

## 翻訳者コメンタリー:『白き獅子の継承者』

### Translator's Commentary: *Progeny: The Children of the White Lions*

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#### **Abstract**

This commentary was written as a part of the translation thesis which was submitted in partial satisfaction of the requirements for the degree of Master of Arts in Translation at the Monterey Institute of International Studies. This paper focuses on the choice of overall strategy and procedures adopted in translations of fantasy literature. It analyzes in particular translation procedures used for culture-specific items in J. R. R. Tolkien's *The Lord of the Rings* and J. K. Rowling's *Harry Potter* series by translators of various languages in order to examine options available for such items and their potential effects on target audiences. In addition, this paper highlights the characteristics of translation strategies employed by Japanese translators through comparison with translators of other languages including French and Chinese. Following this general discussion, the specific strategies and procedures are applied to the translation of the source text of the thesis.

#### **1. Introduction: Reasons for Selecting the Source Text**

This commentary begins with the introduction of the source text and the difficulties I faced while translating it. Next I discuss the theory and methodology of translation studies, which informed the translation strategy decisions I made for this project. Following this general discussion, the specific strategies and procedures are applied to the source text.

The source text for this translation project is *Progeny: The Children of the White Lion*, which is a fantasy novel written in 2010 by American author R.T. Kaelin. I found *Progeny* on Amazon.com in August 2011. Among the many popular fantasy books on Amazon.com at that time, I chose *Progeny* as the subject of my thesis because it preserves the tradition of “high fantasy”. High fantasy, which is also called epic fantasy, is a major subgenre of fantasy and includes masterpieces such as *The Chronicles of Narnia*, a series written by C. S. Lewis, and *The Lord of the Rings*, a series written by J.R.R. Tolkien. *Progeny* possesses major characteristics of high fantasy set forth by Attebery (1980); it takes place in an invented, magical world; the protagonists are ordinary children; it has an abundance of extraordinary secondary characters

such as elves, orcs, and halfmen; and the plot unfolds around the confrontation between good and evil gods. I believe *Progeny* is an appropriate sample of material with which to examine some of the difficulties typically experienced by translators of high fantasy, such as how to effectively translate objects and concepts that do not exist in reality and how to recreate the otherness of the invented world in the target language.

## 2. Difficulties in Translation

**Treatment of culture-specific items in fantasy literature.** Although several factors influenced my translation of *Progeny*, treatment of items or concepts in the source text that do not exist in the target culture was the major challenge I faced while translating *Progeny*. Scholars of translation studies have called such terms by a variety of names, such as cultural terms, cultural reference, culture-specific items, culture-bound items, culture-markers, and realia (e.g., Klingberg, 1986; Leppihalme, 2001; Davis, 2003). The scope of these terms varies depending on the scholars who use them, but there seems to be a broad consensus that they include material items (e.g., food, clothes, flora and fauna) as well as cultural notions and phenomenon (e.g., customs, institutions, proper names, weights and measures).

Some scholars distinguish fictional cultural elements from real ones in the source text. For example, Loponen (2009) proposed the term “irrealia” as opposed to realia, and used it to refer to invented items presented as real in the fictional world but do not exist in the real world. However, she points out that irrealia presents translation problems similar to those related to realia because of the factual non-existence of the referred objects and ideas (Loponen, 2009). She emphasized the importance of rigorous cultural adaptation effort with irrealia, because “in fictional contexts, irrealia can be seen as the cultural anchors of the fictional culture, creating implicit and explicit references that can define the fictional culture on multiple simultaneous levels” (Loponen, 2009, p.5). Other scholars do not make a distinction between real and fictional items in their discussion of cultural references as long as those items exist in the source text but are unknown to the target readers (e.g., Klingberg, 1986; Franco, 1996; Davis, 2003). For example, Franco’s definition of culture-specific items is very broad and does not limit its scope to real items:

Those textuary actualized items whose function and connotations in a source text involve a translation problem in their transference to a target text, whenever this problem is a product of the nonexistence of the referred item or of its different intertextual status in the cultural system of the readers of the target text (Franco, 1996, p. 57).

In this paper, I will use the term “culture-specific items” (henceforth CSIs) to refer to both real and fictional culture-bound items, because they both require cultural adaptation efforts due to their non-existence in the target culture.

As Franco (1996) points out, a CSI does not exist by itself in isolation, but exists as a result of

a difference between the source culture and the target culture. Therefore, when the gap between the two cultures is wide, CSIs tend to be abundant and more difficult to translate. While translating *Progeny*, I had to deal with a number of CSIs, some of which were unique to American culture, where the author is from, while others were unique to the invented world. I believe treatment of CSIs in translation of children's books requires special attention because of the limited capacity of its readership: Children have less knowledge about foreign culture and their ability to understand unfamiliar concepts is limited compared to adults. Strategy decisions made by translators regarding CSIs are important because they can have a great impact on the readability of the target text for young readers.

