all kinds of things.	53	Men så fungerar inte människor, herr Otsuka. Vi behöver datum och namn och sånt för att minnas.

			って参ります				
27	95		そのとおりであります。	59	You're absolutely right.	53	Ni har helt rätt.
28	95		覚えなくてはならないことが多いというのは全く不便なものです。	59	There's so much we have to remember, it <i>is</i> a pain.	53-54	Det är verkligen hemskt opraktiskt att behöva minnas så mycket.
29	95		ナカタにしたところで知事さんの名前だって覚えなくてはなりませんし、バスの番号だって覚えなくてはなりません。	59	Nakata has to remember the name of the Governor, bus numbers.	54	Till och med Nakata måste minnas vad guvernören heter och bussnummer och sånt. Nåja, strunt I det.
30	95		しかし、それはともかくといたしまして、猫さんのことをオオツカさんと呼んでかまいませんか？	59	Still, you don't mind if I call you Otsuka?	54	Är det OK att jag kallar er herr Otsuka?

31	95		ひよつとしてご不快でありましようか？	59	Maybe it's a little unpleasant for you?	54	Eller tycker ni att det är obehagligt?
32	96		そう言っていたら、ナカタもたいへん嬉しくあります。	59	Nakata's very happy to hear you say that.	54	Nakata är mycket glad över att ni säger det.
33	96		たいへんありがとうございます、オオツカさん	59	Thank you so much, Mr. Otsuka.	54	Tack så mycket herr Otsuka.
34	96		はい、皆さんはそう言われます。	59	Yes, everybody tells me that.	54	Ja, det säger alla.
35	96		しかし、ナカタにはこういうしゃべり方はしきれないのです。	59	But this is the only way Nakata can speak.	54	Men det här är det enda sätt Nakata kan tala på.
36	96		普通にしゃべりますと、こうなります	59	I try to talk normally but this is what happens.	54	Jag försöker tala vanligt, men det blir bara såhär.
37	96		頭が悪いからです	59	Nakata's not very bright, you see.	54	Nakata är lite dum, förstår ni.
38	96		昔から頭が悪かったわけ	59	I wasn't always this way, but when I was little I was in an	54	Jag har inte alltid varit såhär, men när jag var liten var jag med om en olycka

			はないのですが、小さいころに事故にあいまして、それから頭が悪くなったのです		accident and I've been dumb ever since.		och sedan dess har jag varit dum.
39	96		字だっ かけま せん	59	Nakata can't write.	54	Nakata kan inte skriva.
40	96		本も新聞も読めません	59	Or read a book or a newspaper.	54	Eller läsa böcker och tidningar.
41	96		はい、猫さんの世界ではまったくそのとおりであります	59	In the cat world that's to be expected,	54	I kattvärlden gör man naturligtvis inte det.
42	96		しかし人間の世界では字がかけませんと、それは頭が悪いのです。	59	But in the human world if you can't read or write you're considered dumb.	54	Men i människornas värld anses man dum om man inte kan skriva och läsa böcker och tidningar.
43	96		本や新聞が読めませんと、それは頭が悪いのです。	-	<b>Omitted</b>	-	<b>Translated in sentence 42</b>
44	96		そう決まっております。	-	<b>Omitted</b>	54	Det är bara så.



45	96		とくにナカタのお父さんは、もうとっくになくなりましたが、大学のえらい先生でありまして、キンユウロンというものを専門にしておりました。	59-60	Nakata's father-- he passed away a long time ago-- was a famous professor in a university. His specialty was something called <i>theory of fine ants</i> .	54	Nakatas far – han dog för länge sedan – var en känd professor på ett universitet. Hans specialitet var något som kallas 'ekenåmisk teåri'.
46	96		それからナカタには弟が二人ありますが、二人ともとても頭がいいのです。	60	I have two younger brothers, and they're both very bright.	54	Nakata har två yngre bröder och de är båda mycket kloka.
47	96-97		一人はイトウチュウというところでブチョウをしておりますし、もう一人はツウサンシヨウというところで働いて	60	One of them works at a company, and he's a <i>depart mint chief</i> . My other brother works at a place called the <i>minis tree of trade and indus tree</i> .	54	En av dem arbetar på företaget Itou-Chu och han är <i>avdillningschef</i> . Min andre bror arbetar på ett ställe som kallas <i>Handels- och industrimenesteriet</i> .

			おります。				
48	97		二人とも大きな家に住んで、ウナギを食べております。	60	They both live in huge houses and eat eel.	54	Dom båda bor i stora hus och äter ål.
49	97		ナカター人だけが頭が悪いのです	60	Nakata's the only one who isn't bright.	54	Nakata är den ende som är dum.
50	97		はい	-	<b>Omitted</b>	-	<b>Omitted</b>
51	97		そのとおりであります	60	That's correct	54	Det stämmer
52	97		はい、いいえ、つまり、そのへんのこと、ナカタにはよくわかりません。	60	Yes. No... I mean, Nakata doesn't really know about that,	54	Nej, eller... Nakata vet inte så noga,
53	97		しかし、ナカタは小さいころからみんなにずっと頭が悪い、頭が悪いと言われつづけてまいりましたので、じっさいに頭が悪いとしか	60	but ever since I was little people said You're dumb, you're dumb, so I suppose I must be.	54-55	Men sedan Nakata var liten har folk talat om för mig att jag är dum. Så jag antar att jag måste vara det.

