[研究論文]

Who Has the Last Word: Application of Editorial Policies in the Japanese Translations of Diana Wynne Jones's *Moving Castle* Series

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Introduction

When a translation enters the target culture, it is usually seen as the result of a rather straightforward process: the publisher discovers the source text (ST), decides whether it is worthy enough to be introduced to the readers, then hires a translator for the translation, and finally the edited target text (TT) is successfully published. However, as this paper will demonstrate, in reality this multistage process is more complicated and often involves far more than the three salient participants (the author, the translator and the publisher). Moreover, participants' roles sometimes overlap: it could be difficult, for example, to distinguish where the translator's functions stop and the editor's or publisher's begin. In addition, the TT's final shape might significantly differ from the original ST.

Translated literature in Japan has its own voluminous niche in the book market, one annually replenished with new works of different genres and forms. As we shall see in this paper, some translations become so popular that publishing companies issue new editions to sustain the interest of the target culture's readership. However, the republishing process is, again, non-linear: an "old" text does not simply obtain a new cover and different font, it undergoes several procedures necessary to revisit the marketplace. What most readers never notice is that because of the constantly changing nature of the target language two editions of one book (and even two reprints of the same edition) in the target language (TL) can also differ.

The case study outlined below raises the following questions: What is the role of the translator—who does the lion's share of the work—in this process? How much influence does the editor have when re-working the translation? How do editorial policies influence the process of translation? These questions should be addressed to expand the study of English-Japanese (EJ) translated literature.

This paper will focus on children's literature in Japanese translation, but the results of my analysis can be applied to similar studies within related sub-genres. In this study, I shall briefly highlight the modern tendencies in EJ translations of children's literature and identify central Japanese editorial policies and their origins and how they are applied to the translation of children's literature.

I use three literary works of the famous British writer Diana Wynne Jones to illustrate the above issues. The fantasy novel *Howl's Moving Castle* (1986) was first translated into Japanese by Nishimura Junko in 1997. In 2013, almost ten years after the world-wide success of Miyazaki Hayao's anime adaptation, the novel was given a "second life": Nishimura's translation was republished by the same publishing company that worked on the first edition.

Jones' second and third novels of the *Moving Castle* series (*Castle in the Air* (1990) and *House of Many Ways* (2008)) were translated by Nishimura Junko in 1997 and Ichida Izumi in 2013, respectively, and then re-entered the book market in 2013 and 2016. Apart from their different sizes and covers, the new editions show textual changes on paradigmatic and syntagmatic levels; they are not the same books nor exactly the same translations. I believe this trilogy can serve as an instructive example of the application of Japanese editorial policies to translated literature.

After a discussion of the features of book publishing in Japan in general and children's literature in particular, germane aspects of the Japanese translation of Jones's the *Moving Castle* series are presented. This is followed by a comparative analysis of two Japanese editions[1] of each novel from the trilogy (*Howl's Moving Castle*, *Castle in the Air*, and *House of Many Ways*) with a further categorization of inferred editorial policies. The final part of the study includes tentative research results, conclusions, and possible areas for further research.

Publishing domains in Japan

Despite the rather disheartening statistics showing a steady decline in the publishing industry after its apogee in 1996, the book business in Japan nevertheless tries to keep afloat: books appear not only in giant bookstores like Tsutaya, Maruzen, Junkudo or Kinokuniya but also in co-op stores, convenience stores, newsstands at stations and kiosks; they are also delivered via mail-order companies or downloaded as e-books (Hata, 2015, pp. 41-44).

Presently there are more than three thousand publishing companies in Japan, ranging from huge mastodon-like enterprises to modest-earning small- and medium-sized companies. According to 2019's ranking by Kinokuniya, the top-five Japanese publishing houses are Kodansha, Kadokawa, Shueisha, Shogakukan, and Gakken Plus, which has been the case for some years (Shinbunka, 2020). In the Japanese book business, they are as influential as, for instance, the US's "Big Five" publishers—Penguin Random House, HarperCollins, Simon & Schuster, Hachette Book Group, and Macmillan (Shatzkin & Riger, 2019, p. 7).

Not only do publishing companies employ numerous ways to push their products in the market, the variety of printed and digital texts is also impressive: from ponderous dictionaries and folios to popular mass-market paperbacks to a variety of magazines and comic books (*manga*). However, despite the apparent diversity, the number of foreign works of literature introduced to the Japanese book market is relatively small. According to Birtle (2012),

> [e]ach publishing market has an effective limit on the number of foreign-language books translated and sold in print domestically. In Japan, the figure is

[1] The hardcover (*tankōbon*) and the paperback (*bunkobon*); the Kindle version is based on the paperback edition.

> around 8% of annual book sales and although a *Harry Potter* level event may nudge the needle a little, this figure will never vary by more than a percent.
>
> (Birtle, 2012, n.p.)

However, even given the small number of foreign texts, an average reader would normally expect to see at least one or two bookshelves of translated literature in an average bookstore in Japan. Furthermore, for those who are interested in studying languages or improving their reading skills, some of the big Japanese bookshops even offer both fiction and non-fiction texts in the original languages (mainly Indo-European: English, French, Italian and German) (Kinokuniya Web Store).

According to the internet database "Global Language Network," Japan actively translates texts from various foreign languages (Western, Slavic and Asian), but a major proportion of translated works belongs to the English language (Yoshio, 2018, p. 42).