### 3. Research Required for Translation

**Studies on translation strategies and procedures.** Before starting a translation project and dealing with individual CSIs, it is prudent for a translator to decide the overall translation strategy for the translation project as a whole. The overall translation strategy can be described as a decision between which of two basic goals of translation should have priority: that of preserving the characteristics of the source text as much as possible or that of producing a target text which seems natural and easy to read. Some scholars have labeled these two goals differently: Toury (1995a) distinguishes adequacy from acceptability; and Venuti (1995) refers to foreignization and domestication. An adequacy-oriented or foreignization approach places importance on the faithfulness to the source text, while an acceptability-oriented or domestication approach prioritizes readability of the target text over faithfulness to the source. The choice between adequacy (foreignization) and acceptability (domestication) is not a binary decision. Davis (2003), among others, points out that those two aims are at opposite ends of a continuum and all translations are situated somewhere between the two endpoints.

It is important for translators to be conscious of the location of their translation projects on this theoretical continuum, whether it is closer to the adequacy end or the acceptability end. It will help the translator to make better decisions when faced with multiple choices for translating a word or a phrase. Lack of such an overall strategy may result in excessive inconsistency in the target text, such as choosing different translation procedures for the same category of CSIs for no good reason. Even though it is not possible or even necessary to adhere to a particular translation procedure throughout a text, there are instances in which consistent treatment of CSIs based on an overall managing strategy is highly desirable. As I will explain in detail later in this paper, J. R. R. Tolkien was especially concerned about the consistent treatment of proper names in translations of *The Lord of the Rings*, which led him to issue a guide for translators. Tolkien was afraid that ad-hoc decisions on translations of such terms would undermine coherence of the fictional world which he had devoted a considerable amount of time and effort in constructing (Turner, 2005).

In an effort to produce a translation with reasonable coherence and avoid issues like that raised by Tolkien, it is important to understand the influences various translation strategies can have on

any translation project. In order to determine the translation strategy for *Progeny*, I referred to Skopos theory and Descriptive Translation Studies and considered their implications for the translation strategy of children's fantasy literature.

**Skopos theory.** The Skopos theory proposed by Hans Vermeer (e.g., Vermeer, 1989) purports that the dominant factor to consider for a translation project is the purpose of the target text (Skopos is a Greek word which means "purpose"). The innovativeness and significance of the theory lies in the fact that it denies the superiority of the source text over the target text. Instead, it allows for the target text to have a different purpose from the one in the source text and accepts the purpose of the target text to preside over the translation process.

The implication of this theory is that in order to determine the overall translation strategy of children's fantasy, it is necessary to identify the Skopos of the target text. Klingberg (1986) argues that there are four pedagogical goals when children's books are translated: (1) to make more literature available to children, (2) to further international outlook and understanding of the young readers, (3) to give the readers a text that they can understand, and (4) to contribute to the development of the readers' set of values. Klingberg (1986) maintains that goals (1) and (2) require close adherence to the original text, while (3) and (4) require cultural context adaptation to facilitate understanding or to modify the content so that it conforms to the set of values of the target culture. In other words, goals (1) and (2) require more adequacy-oriented translation or foreignization of the target text, while (3) and (4) require more acceptability-oriented translation, or domestication.

Due to such plurality of Skopos in translation of children's fantasy literature, there is an ongoing debate among translation scholars pertaining to the appropriate approach for dealing with CSIs in children's literature. Van Coillie (2006) points out that some translators advocate that "translators can choose to modify foreign names because they think that children do not tolerate foreign elements in texts as well as adults.... Others are radically opposed to this approach." (p.133) Some translators argue that it is necessary to moderate certain alienating elements to enhance the understanding of child readers, while others claim that unfamiliar words are an indispensable part of reading and children will tolerate difficulties if the story is exciting enough (Van Coillie, 2006). Such variance indicates that translation of children's fantasy can be adequacy-oriented or acceptability-oriented, depending on which of the abovementioned goals has more priority in the particular translation project.

**Descriptive Translation Studies.** Gideon Toury led the development of Descriptive Translation Studies (DTS). Whereas preceding translation studies were mainly prescriptive, the focus of DTS is to describe actual translation practices and identify and investigate norms that control those practices. Toury (1995b) argues that translation is a norm-governed activity, and translation behavior within a culture tends to manifest certain regularities. He says that deviation

from the norm is possible, but the price for selecting the option may be “severe to the point of taking away one’s earned recognition as a translator; which is precisely why non-normative behavior tends to be the exception, in actual practice”(p. 206).

Desmidt (2006) points out that all translators are confronted with a wide variety of norms, some of which are conflicting. The situation, however, is especially complex for translators of children’s literature because they are not only governed by general translational norms (source-text related norms, literary and aesthetic norms, business norms), but also by genre specific norms such as didactic, pedagogical and technical norms (p. 86). For example, source-text related norms would require allegiance to the original text, while pedagogical norms might require adjustment to the language skills as well as the conceptual knowledge of the children. Accordingly, it is “very hard, if not impossible, to do justice to all partners involved and the norms they impose” (Desmidt, 2006, p. 87). Bearing in mind these types of conditions surrounding translators of children’s literature, in the next section, I will examine some of descriptive studies on the treatment of CSIs in children’s fantasy as well as examples of Japanese translations of children’s fantasy in order to identify translation strategy employed by translators of the genre.