			思えない のです。				
54	97		駅の名前 も読めま せんので、 切符を 買って 電車に乗 ることも できませ ん。	60	I can't read the names of stations so I can't buy a ticket and take a train.	55	Jag kan inte ens läsa namnet på stationer så jag kan inte köpa biljetter och ta tåg.
55	97		都バスに はショウ ガイ者と くべつパ スという ものを見 せれば、 なんとか 乗ることは できますが	60	If I show my <i>handycap</i> pass, though, they let me ride the city bus.	55	Men om jag visar mitt handikappkort så låter dom mig åka på stadsbussarna.
56	97		読み書き ができませ んと、 働きぐち をみつけ ることも できませ ん	60	If you can't read or write you can't find a job.	55	Om man inte kan läsa och skriva får man inga job.
57	97		ホジョが です	60	I get a <i>sub city</i> .	55	Jag får <i>bidrag</i> .
58	98		知事さん がお金を くださる んです	60	The Governor gives me money.	55	Ja, guvernören ger mig pengar.
59	98		野方のシ ョウエイ ソウとい うアパー トの小さ	60	I live in a little room in an apartment in Nogata called the <i>Shoeiso</i> .	55	Jag bor I en liten etta I Nogata I ett hus som heter <i>Shoeiso</i> .

			な部屋に住んでおります。				
60	98		一日に三度ごはんも食べております	60	And I eat three meals a day	55	Och jag äter tre mål om dagen också.
61	98		はい	-	<b>Omitted</b>	-	<b>Omitted</b>
62			おっしゃるとおり悪くはありません	60	You're right, it is a pretty good life.	55	Ni har helt rätt, det är inte illa.
63	98		雨風はしのげますし、不自由なく生きていくことができます	60	Nakata can keep out of the wind and rain, and I have everything I need.	55	Jag klarar mig ifrån väder och vind och jag har allt jag behöver.
64	98		それからのこのようにときどき猫さん探しを頼まれます	60	And sometimes, like now, people ask me to help them find cats.	55	Ibland, som nu, ber folk mig att leta efter katter.
65	98		それでお礼のようなものをいただきます	60	They give me a present when I do.	55	Så ger dom mig en slant när jag har gjort det.
66	98		しかしこれは知事さんには内緒にしております	60	But I've got to keep this a secret from the Governor,	55	Men det måste jag hålla hemligt för guvernören,
67	98		だから誰にも言わないでください	60	so don't tell anybody.	55	Så säg ingenting om det till nån.

68	98		そのように余分なお金が入ると、ホジョのうち切られるかもしれないからです。	60	They might cut down my <i>subcity</i> if they find out I have some extra money coming in.	55	Han kan tänkas dra ner på mitt <i>bidrag</i> om han vet att jag får in lite extra.
69	98		お礼と申しましたが、たいした額ではありませんが、おかげさまでたまにウナギを食べることができます	60	It's never a lot, but thanks to it I can eat eel every once in a while.	55	Det är inte särskilt mycket, men tackvare extrapengarna kan jag äta ål emellanåt.
70	98		ナカタはウナギが好きなのです。	60	Nakata loves eel.	55	Nakata älskar ål.
71	98		はい	-	<b>Omitted</b>	55	<b>Omitted</b>
72	98		ウナギはとくにいいものです。	61	Eel is quite a treat.	55	Det är en riktig delikatess,
73	98		ほかの食べ物とはちよつと違っております	61	There's something different about it, compared to other food.	55	en lite annorlunda maträtt.
74	98		世の中にはかわりのある食べ物もありますが、ウナ	61	Certain foods can take the place of others, but as far as I know, nothing can take the place of eel.	55	Andra maträtter går att byta ut, men ingenting går att jämföra med ål så vitt Nakata vet.

			ギのかわりというのは、ナカタの知りますかぎりどこにもありません				
75	99		はい	61	That's correct.	55	Det stämmer.
76	99		行方のわからなくなった猫さんを探しますのであります	61	I search for lost cats.	55	Jag letar efter försvunna Katter.
77	99		このようにナカタは猫さんと少し話ができますので、あちこちまわってジョウホウをあつめまして、いなくなった猫さん行方をうまく探しあてることができます	61	I can speak with cats a little, so I go all over tracking down ones that have gone missing.	55	Eftersom Nakata kan tala lite med katter, tar jag mig runt till olika ställen och samlar in information om olika djur. Och det gör att jag har lyckats hitta många försvunna katter.
78	99		それでナカタは猫さんを探しの腕がいいということになりました	61	People hear that Nakata's good at this, so they come and ask me to look for their lost cats.	55	Folk har hört att Nakata är bra på det så dom kommer och ber mig leta efter deras försvunna husdjur.

			て、あちこちから迷子の猫さんを探してくれと頼まれるのであります				
79	99		最近では猫さん探しをしない日の方が少ないくらいです	61	These days I spend more days than not out searching for cats.	55	Nuförtiden är dom dagar där jag inte letar efter djur lätt räknade.
80	99		もっともナカタは遠くに出るのがいやなので、中野区の中でしか探さないと決めております	61	I don't like to go too far away, so I just look for them inside Nakano Ward.	55-56	Jag gillar inte att gå för långt, så jag har bestämt mig för att bara leta inom stadsdelen Nakano.
81	99		そうしないと今度は逆にナカタのほうで迷子になってしまいますので	61	Otherwise I'll be the one lost and they'll be out looking for me.	56	Annars går Nakata själv vilse.
82	99		はい、そのとおりであります	61	Yes, that's correct.	56	Det stämmer.
83	99		今探しておりますのは一歳	61	Nakata's looking for a one-year-old tortoiseshell	56	Nakata letar efter en spräcklig ettåring som heter Goma.