Given the limited number of foreign titles Japanese publishers can offer to the readership, the vexed question of what to translate acquires particular importance. According to Angles (2014), who examines the translation of Dr. Seuss's literary works into Japanese,

> [t]ranslators and publishing houses translate works that privilege values that the target culture sees as critical for their own domestic needs—or, to put it conversely, literature that fits into the needs and zeitgeist of the target culture is more likely to find its way into translation.
>
> (Angles, 2014, p. 172)

This universal scheme is not alien to the Japanese book market. However, it is important to add that Japanese publishers overall favor proven backlisted titles and tend to choose "old but gold" foreign literary texts, rarely risking to work with new authors (Birtle, 2012). This selectivity also applies to children's literature, including the fantasy genre, which, in contrast with the West, long received scant attention among Japanese readers.

Having briefly outlined the main aspects of Japanese publishing domains, I will now move on to an overview of the children's and young adults' book business in Japan.

Children's and Young Adults (YA) publishing in Japan

In order to talk about children's literature, it is important to understand its specificities and what position it occupies in the global publishing market. As Paul (2011) describes it in *The Children's Book Business*,

> [t]he book business, marked or unmarked as being "for" children, has always depended on publishers making assumptions about what will sell and what

> won't. Because the target (child) reader is not the target (adult) purchaser, the publisher of books for children is always second guessing the particular social construction of children (and childhood) at any given moment.
>
> (Paul, 2011, p. 162)

Many publishing researchers claim that the children's book industry is usually segregated and treated differently from book publishing for adults, as if "they really are different businesses" (Shatzkin & Riger, 2019, p. 106). That is mainly because the targeted audiences are different for each category, even though the target purchaser (adult) generally remains the same.

Although Japan's book market is in decline, the "children's book segment is the only bright spot, with sales trending upward in recent years" (Tan, 2018, n.p.). The steadiness of this niche can be explained by the fact that "the target audience rotates constantly. Today's children grow out of a group of titles only to be replaced by a new target audience in subsequent years" (Shatzkin & Riger, 2019, p. 107). However, in Japan, the situation is complicated by its low and falling birth rate, which in the future may have a negative impact on publishers of children's literature. Nevertheless, those works of both Japanese and foreign authors proven by generations of readers become *rongu seraa* (lit. longtime best sellers) and remain on bookshelves for many years (Birtle, 2012).

The official webpages of Japanese publishing companies present categories such as *jidō-sho*, *kodomo*, and *kidzu* (children's books) that encompass picture books for infants, chapter books for "middle grade" readers, manga, and "light novels" for teens. Books for young adults (like the *Harry Potter* or *Twilight* series), however, do not yet clearly stand out in a separate category within the Japanese book market, usually fitting as they do into both "children's literature" and "general literature" sections.

There are 42 companies listed as members of the Japanese Association of Children's Book Publishers, many of them specializing solely in children's and YA literature; their assortment almost always includes literary texts translated from foreign languages, one of the most popular genres being fantasy.

As mentioned before, fantasy is not a dominant genre in Japan; the majority of fantasy novels found in bookstores belong to foreign authors (although Japanese fantasy writers like Nahoko Uehashi, Noriko Ogiwara, and Eiko Kadono have also become famous overseas and their works are long-run bestsellers). A top-ten list of "Fantasy Novels Worth Rereading" suggested by the Nikkei Keizai Shimbun in 2012 includes seven texts of foreigner authorship, five of them translated from English (*Nando mo yomikaeshitai*, Nikkei Keizai Shimbun, 2012).

Perhaps the need to expand the existing genre as well as the lack of original works impelled Japanese translators and publishing houses to actively "import" children's fantasy literature during the peak publishing period in the 1990s. Such literary giants as J. R. R. Tolkien, E. Nesbit, C. S. Lewis, J. K. Rowling, and others found their place in the Japanese book market,

and their works remain popular across a wide age range of Japanese readers (*Shinu made ni zettai ni yomubeki!*, 2017).

One of the most actively translated authors is British fantasist Diana Wynne Jones, whose novel *Howl's Moving Castle* (1986) inspired the creation of the world-famous Studio Ghibli animated film of the same name. Jones's works reached the Japanese readership mostly via publishing company Tokuma Shoten and are continually reprinted due to their popularity among children and adults. Before examining Jones's *Moving Castle* series in Japanese translation, I will briefly profile the Tokuma Shoten publishing company and how Diana Wynne Jones's novels entered the Japanese book market.

Diana Wynne Jones's novels in Japan

Kaiseisha published the first translation of a Diana Wynne Jones fantasy novel, *Charmed Life* (1977), in 1984 (*Diana Wynne Jones hōyaku sakuhin risuto*, n.d.). It was the introductory book in the series *The World of Chrestomanci*. Eight years later *The Wild Robert* (1989) was delivered to Japanese readers by Holp Shuppan Publishing. *The Time of the Ghost* (1981) and *Fire and Hemlock* (1984) came next and were published under the imprint of Tokyo Sogensha in 1993 and 1994. Finally, in 1997 Tokuma Shoten, another publisher that actively works with children's literature, presented two hardcover books from the *Moving Castle* series (*Howl's Moving Castle* (1986) and *Castle in the Air* (1990)). In all probability, this was a decisive moment for Jones's future publications in Japan.