**Treatment of CSIs by translators of fantasy literature.** In this section, I will examine the treatment of CSIs by translators of various languages. One of the purposes of this section is to examine various translation options available and their potential effects on the target audience. Another aim is to highlight the characteristics of translation strategies employed by Japanese translators through comparison with translators of other languages.

**Treatment of CSIs in *The Lord of the Rings*.** *The Lord of the Rings* by J. R. R. Tolkien was a milestone in children’s fantasy. Attebery (1980) maintains that “indeed, no important work of fantasy written after Tolkien is free of his influence and many are merely halting imitations of his style and substance” (p. 10). *The Lord of the Rings* was translated into Japanese by Teiji Seta in the 1970s. Seta, a well-known author and critic of children’s literature, was also the translator of *The Chronicles of Narnia* series. Seta repeatedly received prestigious literary awards in Japan<sup>1</sup>, and he is regarded as a pioneer in the genre of children’s books in post-war Japan (“Seta Teiji,” n.d.). Given these facts, it is assumed that Seta contributed to the formation and enhancement of the norms in translation of children’s literature in Japan. Seta’s translation of *The Lord of the Rings* was revised in the early 1990s by Akiko Tanaka, who was a partner of Seta during the original translation, in order to adjust some errors and expressions that had become obsolete.

Turner (2005) compares the translation of CSIs in *The Lord of the Rings* in various languages

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<sup>1</sup> Examples include 産経児童文学出版文化賞 (*Sankei Jidou Shuppan Bunka Sho*, Sankei Children’s Book Award. [http://www.eventsankei.jp/child\\_award/old\\_prize.html](http://www.eventsankei.jp/child_award/old_prize.html)) in 1963 and 1966 as well as 日本翻訳文化賞 (*Nihon Honyaku Bunka Sho*, Japan Translation Culture Award. <http://www.japan-s-translators.org/sub4.html>) in 1975.

and points out that the notable fact about the translation of *The Lord of the Rings* is that Tolkien, who was a linguist and translator himself, issued guidance to translators about the treatment of proper names. Tolkien considered the nomenclature his intellectual property and showed strong dissatisfaction when Dutch and Swedish translators modified proper names. After his death, Tolkien's instructions were published by his son Christopher Tolkien in 1975 under the title "Guide to the Names in The Lord of the Rings." According to Turner (2005), the guide begins with a very clear prescription declaring that "All names not in the following list should be left entirely unchanged in any language used in translation" (p. 49). Turner believes that Tolkien's note had a great influence on the decision-making of the translators.

According to Turner, Tolkien basically advises translators to translate the meaningful elements and leave others untouched. That means, names that are meaningful in modern English should be translated, while names that have meanings in Old English or other archaic languages should not be translated. For example, as for locations in Rohan, one of the countries in the story, Tolkien explains the philological background, and recommends translating the transparent elements but leaving the Celtic derivatives untranslated because they no longer have a recognizable meaning in English (Turner, 2005, p. 109). Accordingly, place names such as *Folde* and *Fenmarch* in Rohan remained as *Folde* and *Fenmark*, respectively, in the German translation, and were rendered as *le Forde* and *le Fenmarche*, respectively, in the French version. Turner points out that all translators examined (i.e., French, German, Swedish, Dutch, Italian, Spanish) followed Tolkien's instructions rather faithfully, even though there is difference in the degree.

In the Japanese version, Seta also followed Tolkien's instructions faithfully, and extensively domesticated the place names with apparent meanings. Thus, *Middle Earth* became 中つ国 (*nakatsu-kuni*, middle land), *Hobbiton* became ホビット村 (*Hobbit-mura*, Hobbit village) and *Bywater* became 水の辺村 (*Mizunobe-mura*, Waterside village). In contrast, names with opaque meanings are transliterated using *katakana*, the Japanese phonetic alphabet commonly used to write foreign names. As a result, among place names in the Japanese version of *The Lord of the Rings*, there is a mixture of Japanese and foreign names.

With regard to other CSIs not covered by Tolkien's instruction, Seta also localized them. For example, *squibs*, *crackers*, *backrappers*, *sparklers*, *claps* used in a birthday party in the original text were localized as 爆竹 (*bakuchiku*, firecracker), かんしゃく玉 (*kanshaku-dama*, cracker), 百雷 (*hyakurai*, Hundred Thunders), 流星 (*ryusei*, meteor), 炬火 (*roka*, flare in fireplace) respectively. The first two are traditional Japanese firecrackers, while the other three are made up by Seta and sound like the names of Japanese fireworks.

It seems that Seta followed Tolkien's instructions as faithfully as possible, although it is impossible to unconditionally confirm this without further investigation. What is clearly apparent is that there is a strong inclination to localize the CSIs to make the target text familiar to the Japanese children. The same strategy is observed in his translation of *The Chronicles of Narnia*. *Rumblebuffin*, a giant who appears in the first book became ごろごろ八郎太

(*Goro-goro-hachirouta*, Rumbling Eighth Boy), a very old-fashioned Japanese name. In the translator's acknowledgement, Seta explained his translation policy as follows:

I tried to represent the original author's intention faithfully. As for proper nouns, however, I simplified unfamiliar ones and gave decidedly comical translation to meaningful names. Also, unfamiliar items such as a dessert called Turkish Delight was substituted with pudding (Seta, 1992, p. 275, translated by the author).