			の三毛猫で、名前はゴマと申します。		cat named Goma.		
84	99		ここに写真があります	61	Here's a photo of her.	56	Här är ett kort av henne.
85	100		この猫さんです	-	<b>Omitted</b>	-	<b>Omitted</b>
86	100		ノミ取りの茶色い首輪をはめております	61	She's wearing a brown flea collar.	56	Hon har ett brunt lopp Halsband.
87	100		そうですか	61	Is that right?	56	Är det säkert?
88	100		えーと、今日で...	62	Well, today is, let me see...	56	Idag är det, låt mig se...
89	100		いち、にい、さんと3日目です	62	one, two, three... the third day.	56	En, två tre... tredje dagen.
90	100		はい	-	<b>Omitted</b>	-	<b>Omitted</b>
91	100		ナカタもだいたいそのように考えております	62	Nakata's thinking the same thing.	56	Nakata förstår.
92	100		はい	-	<b>Omitted</b>	-	<b>Omitted</b>
93	100		経験はありませんが、だいたいのはつかんでおります。	62	I haven't done it myself, but I think I understand.	56	Jag har ingen erfarenhet av det, men jag tror att jag förstår.
94	100		おちんちんのこと	62	It has to do with your weenie, right?	56	Det har att göra med snoppen, visst är det så?



			でありますね				
95	101		はい	-	<b>Omitted</b>	56	<b>Omitted</b>
96	101		そのとおりです。	62	That's true.	-	Det är sant.
97	101		たしかにいちど中野区を出てしまったりすると、ナカタは帰り道がわからなくなることがあります	62	If Nakata went out of Nakano Ward, finding my way home wouldn't be easy.	56	Om Nakata gav sig iväg utanför stadsdelen Nakano, skulle det bli svårt att hitta tillbaka för mig också.
98	101		ゴマでありますか？	62	Do you mean Goma?	57	Menar ni Goma?
99	102		そうですか	-	<b>Omitted</b>	57	Jag förstår.
100	102		それではおっしゃるとおり、べつの方面をあたってみることにいたします	63	Well, then, I suppose I should follow your advice and go to some other place to look.	57	Då ska jag följa ert råd och ta mig nån annanstans.
101	102		オオツカさんのお昼寝のところをおじゃましたしまして、たいへん申し訳ありませんでした	63	Nakata's very sorry to have interrupted your nap.	57	Nakata är mycket ledsen över att ha avbrutit er tupplur, herr Otsuka.

102	102		そのうちにまたこのへんに立ち寄ることもあると思いますので、もしそれまでにゴマの姿を見かけたら。ナカタにぜひ教えてください。	63	I'm sure I'll stop by here again sometime, so if you spot Goma in the meantime, please let me know.	57	Jag är säker på att jag kommer förbi igen nån gång, om ni ser Goma nånstans kan ni väl höra av er.
103	102		失礼かもしれませんが、できる限りのお礼はいたします	63	I'd like to give you something for your help.	57	Jag vill gärna ge er något för er hjälp
104	102		はい	-	<b>Omitted</b>	-	<b>Omitted</b>
105	102		ありがとうございます	63	Well, thank you very much.	57	Tack så hemskt mycket.
106	102		ナカタもオオツカさんと話しができて、たいへんに嬉しかったです。	63	Nakata was very happy, too, to be able to talk with you, Mr. Otsuka.	57	Nakata är också mycket glad över att ha fått prata med er, herr Otsuka.
107	102		猫さんとはなしができると申しましたが、誰	63	I can't always speak so easily to every cat I meet.	57	Även om jag kan tala lite med katter är det inte alla jag har kunnat tala med så här lätt.

			とでもこんなふう にすらす らと話し が通じ合 うという ものでも ないので す。				
108	102		中には私 が話しか けますと、ひど く警戒し て黙って どこかに 行ってし まう猫さ んもいら っしゃい ます	63	Sometimes when I try the cat is on his guard and runs away without saying a word.	57	Ibland när jag försöker är katten så på sin vakt att den springer iväg utan att säga ett ord.
109	102- 103		私はただ ご挨拶し ただけな のですが	63	When all I ever said was hello.	57	När allt jag ville göra var att hälsa.
110	103		そのとお りであり ます	63	That's exactly right.	57	Det är så sant som det är sagt,
111	103		ナカタも 実にその ように思 います	63	Nakata feels the same way.	57	Så tycker Nakata att det är också.
112	103		世の中 にはいろ んな人が いますし、 いろん な猫さん がいます	63	There are all kinds of people in the world, and all kinds of cats.	57	Det finns alla sorters människor här i världen och alla sorters katter.
113	103		はい	63	Yes,	57	Ja,

114	103		そのとおりであります	63	that's right.	-	<b>Omitted</b>
115	103		そのように申しあげました。	63	That's exactly what Nakata said.	57	det var precis vad Nakata sa.
116	103		ナカタは9歳の時に事故にあったのです	63	I had an accident when I was nine years old.	57	Jag var med om en olycka när jag var nio år.
117	103		それがー	-	<b>Omitted</b>	57	<b>Omitted</b>
118	103		どうしても思い出せないのであります	63	Nakata can't really remember.	57	Nakata kan inte riktigt minnas det.
119	103		話によりますと、理由のわからない熱病のようなものにかかりまして、3週間のあいだ、ナカタは意識が戻らなかったのだそうです	63-64	They don't know why, but I had a high fever for about three weeks. I was unconscious the whole time.	57-58	Jag fick en oförklarlig hög feber som höll sig i tre veckor ungefär. Tydligen var jag medvetlös hela tiden.
120	103-104		そのあいだずっと病院のベッドで、テンテキというものをされて寝てお	64	I was asleep in a bed in a hospital, they told me, with an <i>intra venus</i> in me.	58	Under de där veckorna låg jag i en säng på sjukhuset och fick något man kallar dropp.