Founded in 1954, Tokuma Shoten's primary focus is the "entertainment field" and its products include music, video games, movies, animated films, magazines, manga, and literary works (Tokuma Shoten Official Website). Its official website presents a large assortment of translated books for children and young adults. This company does not rank high on the list of successful Japanese publishers (judging by the latest available sales rankings (Shinbunka, 2020)). However, Tokuma Shoten's release of a Japanese translation of *Howl's Moving Castle* (*Mahōtsukai Hauru to hi no akuma*, 1997) led to its famous animated incarnation by renowned director Miyazaki Hayao.

Tokuma Shoten serves as a bright example of how publishing companies in Japan do not limit themselves to their ostensible purpose, the production of books, and are enthusiastic about exploring other fields, investing their resources in them. The fact is that Studio Ghibli used to be a subsidiary brand of Tokuma Shoten before it became an independent company in 2005, and the publishing house greatly aided its promotion and development (Rendell & Denison, 2018; *Top Bookstore*, Nikkei Asia, 2017). It is only natural to assume that Academy Award winner Miyazaki Hayao chose as his subject the fantasy novel of the famous foreign author that at the same time was actively promoted by the publishing house to which he belonged. The Japanese translation of *Howl's Moving Castle*, therefore, served as a bridge between the original fantasy novel and its anime adaptation.

The worldwide success of the Studio Ghibli's *Howl's Moving Castle* (*Hauru no ugoku shiro*, 2004) propelled the sales of the original novel and drew the attention of Japanese readers to the British author Diana Wynne Jones. Her books gained even greater popularity in Japan: between 2001 and 2017, nearly 50 of her titles were translated, published, and re-printed by Tokuma Shoten, Tokyo Sogensha, Holp Shuppan, Toyo Shorin, PHP Institute, Hayakawa Publishing, and Shogakukan (*Diana Wynne Jones hōyaku sakuhin risuto*, n.d.). It was the right time for publishers to use a well-known author as the impetus for importing a cohort of new literary texts, thereby fostering EJ translation of children's and young adults' literature.

Interestingly, at the same time as this paper was being written, another anime adaptation of Diana Wynne Jones's novel was undergoing final preparations to be premiered in December 2020 on co-producer NHK's television platform. This time it is Miyazaki Goro, the elder son of Miyazaki Hayao, who used Jones's novel *Earwig and the Witch* (2011) as the inspiration for a new 3D CG animated movie (*Āya to majo*, 2020). The Japanese translation was published by Tokuma Shoten in 2012; currently, it is number one on the official website's recommendation list (Tokuma Shoten Official Website). Once again, we can see the translation as a connection between the publisher and the animation studio. If Miyazaki Goro's latest film succeeds, Japan may have another wave of "fantasy mania," which may also result in the active translation into Japanese of Jones's other works.

As mentioned at the outset, the process of translating and publishing a foreign text is complex and depends on various circumstances that sometimes go beyond the sphere of literature. In the case of Tokuma Shoten, Japanese translations of Jones's books in Japan have become part of a certain ecosystem with its own rules and regulations. In this system, the translator plays one of the major roles in connecting the author with the target audience. However, this process is, to a large extent, influenced by the demands of the publishing house, which in turn takes into account the situation in the animation industry.

In the case of the *Moving Castle* series, translators' and/or editors' work did not finish once their translations were accomplished. To sustain the popularity of the fantasy novels about the Wizard Howl and his friends, Tokuma Shoten issued new editions that have different formats, designs, and, partly, re-worked contents, as will be explained in the following section.

(Re)publishing, (re)printing and (re)editing of the *Moving Castle* series in Japan

The first Japanese editions of *Howl's Moving Castle* (*Mahōtsukai Hauru to hi no akuma*, 1997), *Castle in the Air* (*Abudara to soratobu jūtan*, 1997) and *House of Many Ways* (*Chāmein to mahō no ie*, 2013) were published by Tokuma Shoten as *tankōbon* hardcovers. *Tankōbon* (lit. "independently appearing book") is a popular book-publishing format in Japan; it is a separate (out-of-series) book that usually comes with a hard cover and has a B6 (128×182mm) trim size. Although Jones's three books about magical castles are part of one series, they also function as stand-alone novels and can be read separately, justifying the choice of *tankōbon* format in this

case. Moreover, scrutiny of the Tokuma Shoten webpage suggests that B6 trim size is a standard publishing format applied to translated children's and young adults' literature.

It is also worth noting that novels from the *Moving Castle* series were the only books of Diana Wynne Jones marketed by Tokuma Shoten as Books for Teenagers (BFT), while the rest of her works, including the novels from *The World of Chrestomanci* and stand-alone pieces such as *Black Maria (Maraia obasan*, 2003), *The Merlin Conspiracy* (*Hana no mahō, shiro no doragon*, 2003), *The Game* (*Gin no rasen o tadoreba*, 2010), *Earwig and the Witch (Āya to majo*, 2011), and *The Islands of Chaldea* (*Kenjo hikīru mahō no tabi wa*, 2016)[2] were categorized as Books For Children (BFC). Moreover, within the BFC category, novels are divided into even smaller sub-categories: "Elementary school lower and middle grades," "Elementary school middle and upper grades," and "Elementary school upper grades."

Such precision likely helps facilitate adults' purchase of a book for their children (again, it is usually parents who are target purchasers in the eyes of the publishing company). Moreover, Japanese orthography means that books for children are usually sorted according to the number of characters they contain (since children learn them sequentially at school) and determines the absence or presence of *furigana* that serves to facilitate the reading (Gottlieb, 1995).