**Treatment of CSIs in Harry Potter series.** It is difficult to dispute that the *Harry Potter* series by J. K. Rowling is one of the most successful children's fantasy of all times. Referring to the fact that the *Harry Potter* books have been translated into more than forty languages within the span of five years, Davis (2003) points out that the series offers the opportunity to compare the strategies adopted in the different translations. According to Davis, what makes such comparison especially interesting is the abundance of culture-specific content. She states that "Without doubt the books offer a rich source of material for anyone interested in looking at how professional translators choose to deal with culture specific content" (p. 65).

In order to gather examples of treatment of CSIs in *Harry Potter* series in various languages, I referred to Davis (2003), Feral (2006), and Liang (2007). All of these works are based on the methodology of DTS: Davis examines the treatment of CSIs mainly in French and German translations, Feral examines the French version, and Liang examines the Taiwanese version. As for the treatment of CSIs in the Japanese translation, I referred to the Japanese version of the first volume of the series *ハリー・ポッターと賢者の石* (*Harry Potter- to-Kenja-no- ishi*, *Harry Potter and the Philosopher's Stone*) by Yuko Matsuoka published in 1999.

A number of scholars have proposed taxonomies designed specifically for treatments of CSIs. Klingberg (1986) proposed ten "ways to effect cultural context adaptation" (p. 18). Newmark (1988) distinguished twelve and Franco (1996) proposed eleven procedures, respectively, for translating CSIs. Davis (2003) offered a taxonomy which consists of seven procedures for dealing with CSIs. There is great similarity among these taxonomies, but while Klingberg and Franco rank the procedures according to their degree of adaptation to the target culture, Davis (2003) argues that there is not a clear correlation between the use of a particular procedure and the degree of adaptation obtained in the target text. In this paper I will adopt Davis' taxonomy because it is widely adopted among studies on treatment of CSIs in *Harry Potter* translations. Davis's taxonomy consists of the following seven categories: preservation, addition, omission, globalization, localization, transformation and creation. I created Table 1 to clarify Davis's taxonomy.

Procedure	Explanation	Note
Preservation	The source text term is maintained. It is also considered as preservation when the actual source text word is not preserved, but a cultural reference receives a literal translation with no further explanation.	e.g., <i>Porridge</i> in English original text is reproduced as <i>porridge</i> in French translation.
Addition	The source text term is preserved but supplemented with information judged necessary when simple preservation may lead to obscurity.	Information can be inserted in the text or provided in footnotes.
Omission	A CSI is omitted from the text.	
Globalization	A CSI is replaced with a term that is more general or 'culture-free,' so as to make it accessible to audience from different cultural background.	e.g., <i>Mars bars</i> becomes <i>barres de chocolat</i> (chocolate bar) in French.
Localization	A CSI is replaced with a target text term that is familiar to the audience. Modification of proper names is also considered as instances of localization.	e.g., <i>Christmas cake</i> becomes <i>buches de Noel</i> (Christmas logs) in French.
Transformation	A CSI is modified to the extent that it is seen as an alternation or distortion of the original.	<i>Harry Potter and the Philosopher's Stone</i> becomes <i>Harry Potter à l'Ecole des Sorciers</i> (Harry Potter in the school of Sorcerers) in French.
Creation	A CSI that is not present in the source text is created by a translator.	

*Note.* This table is created for this paper by the author and is based on Davis (2003).

Further collection and analysis of data is necessary to perform a more comprehensive examination of translation strategies employed by these translators. However, there are a few noteworthy observations from the examination. It is clear from the abovementioned references that all translators examined (i.e., French, German, Taiwanese, Japanese) resort to different kinds of translation procedures throughout the target text. After examining examples of translations of food items, which are typically British, it is clear that translators make situational decisions



regardless of the overall translation strategy. As for the term *porridge*, a traditional English breakfast menu in the source text, the French translator chose the “preservation” procedure and put *porridge* in the target French text. The Japanese translator chose to “localize” by changing it to お粥 (*okayu*, rice porridge), which is similar but not exactly the same as English porridge. On the other hand, as for *Yorkshire pudding* that appears in a banquet at Harry’s school, the French translator opts to simply omit the term (omission), while the Japanese translator resorts to “preservation” by transliterating it as ヨークシャープディング (*Yokusha-puddingu*). As for *Mars Bars* in the source text, which is a popular chocolate bar brand in Britain, the French translator resorts to “globalization” by changing it to *barres de chocolat* (chocolate bar). The Japanese translator resorts to a combination of “preservation” and “addition” by translating it as マーズ・チョコレート・バー (*Mazu Chokoreito Ba*, Mars Chocolate Bar).

Davis points out that “similar examples may be dealt with sometimes one way and sometimes another” (Davis, 2003, p. 96). Toury (1995b) also justifies these seemingly ad-hoc decisions by translators by saying “in cases where an overall choice has been made, it is not necessary that every single lower-level decision be made in full accord with it...It is unrealistic to expect absolute regularities anyway, in any behavioral domain” (p. 201).