			りました。				
121	104		そしてようやく意識が戻ったときには、それまでのことはぜんすつかり忘れておりました。	64	And when I finally woke up, I couldn't remember a thing.	58	Och när jag till slut vaknade upp, mindes jag ingenting.
122	104		お父さんの顔も、お母さんの顔も、字を読むことも、算数をすることも、住んでいた家間取りも、自分の名前さえ全部忘れておりました。	64	I'd forgotten my father's face, my mother's face, how to read, how to add, what my house looked like inside. Even my own name.	58	Jag hade glömt hur pappa och mamma såg ut, hur man läser och räknar, hur det såg ut i mitt hus. Ja, till och med mitt eget namn.
123	104		お風呂の栓を抜いたみたいに、頭の中がきれいさっぱりからっぽになっておりました	64	My head was completely empty, like a bathtub after you pull the plug.	58	Mitt huvud var tomt som ett badkar man dragit pluggen ur.
124	104		その事故の起こる	64	They tell me before the	58	Dom har talat om för mig att Nakata var

			前にはナカタはとても成績の良いシュウサイであったそうです。		accident Nakata always got good grades.		ett geni som hade toppbetyg innan olyckan.
125	104		ところがあるとき <b>ぱったり</b> と倒れまして、目が覚めたときには、ナカタは頭が悪くなっておりました。	64	But once I collapsed and woke up I was dumb.	58	Men så plötsligt en dag blev jag medvetslös. Och när jag vaknade upp var jag dum.
126	104		お母さんは、もうとっくになくなりましたが、よくそのことで泣いておりました	64	My mother died a long time ago, but she used to cry about this a lot.	58	Min mor dog för länge sen, men hon brukade alltid gråta mycket över det här.
127	104		ナカタの頭が悪くなったせいで、お母さんが泣かなくてはならなかったわけです	64	Because I got stupid. <b>/Partially omitted</b>	58	För att jag blev dum. <b>/ Partially omitted</b>

128	104		お父さんは泣きはしませんが、いつも怒っておりました	64	My father never cried, but he was always angry.	58	Min far däremot grät aldrig, han var bara arg jämt.
129	104		そのとおりであります	64	That's correct.	58	Just det.
130	104		おまけに健康でありまして、病気ひとつしたことがありません	64	Besides that, I'm always healthy and haven't been sick once.	58	Förutom det är jag kärnfrisk och har inte varit sjuk en enda gång.
131	104		虫歯もありませんし、眼鏡もかけません	64	I don't have any cavities, and don't have to wear glasses.	58	Jag har inga hål i tänderna och behöver heller inte glasögon.
132	104		そうでありましょうか	64	Is that so?	58	Är det sant?
133	104-105		しかしオオツカさん、今となりましたはナカタさんはもう60をとっくに過ぎました	64	Nakata's well past sixty now, Mr. Otsuka.	58	Nakata är en bra bit över sextio nu, herr Otsuka.
134	105		60を過ぎますと、頭の悪いことにも、み	64	Once I got past sixty I was quite used to being dumb, and people not	58	När jag hade fyllt sextio, hade jag vant mig vid att vara dum och känna att folk inte brydde sig om mig.

			んなに相手にされないことにも、慣れてしまいます		having anything to do with me.		
135	105		電車に乗れなくて生きていきます	64	You can survive without riding trains.	58	Man överlever faktiskt utan att kunna åka tåg.
136	105		お父さんはなくなりましたので、もうぶたれることはありません。	64	Father's dead, so nobody hits me anymore.	58	Och far är död så nu slår ingen mig längre.
137	105		お母さんもなくなりましたので、もう泣くこともありません	64	Mother's dead too, so she doesn't cry.	58	Mor är död också så hon gråter inte längre.
138	105		ですので、今さら急にお前の頭は悪くないと言われましても、ナカタはかえって困るかもしれません	64	So actually, if you say I'm pretty smart, it's a bit upsetting.	58	Så faktum är att om ni nu plötsligt säger åt mig att det inte är något fel på mitt förstånd, så ställer det till det för mig.
139	105		頭が悪くなくなったせいで、知事	64	You see, if I'm not dumb then the Governor won't give me a	58	Ni förstår, om jag inte är dum kommer kanske guvernören inte att ge mig något



			さんから ホジョが いただけ なくなる かもしれ ません し、とく べつパス で都バス にも乗れ なくなる かもしれ ません		<i>sub city</i> anymore, and no more special bus pass.		<i>bidrag</i> längre och inget specialkort för bussen. Och då kan jag inte åka med den längre.
140	105		なんだ、 お前は頭 が悪くな いじゃな いかと、 知事さん にしから れたら、 ナカタは 返事のし ようがあ りませ ん。	64	If the Governor says 'You're not dumb after all,' then Nakata doesn't know what to say.	58	Om guvernören säger: 'Du är ju inte dum när allt kommer till kritan' – ja, då vet Nakata inte vad han ska säga.
141	105		ですの で、ナカ タはこの まま頭が 悪いまま でいいよ うな気が するので あります	64	So this is fine, being dumb.	58	Så det känns som det är bäst att fortsätta med att vara dum.
142	105		そうで ありましょ うか？	65	Really?	58	Är det sant?
143	105		はい	65	I see...	58	Jag förstår...