However, strict regimentation of such content seems redundant, since Jones's literary works quite often ignore age and genre boundaries. According to Rosenberg (2002),

> [d]etermining the boundaries between literature for children, young adults, and adults, while sometimes easily done on the basis of language, amount of detail, or subject, can sometimes be difficult, particularly when dealing with speculative fiction, which is notorious for ignoring audience boundaries. Not only does the form lend itself to multiple audiences because of its tendency to blend the expression of profound ideas with strong and entertaining storytelling, but speculative fiction readers tend to take good books where they can find them, whether in the adult section of the library or bookstore or the children's section. Jones's work embodies these boundary-ignoring tendencies.
>
> (Rosenberg, 2002, pp. 6-7)

In one interview, Jones was asked about her point of view on this question. If earlier the writer was skeptical about there being demarcations of any kind, then over time the issue began to occupy her less and less, as seen in the following quote from that interview.

> When the same book got marketed in America as a children's book and in Britain as a book for adults, I began to feel that perhaps I was worrying about

[2] Only those Diana Wynne Jones's literary texts that are analyzed in this paper (the *Moving Castle* trilogy) are included in the Reference list.

> nothing. It struck me that people who were going to read my books would read them anyway.
>
> (Diana Wynne Jones, quoted in Butler, 2002, pp. 167-168)

Another interesting detail that reveals something about publishing principles in Japan is how Tokuma Shoten handles the novels' titles. We can assume that the translators (or, what is even more likely, editors, since the latter often assign titles) had their own idea of what a fantasy-novel title should sound like since all the Japanese translations were given new names that differ from the originals. *Howl's Moving Castle* was transformed into *Mahōtsukai Hauru to hi no akuma* (lit. "Magician Howl and the Fire Demon"), *Castle in the Air* was renamed *Abudara to soratobu jūtan* (lit. "Abdullah and the Flying Carpet") and *House of Many Ways* became *Chāmein to mahō no ie* (lit. "Charmain and the Magical House"). Perhaps the publishing house's pragmatic necessity to make the imported literary texts as alluring as possible to potential readers influenced the translation of the STs' titles: the fantastical elements (fire demon, flying carpet, magical house) are emphasized, and the focus shifts from locations to main characters. Faithfulness to the ST, in this case, is barely taken into account.

In addition to the main title, Tokuma Shoten provided all the books with a unifying subtitle— "Howl's Moving Castle" (*Hauru no ugoku shiro*) and a sequential number that shows the order of the novels in the series. By doing so the publisher emphasizes the connection between the books, encouraging the readers to purchase all the books as a set. The subtitle, however, has changed since the Ghibli animation was released in 2004. The very first copies (*shohan hakkō*, lit. "first edition issue") of the Japanese *Howl's Moving Castle* and *Castle in the Air* were united by a subtitle that can be translated as "Flying Castle" or "Castle in the Air" (*kūchū no shiro*), which was later changed to match the title of Miyazaki's anime adaptation. Translator Nishimura Junko, who worked on the first two parts of the trilogy, confirms this in her commentary:

> As many of you may have already noticed, the new Studio Ghibli animated movie directed by Miyazaki Hayao is based on this [*Howl's Moving Castle*] novel. The release is scheduled for the fall of 2004. When *Howl's Moving Castle* and its sequel *Abdullah and the Flying Carpet* (original title *Castle in the Air*) were first published in Japan, the series name was "Castle in the Air." However, once the new movie title was decided, the series name also changed to "Howl's Moving Castle."
>
> (Nishimura, 2004, p. 306, author's translation from the Japanese)

This is another example of the non-linear publishing process in Japan; new iterations are potentially subject to change on different, almost microscopic, levels, and only a trained eye

might catch the difference between two seemingly identical print runs of the same edition. However, the situation becomes even more intricate once the text is republished for the mass market.

After the *tankōbon* has been out for some time, Japanese publishers often release the same literary work in a different format—*bunkobon* (lit. "library book"). This small-format (usually A6-sized) paperback book is more affordable than the regular hard-cover; it can be compared to the mass-market paperback common in the West.

In 2013, ten years after the Ghibli anime adaptation's big success that was followed by multiple reprintings of the *tankōbon* edition, Tokuma Shoten decided to revive the public's interest (and thus improve sales) by restarting the *Moving Castle* trilogy[3] in a new, *bunkobon*, format. The new editions have different design and covers, although the illustrations were made by the same artist who designed the covers of the first editions—Miho Satake.[4] Unlike their predecessors, the new *bunkobon* novels do not have BFT identifiers and therefore move closer to the "general books" category.

Finally, based on the second *bunkobon* editions, Tokuma Shoten turned Jones's novels into e-books and made them available in Amazon's Kindle Store in 2017. The *Moving Castle* trilogy, therefore, went through all the major stages of the publishing process in Japan, with digitization being the last step.