Another finding is that, even though each translator resorts to a variety of translation procedures for CSIs, there seems to be a tendency or preference that is peculiar to each language version in comparison to others. This may be regarded as representation of the norms present in the particular target culture as well as representation of personal preference of the translator. Feral (2006) asserts that “In the light of the ideological and cultural reality of the receiving corpus, patterns of translation techniques do appear” (p. 459). The most prominent case is the French version, where the translator aggressively modifies the source text to produce a target text that is acceptable to the target readers. For example, the translator goes as far as creating an exchange between main characters to explain the meaning of the term “prefect.” Prefect is a CSI that refers to a head student in British public schools. When his friend Ron first refers to the term “prefect,” the French Harry asks what it is, and Ron gives long explanation. This exchange does not exist in the original text. Also, the French translator often omits words and even sentences that he finds unnecessary or pedagogically unsuitable for children.

Another interesting case is the mainland Chinese version. According to Davis (2003), Chinese translators tend to use the combination of preservation and addition. Davis (2003) states:

The mainland Chinese translators make extensive use of footnotes to explain English terms which are simply transliterated in the text, and evidently expect children to pause and consult these in order to make sense of what would otherwise be completely unfathomable terms (p. 77).

For example, when there is a reference to Dundee, a city in Scotland in the original text, the

Chinese translator transliterates the name of the city, and indicates the location in the footnote.

Compared to translators of other languages, Yuko Matsuoka, the Japanese translator is rather faithful to the original text. Omission of CSIs is hardly found and localization is less common in the Japanese version compared to other versions. Preservation, either by transliteration or literal translation, seems to be the preferred method in the Japanese version. A telling example is the treatment of an old British song. When Harry starts receiving letters from Hogwarts, the wizard school, his uncle becomes nervous and boards up every door of the house. Then he sings “Tiptoe through the Tulips,” pretending to be relaxed. Davis (2003) explains that “Tiptoe through the Tulips” is a decidedly old-fashioned song from 1968, which has untrendy connotations. The French translator completely omits the sentence that describes the uncle singing. The German translator localizes by substituting the song with an old German hit. Matsuoka literally translates the title of the song as チューリップ畑を忍び足 (*Chulippu-batake-wo-shinobi-ashi*, Tip-toe in the Tulip field), which is a way of preservation according to Davis’ definition. Also, when the original text refers to a British children’s game “musical statues,” the Taiwanese translator localizes it to 大風吹(*Da-feng-chui*), a well-known childhood game of the target culture. In contrast, Matsuoka literally translates the name of the game and adds an explanation as 「動いたら負け」というゲーム (*ugoitara-make-to-iu-geimu*, a game named ‘you lose if you move’), which by Davis’ definition is a combination of preservation and addition.

Matsuoka’s tendency to preserve is most prominent in the treatment of the proper nouns, including personal names and place names. The name of Harry Potter himself tends to remain untranslated in all translations partly because it is a registered trademark. On the other hand, names of other characters are often changed, especially when they have semantic meanings. For example, *Moony* becomes *Luna* in Norwegian and *Lunard* in French. Davis (2003) points out that “where a name contains clearly recognizable descriptive elements, translators opt to preserve the descriptive meaning of a name rather than its form, and use literal translation” (p. 75). Even with proper names that have no semantic meanings, translators of European languages often choose to localize in order to make them look more familiar to the target readers. Thus, *Minerva McGonagall*’s surname becomes *McSnurp* in Norwegian, *McGranitt* in Italian, *McGarmiva* in Finnish and *McGalagony* in Hungarian. Cees Buddingh, the Dutch translator of the *Harry Potter* series, stated that originally she kept all of English names and references, but as a result a lot of the humor was lost, so she decided to make the names Dutch-sounding and thereby making things more comical (cited in Van Coillie, 2006, p. 136).

On the other hand, Matsuoka transliterates all proper names using *katakana*. Davis (2003) states:

Japanese children, for instance, are apparently quite used to coping with sometimes long and unwieldy transliterations of English names, and the translator of the series, Yuko Matsuoka, has followed this convention; for such readers, it would perhaps be

quite surprising to come across characters with authentically Japanese-sounding names functioning within a clearly British context” (p. 76).

Transliteration of proper nouns in Japan has not always been the norm, as discussed previously, but Toury (1995b) makes it clear that the norms are subject to change.

Nevertheless, it should be mentioned that there is a notable exception to Matsuoka’s tendency to preserve the original text: the nomenclature related to measurement. In the *Harry Potter* series, Matsuoka consistently converts “inches” and “feet” in the original text into “centimeters” and “meters,” respectively, in order to match the standard measurement system in Japan. I believe Matsuoka’s decision to convert “inches” into “centimeters” was appropriate, because it enabled Japanese young people to visualize Harry’s world better by showing, for example, the length of his magic wand.