144	106		前に見た ことがある と申され るのは、 つまり、 ナカタの ような人 間のこと でありま しょうか？	65	You mean you saw somebody like Nakata?	59	Menar du att du har sett nån som Nakata?
145	106		それはい つごろの ことであ りましょ うか？	65	When was that?	59	När mötte du den personen?
146	106		はい	65	I see.	59	Jag förstår.
147	106		はい	65	I see.	59	Jag förstår.
148	106- 107		実を申し ますと、 そのこと はナカタ もうすう すとは感 じており ました。	65	To tell the truth, Nakata's had that feeling before.	59	För att vara fullkomligt ärlig har Nakata känt på sig det tidigare.
149	107		影が薄い ようであ るなど	65	That my shadow is weak.	59	Att min skugga varit lite blek.
150	107		ほかの人 は気づき ませんが、 自分では わかります	65	Other people might not notice, but I do.	59	Andra har nog inte lagt märke till det, men det har jag.
151	107		しかしさ きほども 申し上げ ましたよ うに、ナ カタはも	65	But I'm already old, and may not live much longer.	59	Men, som jag sa tidigare, så är Nakata redan gammal och dör nog om ett tag.

			う歳をと っており ますし、 もうしば らくすれ ば死ぬで しょう				
152	107		お母さん もすでに 死にまし たし、お 父さんも すでに死 にまし た。	65	Mother's already dead. Father's already dead.	59	Mor är redan död och far med.
153	107		頭がよく てもわる くても、 字が書け ても書け なくて も、影が ちゃんと あっても なくて も、みん なそのと きが参り ますれ ば、順々 に死にま す。	65	Whether you're smart or dumb, can read or can't, whether you've got a shadow or not, once the time comes, everybody passes on.	59	Vare sig man är klok eller dum, kan läsa eller inte, har en skugga eller ej, kommer man att dö när tiden är inne.
154	107		死んで焼 かれます	65	You die and they cremate you.	59	Man dör och dom kremerar en.
155	107		灰になっ てカラス ヤマとい うところ にあるお	65	You turn into ashes and they bury you at a place called Karasuyama.	59	Man blir till aska och dom begraver en på ett ställe som heter Karasuyama.

			墓に入ります。				
156	107		カラスヤマというのは世田谷区にあります	65-66	Karasuyama's in Setagaya Ward.	59	Det ligger i Setagaya.
157	107		しかしカラスヤマのお墓に入ったらたぶんもう何も考えません。	66	Once they bury you there, though, you probably can't think about anything anymore.	59	När dom väl har begravt en där, kan man inte bli förvirrad.
158	107		考えなければ、迷うこともありません	66	And if you can't think, then you can't get confused.	59	<b>Translated in sentence 157</b>
159	107		ですからナカタは今のままでじゅうぶんではないでしょうか？	66	So isn't the way I am now just fine?	59	Så jag har det väl rätt bra nu?
160	107		それにナカタはできることなら、生きているうちは中野区から外に出たくはないのです	66	What I can do, while I'm alive, is never go out of Nakano Ward.	59	Nakata undviker helst att ta sig utanför Nakano.
161	107		死んだのちにカラスヤマに行くのは	66	But when I die, I'll have to go to Karasuyama.	59	Men när jag dör måste jag till Karasuyama. Det kan inte hjälpas.

			仕方ありませんが		That can't be helped.		
162	108		はい		<b>Omitted</b>	59	<b>Omitted</b>
163	108		そうですね	66	I understand	59	Jag förstår,
164	108		そうかもしれません	66	You may well be right.	59	Det är mycket möjligt att du har rätt.
165	108		そのことはついぞ考えても見ませんでした	66	Nakata's never thought about it.	59	Nakata har aldrig tänkt på den saken tidigare.
166	108		うちに帰ってゆっくり考えてみます	66	I'll think about it more after I get home.	59	Jag ska tänka mer på det när jag har kommit hem.
167	108		本当にありがとうございます	66	Thank you very kindly.	60	Tack så hemskt mycket.
168	108		オオツカさんのご意見はナカタにはまことに貴重なものでありました	66	Nakata really values your opinions, Mr. Otsuka.	60	Nakata sätter verkligen värde på era åsikter, herr Otsuka.
169	108		どうかつづがなくお元気でお過ごしください	66	I hope you stay happy and well.	60	Jag hoppas att ni får leva och ha hälsan länge.

## Chapter 16

170	294	ゴマちゃんはこちらにはいないよう あります。	183	I don't see Goma here,	160	Goma tycks inte finnas här.
171	294	間違いはありません。	183	Yes, I'm sure.	160	Ja, det är jag.
172	294	ジョニーウォーカーさん、やはりあなたがあの空き地で何匹も猫を捕まえて、殺している人なのですね。	183	So you're the one who's been catching cats in that vacant lot and killing them	160	Herr Johnnie Walker, ni är alltså den där mannen som fångat en massa katter på ödetomten och dödat dem?
173	294	ナカタにはよくわかりませんので、一つ質問してよろしいでしょうか？	183	Nakata doesn't understand this so well, so do you mind if I ask a question?	160	Nakata förstår inte riktigt och vill därför fråga en sak.
174	295	はい、そのとおりであります。	184	Yes, that's right.	160	Ja, just det.
175	295	それがナカタの知りたいことでもあります。	184	That's what Nakata wants to know.	160	Det vill Nakata veta
176	295	はい。	184	Yes,	161	Ja
177	296	はい。	-	<b>Omitted</b>	161	Ja,
178	296	その通りです。	185	That's right.	161	Det stämmer.
179	296	ナカタはゴマちゃんをおうちに連れて帰りたいと思います。	181	Nakata wants to take Goma back to her home.	161	Nakata skulle gärna vilja ta hem lilla Goma.
180	297	はい。	185	No,	161	Nej,
181	297	ありません。	185	I haven't.	161	Det har jag inte
182	297	音の聞こえない笛なのですね？	185	It's a flute you can't hear?	161	Jaha, det är alltså en flöjt man inte kan höra?
183	298	はい。	-	<b>Omitted</b>	162	Nej
184	298	そのとおりです。	185	That's right	162	Det går inte
185	298	それはナカタにできることなのでありま しょうか？	186	Is it something I can do?	162	Är det något Nakata verkligen kan göra?
186	298	はい。	186	Yes,	162	Ja,
187	298	そのとおりです。	186	We did	162	Det har vi
188	298	そうであります。	186	That's correct.	162	Det stämmer,