The publishing house allowed readers to choose the most comfortable reading format among a range of options. But does someone who chooses the *tankōbon* version read the very same text as one who prefers the *bunkobon* paperback? At first glance, it seems that the difference between the editions lies only in design, dimensions, and price, while the content remains intact. However, an attentive reader scrutinizing the book from cover to cover may notice in the *bunkobon* edition of *Howl's Moving Castle* a small note at the end of the book, right before the copyright information: "This edition is an updated version of the *tankōbon* published by Tokuma Shoten in May 1997 with some minor revisions" (p. 414, author's translation from the Japanese). A similar note can be found in the other two novels of the series printed as *bunkobon*. Strictly speaking, this is not an extraordinary thing in the Japanese publishing business: if there are any typographical errors and/or kanji omissions in the *tankōbon* edition, they are corrected in the *bunkobon* version (which is why e-books are based on the later, more "correct" publications) (*Bunko tte nani?*, 2018). However, the reader is not informed about what editorial policies were applied, what exactly was changed (and by whom: translator or editor), or what kind of corrections were made. It is improbable that a child or even an adult reader would even

[3] The first two books (*Howl's Moving Castle* and *Castle in the Air*) were published in Japan in 1997 and the last part (*House of Many Ways*) was translated only in 2013, therefore there is a time gap between the novels.

[4] Satake is also famous for illustrating some of the books from the fantasy series *Kiki's Delivery Service* (*Majo no takkyūbin*). In 1989 Studio Ghibli made an anime adaptation based on these novels (Kadono Eiko Office).

notice this remark. Nonetheless, from the point of view of translation studies, it is a telling detail that bespeaks ongoing editorial intervention.

In the next section I will attempt to show what is meant by "minor revisions," comparing three editions (*tankōbon*, *bunkobon* and, partially, Kindle) of each novel from the *Moving Castle* series and highlighting their differences.

Editorial policies applied to the translation of the *Moving Castle* series

1. The use of paratexts

A peculiarity of Japanese publishers is their tendency to provide as much additional information about the literary text as the publication format allows. Not only children's literature, but also many novels, translated or originally authored, are often supplemented with such paratexts as a foreword, an afterword, an excerpt from a related article published in a newspaper, and an author's or translator's comment.

My analysis of the Japanese editions of *Howl's Moving Castle* (hereafter *HMC*), *Castle in the Air* (hereafter *CIA*), and *House of Many Ways* (hereafter *HMW*) showed that Tokuma Shoten also tends to frame the main text with different paratexts—*Author's Message to Readers* (*Dokusha no minasan e*), *Translator's Afterword* (*Yakusha atogaki*), and *Commentary* (*Kaisetsu*) by the translator, another acclaimed writer or even a bookstore clerk. One might assume that once the novel is republished in a new format, the paratexts attached to it along with the main text remain unchanged. However, the example of the *Moving Castle* series shows that paratexts are not fixed and can be rewritten, reorganized, replaced or even removed depending on the time of publication and events in the publishing world. The following table summarizes all paratexts inserted by Tokuma Shoten into the trilogy.

Table I: Paratexts of the Japanese editions of the *Moving Castle* series

HMC tankōbon 1997	*HMC bunkobon* 2013	*HMC* Kindle 2017
Nihon no dokusha no minasan e Diana Wynne Jones	***Nihon no dokusha no minasan e*** Diana Wynne Jones	***Nihon no dokusha no minasan e*** Diana Wynne Jones
Yakusha atogaki* Nishimura Junko (translator) *Rewritten in 2004 when Studio Ghibli released the anime-adaptation.	***Kaisetsu*** Ogiwara Noriko (fantasy writer)	***Kaisetsu*** Ogiwara Noriko (fantasy writer)
***CIA tankōbon* 1997**	***CIA bunkobon* 2013**	***CIA* Kindle 2017**
Nihon no dokusha no minasan e Diana Wynne Jones	***Nihon no dokusha no minasan e*** Diana Wynne Jones	***Nihon no dokusha no minasan e*** Diana Wynne Jones
Yakusha atogaki Nishimura Junko (translator)	***Kaisetsu**** Nishimura Junko (translator) *Reworked *Yakusha atogaki* from 1997.	***Kaisetsu**** Nishimura Junko (translator) *Reworked *Yakusha atogaki* from 1997.
***HMW tankōbon* 2013**	***HMW bunkobon* 2016**	***HMW* Kindle 2017**
Dokusha no minasan e Diana Wynne Jones	***Dokusha no minasan e*** Diana Wynne Jones	***Dokusha no minasan e*** Diana Wynne Jones
Yakusha atogaki Ichida Izumi (translator)	***Kaisetsu*** Yoneya Kaoru (bookstore clerk)	——

Several conclusions can be derived from this table. Firstly, all Japanese TTs have a "message to (Japanese) readers" from Jones that differs from novel to novel. A probable inference is that in Japan books with author's messages are seen as attracting a bigger audience, and therefore Tokuma Shoten asked the writer to dedicate some words to the Japanese readers.

Secondly, all first (*tankōbon*) editions have a "translator's afterword" where Nishimura Junko (translator of the first two novels) or Ichida Izumi (translator of the third novel) give their opinions about the books, explain interesting details, and sometimes comment on translation problems they encountered. However, instead of a "translator's afterword," second (*bunkobon*) editions feature "commentaries' by either the translators themselves or by another authoritative person (however, the *bunkobon* edition of *House of Many Ways* is quite unusual in this sense since the commentary is written by an "ordinary" bookstore clerk). The difference between the "afterword" and the "commentary" is unclear: if we compare the *Castle in the Air* versions from 1997 and 2013, we will see that the "commentary" is a slightly rewritten "afterword" from the first edition, yet the roles of such texts are not exactly the same.

Lastly, some but not all of the Kindle versions, which are based on the latest editions, also include messages from the author and commentaries. The digitized version of *House of Many Ways* does not have an afterword or a comment, only the author's message, which is placed at the end of the novel.