**Findings.** It has been observed that translators of all languages resort to various translation procedures when they deal with CSIs in a single project. Adherence to particular procedures does not seem to be a priority, and translators seem to make situational decisions whenever they are confronted with a CSI. Japanese translators are no exception with regard to this tendency.

In addition, through comparison of translation procedures adopted in the Japanese translations of *The Lord of the Rings* and *Harry Potter*, it became clear that the preferred procedures are different: Seta tends to localize CSIs while Matsuoka tends to preserve them. This observation might represent the fact that compared to the 1970s when Seta translated *The Lord of the Rings*, Japanese readers of fantasy books became more accustomed to foreign sounding words in the 2000s when Matsuoka translated *Harry Potter* series. One interesting point is that, even though Matsuoka was more inclined to choose “preservation” than Seta, Matsuoka’s translation has been severely criticized for making *Harry Potter* “too Japanese.” These criticisms mainly come from avid fans of the *Harry Potter* series, and there are a number of websites that claim the exotic atmosphere in the original text was lost because of Matsuoka’s inappropriate translation<sup>2</sup>. Her renditions of CSIs, especially those of fictional items, are among factors that are criticized.

When translating fictional items, Matsuoka often created new expressions by combining Japanese words, trying to reproduce the author’s intended meaning of the original term. For example, *house elf* was rendered as 屋敷しもべ妖精 (*yashiki-shimobe-yousei*, house servant elf) and *Pepperup Potion* as 元気爆発薬 (*genki-bakuhatsu-yaku*, vibrancy explosion potion). As shown earlier in Table 1, Davis considers the literal translation of the original term “preservation”. Therefore, it seems appropriate to categorize Matsuoka’s approach to translation of these terms as “preservation”. Critiques of Matsuoka’s translation, however, argue that these renditions distort the image of the original words. Such critiques might categorize Matsuoka’s translation as “transformation” rather than “preservation” in Davis’s taxonomy.

<sup>2</sup> Examples of such websites include the following: [http://www.geocities.jp/tomo\\_38jp/top.htm](http://www.geocities.jp/tomo_38jp/top.htm);  
[http://www.geocities.jp/hendayo\\_hp/shiteki.html](http://www.geocities.jp/hendayo_hp/shiteki.html)

Criticism of Matsuoka's translation might imply that some Japanese fantasy readers prefer a target text that deliberately preserves the atmosphere of the original text. In order to respond to such an audience, a translation strategy that is closer to the adequacy end of the aforementioned continuum rather than the acceptability end may be appropriate. Severe criticism toward Matsuoka's version can be considered general disapproval against a translator who did not fulfill the expectation from the target culture, which, as mentioned earlier, Toury (1995b) cautions against. However, severe criticism itself does not mean that Matsuoka's renditions were inappropriate. Firstly, most of criticism against Matsuoka's translation is not methodological and should be regarded as subjective judgment. Secondly, as mentioned earlier, translators of children's literature are faced with a variety of norms that are sometimes conflicting. Matsuoka seems to have made a deliberate decision to prioritize readability to satisfy one of those norms. Alvstad (2010) points out that most studies on culture-specific phenomena in translations of children's literature show that there is a certain loss for the child reader when cultural phenomena are reproduced without context adaptation. Alvstad maintains that these findings point to a need for cultural context adaptation in translation for children.

For translators of children's fantasy in Japan, it is important to be aware of the expectation from fantasy fans to preserve the exotic atmosphere of the original text as well as the pertinent need of young readers for familiar and accessible texts.

#### 4. Translation Strategy

**Strategy for translating CSIs in *Progeny*.** In this section, I will describe the strategy I adopted for translating CSIs in *Progeny*. For the purposes of this study, I have divided the CSIs in *Progeny* into the following categories: place names, personal names, Oaken Duchies language, and units of measure. I have chosen a translation strategy for each of the group based on the findings from preceding discussion, which I will describe in the subsequent subsections.

**Place names.** This group includes names of countries and cities (e.g., *Oaken Duchies*, *Great Lake Duchy*, *Yellow Mud*, *Smithhill*) as well as names of geographical features, such as rivers, lakes, roads, and mountains. Most place names in *Progeny* carry meaningful connotations; thus, literal translation is one option, which as mentioned earlier, is the strategy employed by Seta in *The Lord of the Rings*. Literal translation would help Japanese readers to visualize the setting of the story better, because most Japanese children would not understand the intended meaning of "oak" or "yellow mud" unless the terms are translated. Examination of the *Harry Potter* translation, however, shows that another acceptable option is to preserve proper nouns because this strategy will maintain foreign atmosphere of the original text.

Considering these examples, I opted to combine both approaches: I transliterated major place names with *katakana* and added the Japanese translation in the form of *rubi* (Japanese ruby characters). For example, the village of Yellow Mud was rendered as イエローマッド村 (イエローマッド村 黄色い泥むら, *ierou-maddo-mura*, Yellow Mud village). In this way, I could convey the meaning of the names

while maintaining an exotic feeling. Because overuse of *rubi* makes the target text look cluttered, I used this form only when the name appeared for the first time in the text. Names of lakes, rivers and roads were judged to be of secondary importance and were literally translated to avoid overuse of *rubi* and convey the images of these places. Thus, *White Falls* became 白き滝 (*shiroki-taki*, White Fall), *Sea of Kings* became 王者の海 (*Ouja-no-umi*, sea of kings), and *Southern Road* became 南街道 (*minami-kaidou*, southern road).