189	298	その話はたしかさつき済ませました。	186	We did settle that already.	162	Det talade vi om för en stund sedan.
190	298	申し訳ありません。	186	Pardon me.	162	Jag ber om ursäkt.
191	299	ナカタが、ジョニーウォーカーさんを、殺すのでありますか？	186	You want Nakata to kill you?	162	Ska jag döda herr Johnnie Walker?
192	300	どうして—	186	But why--	163	Varför?
193	300	どうしてそれがナカタなのでしょう？	186	why ask me?	163	Varför måste just Nakata göra det?
194	300	ナカタはこれまでに人を殺したことなくてありません。	186	Nakata's never ever killed anyone before.	163	Nakata har aldrig dödat någon hittils.
195	300	そういうことにはナカタはあまり向いておりません。	186	It's not the kind of thing I'm suited for.	163	Nakata är nog inte särskilt lämplig för det här.
196	300	はい。		Yes, I do.	163	Ja,
197	300	戦争のことは知っています。	-	<b>Omitted</b>	163	Jag vet var det är
198	300	ナカタが生まれたときにも大きな戦争は行われておりました。	187	There was a big war going on when Nakata was born. I heard about it.	163	När Nakata föddes pågick ett stort krig. Det har jag hört talas om.
199	301	知事さんがナカタを兵隊にとって、人を殺せと命令するのでしょうか？	187	Is the Governor going to make Nakata a soldier and order me to kill people?	163	Är det Guvernören som kallar in Nakata som soldat och beordrar honom att döda folk?
200	302	しかし、ナカタにはとてもそんなことはできません。	188	But there's no way Nakata could do something like that.	164	Men Nakata klarar inte av det här.
201	302	殺せと言われても、どうやればいいのかもわからないのです。	188	Even if you tell me to kill you, I don't know how to go about it.	164	Även om ni ber mig att döda er vet jag inte hur jag ska göra det.
202	311	お願いします。	193	Please,	168	Snälla

203	311	ジョニーウォーカーさん。	193	Mr. Walker,	168	Herr Johnnie Walker,
204	311	ナカタにはもうこれ以上は耐えられそうにありません。	193	Nakata can't stand it anymore!	168	Nakata klarar inte mer
205	313	ジョニーウォーカーさん	194	Johnnie Walker.	170	Herr Johnnie Walker
206	313	お願いします。	194	Please,	170	Jag ber er,
207	313	こんなことはもうよしてください。	194	stop it.	170	Låt bli detta
208	313	これ以上続ければ、ナカタはおかしくなってしまうそうです。	194	If you don't, Nakata's going to go crazy.	170	Fortsätter ni längre än såhär kommer Nakata bli galen.
209	313	ナカタはもうナカタではないような気がするのです	194	I don't feel like myself anymore.	170	Nakata får en känsla av att han inte längre är Nakata.
210	316	ゴマちゃん	196	Goma...	171	Lilla Goma...
211	316	家に帰ろう	196	Let's go home,	171	Nu går vi hem.

## Chapter 20

212	387	ありがとうございます	241	Much obliged.	209	Tusen tack
213	387	ナカタはとても助かりました。	241	Nakata appreciates all your help.	209	Nakata är verkligen tacksam för hjälpen han har fått av dig.
214	389	トーマイ高速道路にはどのようにして行けばよろしいでしょうか？	-	<b>Omitted</b>	-	<b>Omitted</b>
215	389	トーマイ高速道路を走る高速バスはどこから出るのでしょうか？	244	Where can I get a highway bus that goes on the To-me Highway?	210	Var kan jag ta en buss som går på Tomei-motorvägen?
216	391	おれはさっきためしてみたので	244	Nakata tried that but it didn't work,	211	Nakata försökte det, men misslyckades.



		すが、うまくできませんでした				
217	391	ナカタはこれまでに中野区から外に出たこともありません。	244	I've never been out of Nakano Ward before.	211	Jag har aldrig varit utanför Nakano tidigare,
218	391	ですから電車にもうまく乗れないのです。	244	So I don't know how to take the train.	211	Så jag vet inte hur man åker tåg.
219	391	都バスにしか乗れません。	244	I just know how to ride the city bus.	211	Jag kan bara åka stadsbuss.
220	391	字が読めませんので、切符も買えません。	244	I can't read, so I can't buy a ticket.	211	Jag kan inte läsa, så jag kan inte köpa biljetter.
221	391	都バスでここまで来たのですが、そこから先に進めないのです。	244	I took the city bus here, but don't know how to go any farther.	211	Jag tog stadsbussen hit, men nu vet jag inte hur jag ska ta mig vidare.
222	391	はい。	244	Yes.	211	Ja,
223	391	ずっと出ないようにしてきました。	244	I've tried not to ever go out of it.	211	Jag har verkligen försökt att låta bli att ta mig utanför stadsdelen.
224	391	ナカタが迷子になりましても、誰も探してはくれませんから。	244	If Nakata got lost, there's nobody who'd come looking for me.	211	Men om Nakata går vilse finns det ingen som kommer och letar efter mig.
225	392	はい。	244	That's right.	212	Det stämmer,
226	392	字はまったく読めません。	244	I can't read at all.	212	Jag kan inte läsa en rad.
227	392	数字は簡単なものならだいたいわかりますが、計算はできません。	244	I can understand simple numbers, but can't add.	212	Jag kan förstå enklare siffror, men inte lägga ihop dom.
228	392	はい。	244	Yes,	212	Ja,
229	392	とてもむずかしいです。	244	it's very hard.	212	Det är mycket svårt
230	392	切符が買えませんから	244	I can't buy a ticket.	212	Jag kan inte ens köpa biljett.