Tokuma Shoten cleverly furnish each book of the *Moving Castle* series with different kinds of secondary texts to create a fulfilling experience for the readers. At the same time, the editors manipulate the paratexts by replacing outdated ones with new material. This does not directly influence the quality of the translation itself, but since it changes the book's overall impression in thereby becoming a shared property of the author, translator, editor, and anyone who commented on it, we can say that the TT as a whole has changed significantly.

2. Change in application of *kana*, *furigana*, *okurigana* and punctuation marks in the later Japanese editions of *HMC*, *CIA* and *HMW*

What immediately catches the eye if two editions of one novel from the series are placed next to each other is the difference in the amount of *furigana* used. *Furigana* is an aid for reading, quite commonly encountered in Japanese children's literature. Its phonetic characters in either *hiragana* or *katakana* show the reading of Chinese characters or provide an additional meaning to the word. The Japanese translations of the *Moving Castle* series contain numerous *kanji*, but since the books were aimed at children and teenagers, Tokuma Shoten supplied them with *furigana* to facilitate reading. However, the *tankōbon* and *bunkobon* editions have a different number of words with *furigana* readings attached. The following table serves to illustrate the phenomenon (the Kindle version is not included since it duplicates the TT2):

Table II: Application of *furigana* in the first and second editions of *Howl's Moving Castle*

ST (1986)	TT1 (1997)	TT2 (2013)
Behind him Sophie had glimpses of a coach waiting in a street full of sumptuous houses covered with painted carvings, and towers and spires and domes beyond that, of a splendor she had barely before imagined.	男のうしろには馬車が控(ひかえ)ています。そのうしろには、極彩色(ごくさいしき)の彫像(ちょうぞう)のある壮麗(そうれい)な家並や、丸い塔や尖塔(せんとう)、円屋根(まるやね)がちらと見えます。想像したこともなかったほどの豪華(ごうか)さです。	男のうしろには馬車が控えています。そのうしろには、極彩色(ごくさいしき)の彫像のある壮麗な家並や、丸い塔や尖塔、円屋根がちらと見えます。想像したこともなかったほどの豪華さです。

The example shows that the *tankōbon* edition of *HMC* has visibly more glosses than its second *bunkobon* version. The editor (rather than the translator?) retained only one word with *furigana* that he/she thought could possibly cause difficulties in reading. Furthermore, quantitative analysis shows a large difference in the application of ruby characters (another term for *furigana*) across the two editions. (For example, Chapter 9 contains approximately 200 words with *furigana* in *HMC* 1997, while in *HMC* 2013 there are only 22.)

The same tendency can be seen in the two Japanese editions of *Castle in the Air*:

Table III: Application of *furigana* in the first and second editions of *Castle in the Air*

ST (1990)	TT1 (1997)	TT2 (2013)
After the usual opening courtesies, in which Abdullah called the artist prince of the pencil and enchanter with chalks and the artist retorted by calling Abdullah cream of customers and duke of discernment, Abdullah said, [...].	お決まりの長々とした挨拶のあと――アブダラは画家に、「鉛筆の王子にして白墨の魔術師」と呼びかけ、相手は「最上の顧客にして明敏なる鑑定家殿」と呼び返したのですが――アブダラはこう言いました。	お決まりの長々とした挨拶のあと――アブダラは画家に、「鉛筆の王子にして白墨の魔術師」と呼びかけ、相手は「最上の顧客にして明敏なる鑑定家殿」と呼び返したのですが――アブダラはこう言いました。

Here as well we can see the systematic reduction of *furigana* and raised difficulty level of a text that is now aimed at "general readers."

These changes can be interpreted in several ways. Firstly, the small physical size of the *bunkobon* may impose a limit on the number of annotative glosses allowed per page: if *tankōbon* is relatively flexible in this sense and can fit a large number of glossed characters, the compact *bunkobon* version needs to avoid an abundance of *furigana* so the text remains readable in a smaller font size. Secondly, paperbacks in Japan are usually marketed as "general literature" that does not require excessive usage of *furigana*; this explains the aforementioned apparent change in the reading audience to include not only children and young people but also adults. Thirdly, throughout history, the Japanese language and, particularly, its script has undergone numerous changes, and the attitude towards *furigana* has always been uncertain. In prewar times, it was frequently used in media and publishing; during the war it was almost abolished; and later on was alternately included in and excluded from Japanese publications (Gottlieb, 1995). It is quite possible that the change in application of *furigana* in the later editions of the *Moving Castl*e series was also due to a new language policy (either in-house or industry-wide) instituted between 1997 and 2013.

Lastly, the book's digital conversion possibly influenced Tokuma Shoten's decision to reduce the amount of *furigana*, since Kindle allows the reader to check the reading of a *kanji* by tapping on it. All these elements could figure in a specific editorial policy that resulted in the detailed revision of the application of *furigana*.

The fact that in this case we are dealing with some sort of strictly applied editorial policy, and not just some embellishing through "minor revisions," is confirmed by an analysis of the last book in the *Moving Castles* series. *House of Many Ways*' first *tankōbon* edition came to be only in 2013, when the first two books were already republished as paperback *bunkobon*s. Textual analysis reveals that the *tankōbon* version has comparatively fewer characters with

furigana than the first two novels from the series, and in the second edition the glosses are hardly ever present and can be found only when a rather difficult or unusual *kanji* is used.