**Personal names.** All personal names were transliterated using *katakana* per the discussion in the previous section. Personal names include the names of protagonists and secondary characters as well as gods and goddess. They are decidedly non-American names (i.e., Nikalys, Kenders, Jak, Taddeus, Broedi, Sutri, Maeana), and it seems that Kaelin, the author, is trying to create a sense of otherness through this nomenclature. Simple transliteration of these names may not reproduce the same degree of otherness which American readers would feel, but at least there is little doubt that the transliterated names sound exotic to Japanese readers.

**Oaken Duchies language.** In order to emphasize that the story takes place in an invented world, Kaelin occasionally inserts words or expressions that are not used in standard English or used in a way that deviates from the standard use. I have termed this non-standard language use “Oaken Duchies language.”

Examples include *seventhday* (Sunday), *yearday* (birthday), *turn* (season), *firestick* (match), and *red fosseride* (red phosphorus). Even though they are not used in standard English, the intended meanings are sufficiently transparent because an average English reader would likely understand their meanings. I opted to translate them into Japanese, but deliberately avoided using standard Japanese words in order to reproduce the sense of otherness Kaelin tried to convey. Also, I tried to invent words that sound archaic because I believe it was the effect intended by the author. Thus, *seventhday* became 第七曜日 (*dai-nana-youbi*, seventh day), *yearday* became 歳めぐりの日 (*toshi-meguri-no-hi*, year turning day), *turn* became 暦 (*koyomi*, calender), *firestick* became 火おこし棒 (*hiokoshi-bou*, fire-starting stick), and *red fosseride* became 赤き炭 (*akaki-sumi*, red coal).

According to Davis’ (2003) taxonomy, this approach is considered “preservation,” as CSIs receive literal translations with no further explanation. This approach is in accordance with one adopted by Matsuoka when she translated uniquely British items in *Harry Potter* books.

What turned out to be particularly difficult were idioms that do not exist in standard English. In the original text, the characters occasionally exclaim “Nine Hells!” or “Gods!” They are derived from English idioms “Hell!” or “God!”, but made into plural forms to represent polytheism in the invented world. “Hell!” may be translated as ちくしょう (*chikushou*) or くそ (*kuso*)<sup>3</sup>, and “God!” may be rendered as やれやれ (*yareyare*) or なんてこった (*nante-kotta*)<sup>4</sup>. It is impossible to turn

<sup>3</sup> These are renditions offered in the popular online dictionary 英辞郎 on the WEB (*Eijiro on the WEB*), retrieved on March 22, 2012. <http://eow.alc.co.jp/search?q=Hell>

<sup>4</sup> These are also renditions offered in the online dictionary 英辞郎 on the WEB (*Eijiro on the WEB*), retrieved on March 22, 2012. <http://eow.alc.co.jp/search?q=God>

them into plural forms because there is no distinction between singular and plural forms in Japanese. Because polytheism is clearly presented through other parts of the narrative, I opted to translate these idioms in the same way as their conventional English versions.

**The units of measure.** The units of measure used in *Progeny* are inches and feet. For example, when wizards create a gigantic water creature to destroy the village of Yellow Mud, it is explained that the creature was at least two hundred feet tall and at least a quarter of a mile wide. Most Japanese readers would not be able to imagine the size of the water creature if the height and width are expressed in feet and miles. Therefore, I opted to convert the numbers in meters to match the metric system commonly used in Japan. Klingberg (1986) argues that formally incorrect translation of measures is sometimes acceptable, since they are only approximate:

C.S. Lewis' "more than ten miles away from the great temple in Tashbaan" (The Horse and His Boy) is in the Swedish target text rendered as "more than a *mil*," that is, more than 10 kms. Ten miles is of course about 16 kms, but Lewis here means a radius within which Rabadash can move freely, and there is no necessity for an exact translation (p. 54).

Considering Klingberg's proposition as well as readability in Japanese, I did not place too much emphasis on the mathematical correctness of the conversion. If I were to convert a quarter of a mile into meters, for example, it becomes 402.3 meters. As readers are generally accustomed to seeing round numbers in narratives, they might consider the number as having a special meaning if I wrote 402.3 meters or even 400 meters. Such an exact number is not an appropriate translation because "a quarter of a mile" in the source text is a rough estimate of the size of the water creature and a round number. Therefore, as a translation of "a quarter of a mile" in this context, I opted to write "500 meters," which is actually 0.31 miles. With the same logic, when the original text says "more than a mile away", I translated it as "more than 1 km away" (優に1キロ以上は離れた, *yuni-ichikiro-ijou-wa-hanareta*) instead of the mathematically correct "1.6 km away."