231	392	いいえ、いいえ、そんなことおっしゃらないでください。	244	No, no need to apologize.	212	Nej, nej, var inte ledsen för det.
232	392	ナカタは自分でなんとかやっつけていきます。	244	I'll figure it out somehow.	212	Jag kommer på något sätt.
233	392	ヒッチハイク？	245	Hitch-hike?	212	Liffta?
234	393	長距離トラックだとか一般車だとか、そういう難しいことはナカタにはよくわかりません。	245	Nakata's not sure what long-haul truckers are.	212	Nakata är inte säker på att han fattar vad långdistans är.
235	393	わかりません。	245	Nakata doesn't know	212	Nakata vet inte.
236	393	わかりません。	-	<b>Omitted</b>	-	<b>Omission</b>
237	393	でもそこに行けばわかります。	245	I'll know when I get there.	212	Jag vet vart jag ska när jag kommer dit.
238	393	とりあえず、トーマイ高速道路を西に向かいます。	245	So I'll start out going west on the To-mei Highway.	212	Men jag måste börja åka västerut på Tomei-motorvägen.
239	393	それからあとのことは、またあとで考えようと思います。	245	After that I'll think about where I'll go.	212	Efter det ska jag fundera på vart jag ska.
240	393	とにかくナカタは西に向かわなくてはならないのです。	245	Anyhow, I have to go west.	-	<b>Omission</b>
241	395	はい。	246	Yes,	213	Ja,
242	395	ナカタはそれくらいのお金は持っています。	246	I have enough.	213	Jag har så att det räcker
243	395	まことにありがとうございました。	-	<b>Omitted</b>	-	<b>Omission</b>
244	395	こんなにご親切にさせていただいて、お礼の申し	246	I don't know how to thank you	213	Jag vet inte hur jag ska kunna tacka er för allt ni gjort

		上げようがありません。		enough for all you've done,		
245	395	お二人に良いことがありますように、ナカタは及ばずながらお祈りいたしております	246	I'll be praying that good things happen to you both.	213	Jag kommer att be för er välgång.
246	397	どうもありがとうございました。	-	<b>Omitted</b>	214	Nakata är mycket tacksam
247	397	ここまで連れてきていただいて、ナカタはとても助かりました。	247	Nakata's much obliged to you, thank you so very much for the ride.	214	Tack så hemskt mycket för liften.
248	397	いいえ、とんでもありません。ナカタもトウゲグチさんとお話できてよかったです。	248	No, not at all. Nakata's very happy, too, to be able to talk with you.	214	Nej, inte alls. Nakata är väldigt lycklig över att ha fått en pratstund med er.
249	397	迷惑とか、そんなことはまったくありません。お気になさらないでください。	248	<b>Omitted</b>	214	<b>Omitted</b>
250	397	トウゲグチさんにも、これからはっきりと良いことがあると思います	248	I'm sure good things are going to happen to you, Mr. Togeguchi.	214	Jag är säker på att allt kommer att ordna sig för er framöver, herr Togeguchi.
251	397	ありがとうございます	248	Thank you very much,	214	Tack så mycket
252	398	魚はナカタの好物であります。	248	Fish are one of Nakata's favorites.	215	Fisk tillhör Nakatas favoriter
253	398	はい。	-	<b>Omitted</b>	-	<b>Omitted</b>
254	398	ときどきそう言われることがあります。	248	People tell me that sometimes	215	Folk säger det ibland

255	398	そのようなものでしょうか？	248	Is that so?	215	Är det sant?
256	398	ナカタには意見というものはあまりありません。	248	Nakata doesn't have many opinions.	215	Nakata har inte så många åsikter.
257	398	ウナギは好きですが	248	Though I do like eel.	215	Men jag gillar ål.
258	399	ウナギも意見なのですか？	248	Eel is an opinion?	215	Är ål en åsikt?
259	399	申し訳ありませんが、ナカタは頭が悪いので、そういうことは皆目わからないのです。	249	I'm very sorry, I'm not bright, so I have no idea at all about that,	215	Jag är hemskt ledsen, men jag är inte så smart. Jag har faktiskt ingen aning om det.
260	399	しかしハギタさん、頭が悪いと、そもそもものを考えることができません。	249	But Mr. Hagita, not being very bright means you can't think about things.	215	Men Herr Hagita, att inte vara så smart innebär att man inte kan tänka saker.
261	399	はい、ナカタはウナギが好物であります。	249	Yes, eel is one of Nakata's favorites.	215	Ja, ål är en av Nakatas favoriter
262	399	はあ	249	Um.	215	Mm.
263	399	はい。	249	Yes,	215	Ja,
264	399	親子丼もナカタの好物であります。	249	that's one of Nakata's favourites too.	215	Det är också en av Nakatas favoriter.
265	400	よくわかりません。	249	No, I still don't understand.	216	Nej, jag förstår fortfarande inte.
266	400	それは食べ物が関係することなのでありますか？	249	Does food make connections between things?	216	Är det maten som gör att man får ställningstaganden?
267	400	ナカタは電車には乗りません。	249	But I don't ride trams.	216	Men jag åker inte spårvagn.
268	400	ハギタさんは頭がいいのですね。	249	You're very bright, Mr. Hagita.	216	Ni är mycket intelligent, Herr Hagita.