Table IV: Application of *furigana* in the first and second editions of *House of Many Ways*

ST (2013)	TT1 (2013)	TT2 (2016)
She rushed to the small door beyond the fireplace and dragged it open. All Great-Uncle William's doors seemed to need the strength of ten men to open, she thought angrily. She could almost feel the weight of magic holding them shut. She found herself looking into a small pantry.	チャーメインは暖炉のむこう側にあった小さなドアに駆け寄り、手前へ引いてあけました。この家のドアはどれも、あけるのに十人分の力がいるみたい、といらいらしながら考えます。魔法で、ドアがあかないようにしてあるんじゃないかな……ドアのむこうは、小さな食品貯蔵庫でした。	チャーメインは暖炉のむこう側にあった小さなドアに駆け寄り、手前へ引いてあけました。この家のドアはどれも、あけるのに十人分の力がいるみたい、といらいらしながら考えます。魔法で、ドアがあかないようにしてあるんじゃないかな……ドアのむこうは、小さな食品貯蔵庫でした。

One can speculate that this near-total removal of *furigana* is due to the fact that Ichida Izumi made her translation of *House of Many Ways* according to some existing "standards," probably established by Tokuma Shoten somewhere around when the first two novels were re-edited, and therefore the *tankōbon* edition needed fewer revisions when transformed into the *bunkobon*. If this is the case, it demonstrates the direct impact of editorial policy on the translation process, whether it was the translator herself who made the changes, or the editor.

Another way Tokuma Shoten "upgraded" the second editions of the *Moving Castle* series was by using more *hiragana* instead of *kanji* characters. Consider the following example:

Example I: Substitution of *kanji*-written words with *hiragana* in *Howl's Moving Castle*
HMC TT1: 誰もが心底怯えました。一人で外出する者は減り、とくに夜間は人どおりが絶えました。
HMC TT2: 誰もが心底おびえました。一人で外出する者はへり、とくに夜間は人どおりが絶えました。

This conversion allows the editor/publisher to avoid the frequent use of *furigana* in paperbacks, and on the other hand maintains the level of difficulty by reducing the number of words written in *kanji* so the text remains easy to read. In some cases, one character from the two-kanji compound word will be rewritten in *hiragana* to disambiguate the reading (for example the noun "見込み" ("expectation") is transformed into "見こみ").

Less intuitively, onomatopoeic words (*gitaigo* and *giongo*), which are common in literature for children and young adults, originally written in *katakana*, were also changed into *hiragana* in later editions of both in *Howl's Moving Castle* and *Castle in the Air*, as shown in Example II below.

Example II: Substitution of *katakana* onomatopoeia with *hiragana* in *Howl's Moving Castle*

HMC TT1:「イヤッホー」マイケルはまた叫ぶと、つむじ風のようにソフィーを椅子に運び、ドスンと座らせました。ソフィーはハアハアと息をつきました。

HMC TT2:「イヤッホー」マイケルはまた叫ぶと、つむじ風のようにソフィーを椅子に運び、どすんと座らせました。ソフィーははあはあと息をつきました。

However, in both editions of *House of Many Ways* all onomatopoeic words are written in *hiragana*, which indirectly confirms my assumption that the last novel's translation followed some publishing-house prescriptions and, therefore, later underwent minimal changes compared to Nishimura's translations.

There is also a tendency, although less significant, to use more *okurigana* serving to inflect verbs and adjectives in *bunkobon* editions, perhaps imparting a softer impression, as seen in Example III below.

Example III: Application of *okurigana* in the *bunkobon* edition of *House of Many Ways*

HMC TT1: ソフィーも勢いよく立ちあがりましたが、その拍子に買物の包みが暖炉の前にとびちりました。

HMC TT2: ソフィーも勢いよく立ちあがりましたが、その拍子に買い物の包みが暖炉の前にとびちりました。

Lastly, the use of punctuation marks differs between *tankōbon* and *bunkobon* editions of the trilogy. Initial analysis shows that the paperback versions contain more commas, which logically divide sentences into parts, while in the original editions, the text quite often runs in a continuous stream, as illustrated in Example IV.

Example IV: Use of punctuation marks in *tankōbon* and *bunkobon* editions of *Castle in the Air*

CIA TT1: だってこいつはジャマールのことが頭から離れないとでもいうように、たびたびあいつのことを持ちだしていたからな……。

CIA TT2: だってこいつは、ジャマールのことが頭から離れないとでもいうように、たびたびあいつのことを持ちだしていたからな……

Comma patterning in later versions may more closely follow English-language usage (demarcating the introduction of a sentence, clauses, prepositional phrases, etc.), although the characteristic Japanese use of the double ellipsis remains unchanged, albeit without terminal punctuation.

Having presented examples of "minor revisions" in the second editions of the *Moving Castle Series*, I would like to comment on one more modification that took place when the *tankōbon*s

were republished and which, in my opinion, best shows how different the two versions of the one novel are.