## 5. Other Problems

**Difficulties arising from cultural difference.** In *Progeny*, there were some instances where direct translation from the source text would have produced a target text that appears unnatural in light of the conventions of the target culture. For example, in the original text the author always writes "Mother and Father." In Japanese, when both parents are referred to, it is usually Father that comes first. Also, the way people address one another is different from culture to culture. In the source text, a father calls to his son saying "son", and a mother calls her son "my little gentleman," both of which would sound strange if literally translated into Japanese. In such cases, in order to ensure readability for the target reader, I opted for domestication and modified the

source text in accordance with the target culture.

**Difficulties arising from differences in language systems.** Because of differences in the English and Japanese language systems, deliberate efforts were required to ensure naturalness and readability in the target text while respecting the meaning of the source text. For example, in the source text, past tense is used consistently in accordance with the convention of English language. If all the sentences are translated into Japanese using past tense, however, the target text would give an excessively monotonous impression. To overcome this problem, Japanese translators have opted to mix present tense with past tense in the target text (e.g., Tenma, 1997; Miyawaki, 2000; Kotaka, 2001). In accordance with this convention, I basically opted to use the past tense in the target text when a sentence in the source text described an action by a character (e.g., “Two figures braved the day, hurrying up a sloping hill,” p. 1) and used present tense in the target text for a source text sentence that described a state in the past (e.g., “Small bushes with yellowing, crisped-edged leaves ... littered the right side of the path,” p. 1).

Another major difference between English and Japanese is the treatment of the subject. In English, each sentence basically has to have a subject. In Japanese sentences, on the other hand, subjects are often omitted when they are obvious from the context. To ensure naturalness of the target text, I did not translate the subject in the source text where it was obvious from the context. For example, when the original text read “Leading the pair was a young man in his seventeenth summer, caught between being a boy and a man. He was tall and a little lanky,” I omitted the subject in the second sentence in the target text.

Overall, I believe I succeeded in respecting the conventions of the target culture in the production of the target text. One notable exception is the treatment of paragraphs. It is often said that the length of paragraphs in English literature is longer than that of Japanese counterparts (e.g., Miyawaki, 2000; Kotaka, 2001, Inoue, 2004). Some editors advise translators to break up long paragraphs based on the assumption that long paragraphs are tiring for the reader. On the other hand, there is an argument that the original form of paragraphs should be maintained because it represents the original author’s intentions (e.g., Miyawaki, 2000; Kotaka, 2001). Miyawaki (2000) argues that sense of urgency in well-written English texts is often lost in Japanese translations because of ad-hoc paragraph-chopping by the translator. In *Progeny*, there are some paragraphs that continue for more than ten lines, which make its Japanese translation at least as long, undermining readability to some extent. Considering the possible side-effects of manipulating paragraph settings, however, I have chosen to reproduce the paragraph settings in the original text consistently, except for remarks of the characters which are conventionally written on new lines in Japanese texts.

**Choice of writing style.** The writing of Japanese is generally divided into two distinct styles: the formal form (敬体, *keitai*) and the assertive form (常体, *joutai*). The formal style carries a softer and more formal impression and, as a result, books for small children are mostly written in this style. The assertive form is more laconic and commonly used in texts aimed at adult readers.

For example, the first sentence of *Progeny* (“The day was unbearably hot.”) can be rendered as どうしようもなく暑い日でした。(doushiyoumo-naku-atsui-hi-deshita.) in the formal style and どうしようもなく暑い日だった。(doushiyoumo-naku-atsui-hi-datta.) in the assertive form. They both convey exactly the same meanings, but give completely different impressions: the former is rather benign and laid-back whereas the latter is curt and more direct. The choice between the two styles is significant as it greatly influences the overall impression of the translated texts.

In the past, children’s fantasy books were often translated using the formal form, presumably aiming to produce a friendly tone for a young audience. For instance, *The Lord of the Rings* and the *The Chronicles of Narnia* series were both translated using the formal form in the 1970s and 1980s, respectively. On the other hand, the *Harry Potter* series, which was first translated into Japanese in 1999, was published in the assertive form. Fujimoto (2009) points out that the distinction between juvenile and adult literature markets has been blurred since the foreign fantasy boom triggered by the success of *Harry Potter* series in the early 2000s. The fact that fantasy books came to be regarded as products aimed not only at children but also at adults should affect the choice of style, and it is likely that the more direct assertive form would be preferred over the amiable formal form.

To determine which style to use in the translation of *Progeny*, I conducted a research project wherein 13 Japanese people of various ages read two versions of the translation of *Progeny*, one using the formal form and the other using the assertive form. Among 13 participants, four were children (all nine years old boys) and nine were adults (seven women and two men from their 20s to 70s). Of all participants, ten readers (three child readers and seven adult readers) said they liked the assertive form better while two readers (two adult readers, both female) said they preferred the formal form, and one reader (one child reader) said there was no difference in the readability of the two versions. One interesting finding was that out of four children who participated, three said they preferred the assertive form to the formal form. They were all nine years old, which meant they would be among the youngest in the supposed readership of a fantasy book of more than 600 pages. The participants in this research are too few to draw any definite conclusion, but the study may suggest that choosing the formal form does not necessary contribute to enhanced readability for a young audience. Considering this finding as well as the content of *Progeny*, which deals with a clash between the good and the evil, I opted for the assertive form over the formal form.

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