269	400-401	まだナカタにはよくわかりませんが、ナカタがウナギを好きなことと、ナカタが親子丼を好きなことのあいだに、つながりがあるということなのでありますでしょうか	250	Nakata still doesn't understand, but are you saying that there's a link between liking eel and liking chicken and egg over rice?	216	Nakata förstår fortfarande inte. Säger ni att det finns ett samband mellan att gilla ål och kyckling och ägg över ris?
270	401	プロー	250	Pro-le-what?	216	Prälle- vadå?
271	401	資本家という人のことは知りません	250	I don't know about people who are capitalists.	216	Jag vet inte vad kapitalister är.
272	401	ナカタは貧乏なので、偉い人のことはよく知らないのです。	250	I'm poor, and I don't know anybody great like that.	216	Nakata är fattig och vet inte särskilt mycket om högt uppsatta människor.
273	401	偉い人といえは、ナカタは東京部の知事さんしか知りません。	250	The greatest person I know is the Governor of Tokyo.	216	När det kommer till högt uppsatta människor känner Nakata bara till guvernören i Tokyo.
274	401	知事さんは資本家でありますか	250	Is the Governor a capitalist?	216	Är han en kapitalist?
275	402	知事さんは犬さんなのですか	250	The Governor is a dog?	217	Är guvernören en hund?
276	402	ソウク?	251	Pawns?	217	Krypande hundar?
277	402	資本家の猫さんはいないのでしょようか?	251	Are there any capitalist cats?	217	Finns det inga katter hos kapitalisterna?
278	402	あの、ハギタさん	251	Mr. Hagita?	217	Jo, Herr Hagita.
279	402	ナカタは貧乏で、知事さんから海月ホジョをいただいております。	251	I'm poor and received a <i>sub city</i> every month from the Governor.	217	Nakata är fattig och får varje månad <i>bidrag</i> från guvernören.
280	402	ひょっとしてそれはいけないこ	251	Was this the wrong thing to do?	217	Var det kanske fel att ta emot det?

		とだったでしょうか？				
281	403	そうでもありません	251	That's not true	217	Nejdå, det går ganska bra.
282	403	ナカタはそんなにたくさんのお金をつかいませんから。	251	because Nakata doesn't use much money.	217	Nakata har inte så stora omkostnader.
283	403	でもホジョのほかに、ナカタはいなくなった近所の猫さんを探して、そのお礼のお金をいただいております。	251	Besides the sub city, I get money by helping people find their lost cats.	217	Men förutom <i>bidråget</i> letade Nakata till nyligen efter bortsprungna katter och fick pengar som tack.
284	403	実を申しますと、ナカタは実は猫さんと話ができるのです。	251	Actually, I'm able to talk with cats,	217	Faktum är att Nakata kan tala med katter.
285	403	猫さんの言葉がナカタにはわかるのです。	251	I can understand what they say.	217	Nakata förstår vad dom säger.
286	403	ですから行方のわからなくなった猫さんをずいぶん探し当てることができました。	251	That helps me locate the missing ones.	217	Så därför lyckades jag hitta många av dom katter som hade försvunnit hemifrån.
287	403	でも少し前から急に、ナカタは猫さんと話をすることができなくなってしまいました。	251	But not long ago I found out I couldn't talk with cats anymore.	217	Men för en tid sen upptäckte Nakata plötsligt en dag att han inte längre kunde tala med katter.
288	403	どうしてでしょう？	251	I wonder why.	217	Vad kan det bero på?
289	404	はい	251	Yes	217	Ja.

290	404	ナカタには右と左の区別だけはなんとかわかります。	252	The difference between right and left Nakata understands.	218	Nakata kan bara skilja hjälpligt mellan höger och vänster.
291	404	つまり、こっちが右で、こっちが左です。	252	This is right, and this is left.	218	Det vill säga, det här är vänster och det där är höger.
292	404	違いますでしょうか	252	Correct?	218	Det stämmer väl?
293	404	ありがとうございます	252	Much obliged, then.	218	Då ber jag att få tacka så mycket.
294	404	それではありがたくご馳走になります。	252	Thank you for such a treat,	-	<b>Omitted</b>
295	406	血が出ています。	253	Blood's coming out,	219	Han blöder ju.
296	406	それでは死んでしまいます。	253	He might die.	219	Om ni fortsätter kommer han att dö.
297	407	わけもなく人を殺すのはいけません	253	You can't kill someone for no reason,	219	Man får inte döda folk utan orsak.
298	409	お巡りさんと呼ばないと、しんでしまうかもしれません。	255	You'd better call the police, or else he might die,	220	Om ni inte kallar på polis kanske han dör.
299	411	いいえ、覚えているかぎり、ナカタにはそういうことはありません。	256	No, as far as Nakata can remember, I don't think so,	221	Nej, Nakata har så vitt han kan minnas inte råkat ut för något sånt.
300	412	はい、たしかに	256	Yes, it certainly is	222	Ja, verkligen.
301	412	ナカタも昔、山梨にいたことがあります。	257	A long time ago I lived in Yamanashi. During the war.	222	Nakata har också varit i Yamanashi för länge sen. Under kriget.