3. "Re-working" of the Japanese translation on syntagmatic and paradigmatic levels

When I first attempted a comparison of the *tankōbon* and *bunkobon* versions of *Howl's Moving Castle*, it struck me that parts of text in the second edition look different, even though both books were translated by the same person. After comparing the two editions sentence by sentence, I identified numerous changes on both paradigmatic (lexical) and syntagmatic (structural) levels. The small example below illustrates the phenomenon:

Table V: Changes in the later publication of *Howl's Moving Castle*

ST (1986)	TT1 (1997)	TT2 (2013)
She swept such quantities of dust and rubbish from Michael's room that she nearly swamped Calcifer trying to burn it all.	ソフィーがあまりに大量の埃(ほこり)とごみをマイケルの部屋から掃(は)きだして、全部燃(も)やそうとしたため、カルシファーの炎が消えそうになりました。	ソフィーがマイケルの部屋から掃きだした埃とごみの量ときたら！全部燃やすはめになって、カルシファーの炎があやうく消えそうになりました。

As can be seen from the table, not only does the use of the lexical units differ in the *bunkobon* edition, the sentence phrasing differs from the first (*tankōbon*) edition. It is as if the translation was conducted by two different people, when in fact it was not. Revisions of this kind appear throughout both of Nishimura's 1997 translations. The following excerpt is from *Castle in the Air*:

Table VI: Changes in the later publication of *Castle in the Air*

ST (1986)	TT1 (1997)	TT2 (2013)
"It flies," said the stranger. "It flies wherever the owner commands, O smallest of small minds."	「これは空を飛びます。持ち主が命じたところなら、どこへでも、おお、小心者(しょうしんもの)の中でもとびぬけて小心なお方」と、見知らぬ男が答えました。	「これは空を飛びます。持ち主が命じたところなら、どこへでも、おお、度量狭き者の中でもとりわけ狭量(きょうりょう)なお方」と、見知らぬ男が答えました。

Overall, across both novels, TT2 appears more faithful to the ST, with any mistranslations made in the first edition also being corrected.[5] Old-fashioned words are scrupulously replaced

[5] As stated earlier, the time gap between the republishing of *House of Many Ways* was smaller than in the case of the first two novels of the trilogy, perhaps explaining why there were no changes made on lexical or sentence levels. *Tankōbon* and *bunkobon* versions differ only in the quantity of *furigana* and *hiragana*-rewritten words (which is small).

with more common variations. (For instance, "厩," an outdated word for "stable," was substituted with a more well-known combination of two characters, "馬屋," in *HMC* 2013.)

It is difficult to say whether these changes were solely the work of the translator, seizing the chance to "improve" the translation, or whether the process was also influenced by the editor and/or publisher, and, if so, to what extent. One thing is certain: by choosing one text format over another, the reader unknowingly chooses only one variation of the TT.

To sum up, what Tokuma Shoten meant by "minor revisions" turned out to be the extensive re-working of the TT on levels both external (the appearance of the books, the format) and internal (the language itself). Individually, these changes may seem insignificant, but the difference can seem substantial when the editions of the same fantasy novel are juxtaposed.

Conclusion

The purpose of this paper was to demonstrate the complexity of the processes accompanying the publication of a foreign literary text in Japan. My analysis began with an overview of Japan's publishing environment and its characteristics, focusing on the children's and young adults' literature sections that include numerous titles translated from foreign languages. By adducing examples from the Japanese translation of Diana Wynne Jones's *Moving Castle* fantasy series, I attempted to show how the publishing realities in Japan influence the choice of the ST, what kind of editorial policies are applied to the TTs, their presumable motivations, and what effect they have on the translation itself.

The analysis suggests that the publishing house Tokuma Shoten developed certain rules for the translation of children's literature as well as for further reprints in new formats. It appears that the TTs of the *Moving Castle* series are continuously regulated and manipulated on different levels so as to retain their popularity among Japanese readers. All three fantasy novels have been fit into a specific publishing scheme (hardback *tankōbon*—paperback *bunkobon*—Kindle e-book) and marketed to attract different kinds of readership (*tankōbon* for juvenile readers, *bunkobon* and e-books for young people and adults). Jones's books in Japanese translation are also accompanied by different paratexts that enrich the reader's knowledge about the literary text (but also serve to promote Studio Ghibli's anime adaptation of the first novel *Howl's Moving Castle*). The comparative table suggests that Tokuma Shoten pays close attention to the relevance of certain paratexts (for example, translator's afterword and commentary) that constitute a form of discourse, and therefore modifies or replaces them, possibly depending on what is trending at the time of reprinting.

Moreover, the editorial policies exercise linguistic control over the translation by adding or reducing glosses (*furigana*) and *kana* suffixes (*okurigana*), converting *kanji* to *kana*, decreasing the use of *katakana*, and changing the punctuation of sentences. It is possible that the initiative for language changes in the second editions of the *Moving Castle* series arose not only from the publishing house itself but was partially imposed by an updated language policy

carried out in Japan within different domains, but this remains to be determined in future research.

Finally, multiple revisions were made to the first two novels of the series translated by Nishimura Junko. It remains unclear who has the last word in deciding which changes should be implemented: the translator, who created the TT and knows it better than anyone; the editor, who supervises the translator and sees the general picture of how the text should fit into the ambit of Japanese literature; or the publisher that chose the text in the first place.

As stated at the beginning of this paper, the process of importing the foreign literary text to another culture is never straightforward, and what we usually think of as a literary translation (a text rewritten by means of another language) *de facto* proves to be the result of the synergetic work of several people. The existence of several distinct versions of one translation (produced by the same publishing company) raises the question of what we mean by a "target text," and which version should count as "standard."

As this study concerned itself mainly with the exploration of editorial policies and their effect on the translation of three fantasy novels, I was not able to examine the Japanese language policy and Japanese script to the depth that I would like; nor could I provide a translation analysis detailed enough to elicit all the nuances of Tokuma Shoten's editorial policy. However, I intend to develop these themes in my future work, which, I believe, may aid the study of English-Japanese and Japanese-English translations.

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