

SESSION 9

EDITORIAL PROCESS

エディトリアル・プロセス

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ジャネット・アシュビー、井元智香子、パトリシア・マレー、ニーナ・ラージ、
リン・リッグス、メグ・テイラー

Riggs: We have looked at the translation of scholarly books from the initiation and management stages through the translation stage. But as pointed out by several participants, no translation can be published without the careful attention of an editor, sometimes more than one editor. All manuscripts for publication should go through editing and copyediting stages, both of which ideally involve collaboration with the author and the translator.

Translation requires a great deal of thought and skill, but the more complex the book, the more often the editorial process will prove to be crucial to its success. Likely as not that process will involve more than one individual. A scholarly editor may scrutinize the critical and organizational aspects of the text and make suggestions for improvement of its argument or analysis. The professional editor will focus on polishing the writing so that it reads smoothly and is engaging, and may also make suggestions for improving any remaining structural problems. The copyeditor will be skilled in providing the kind of technical consistency and clarity that makes a book easy to follow, both as narrative and as scholarship. The proofreader will be expert at catching any details the copyeditor missed and will also tackle any problems presented when a manuscript is transformed into a book through the design and layout process. The work of the editors and proofreaders is closely knit with the endeavors of the author, the translator, and the publisher as well.

Today we would like to start with copyediting. This is the technical side of editing, which focuses on grammar, spelling, and consistency—capitalization, italicization, and punctuation—but also deals with broader issues of clarity and formatting. The copyeditor also ensures consistent use of terminology, which is especially important in scholarly works. If the manuscript has been revised many times and incorporates input from various people or over a long period of time, it is particularly important for one person to take charge of copyediting at the final manuscript stage. Here we will discuss some of the special challenges of this part of the process for translations of scholarly works. Editors and copyeditors are people who have been trained, either formally or by mentoring, in the skills of making writing clear, consistent, and coherent, and the involvement of a professional at this stage can make a real difference in producing high-quality publications.

Copyediting: Start Style with the Translation

To start us off, I'd like to ask freelance editor and translator Chikako Imoto, who is a translator and editor of Nichibunken's most recent monograph, *Daimyo Gardens*, by recently retired professor Shirahata Yōzaburō. Over the past ten years, she has been accumulating varied experience through her copyediting for *Monumenta Nipponica*, as well as trade publications such as *Kateigaho International Japan Edition*, Sekai Bunka Publishing's biannual deluxe-format magazine.

井元：先ほどはチェックングについてでしたが、今度はコピーエディティングについてお話をさせていただきます。ざっくり言うと、エディティングが文章を内容や表現を中心にした観点から仕上げる作業であるのに対し、コピーエディティングとは、文法、書式、言葉の統一といった細かな形式面について整える作業プロセスです。

学術翻訳の場合、それに付随して、参考文献リストや脚注の形式を整えたり、場合によっては作ったりします。表現や内容に直接関わらない形式面の整備であるがゆえに、ともするとプロジェクトの最初には、あまり気に留められることがありません。それは後回しにしよう、なんとかなるさ、と考えがちです。たとえば多くの翻訳者は、とにかくまず頭から訳し始めてみよう、と考えられるのではないのでしょうか。

しかし、そのおまけ的部分を専門にしている私から言わせていただくと、それは後悔の種をまくようなやり方です（笑）。形式、ルール、表記統一などの

問題は、翻訳を始める以前——理想的には企画の段階——から、ある程度話し合って取り決めておくべきだと、いつも感じております。

理由は大きく言って二つあります。一つは、そうしないと大変非効率だからです。日本語の出版物でも、表記統一はかなり大変な作業ですが、翻訳書だとそれが倍増します。簡単な例を挙げますと、京都に大堰川という川がありますが、それを英語表記するときに、*Ōi River* とするのか、*Ōigawa river* とするのか、*Ōi-gawa river* とハイフンを入れるのか、さらに「大堰」の長音に、長音記号のマクロンを付けるのか付けないのか（*Ōi* なのか *Oi* なのか）——そういう表記上の細かい選択肢がたくさんあるわけです。それを最初にある程度決めておかないと、たとえば翻訳者がマクロンを入れなかったのに、後でやっぱり付けるべきだとなると、コピーエディターは、長音を全部探し出して、マクロンを付けていくはめになり、大わらわとなります。

たとえば、渡辺先生の本のために決めた *bibliography* のスタイルの例を一つ挙げると、下の左側のようになります。でも、これを *Monumenta Nipponica Style Sheet* のスタイルで行いますと、右側のようになります。⁶

Amenomori Hōshū. <i>Tawaregusa</i> (1744). In <i>Shin Nihon koten bungaku taikai</i> , vol. 99, ed. Uetani Hajime et al. Iwanami Shoten, 2000.	Amemonori 1744 Amenomori Hōshū 雨森芳洲. <i>Tawaregusa</i> たはれ草. In <i>Shin Nihon koten bungaku taikai</i> 新 日本古典文学大系, vol. 99, ed. Uetani Hajime 植谷元 et al. Iwanami Shoten, 2000.
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※ *Monumenta* の例は、分かりやすくするために少し修正を加えています。

左側は、ローマ字表記のみになっていますが、右の *Monumenta* のほうは、名前と各タイトルのローマ字表記の後に、日本語表記の名前とタイトルが挿入されています。

その他に、この二つのどちらにもないのですが、日本語のローマ字表記の後に英語訳をつけている例もあります。Noble さんに申し訳なく思っていることが一つありまして——あっ、他にもたくさんあるのですけれども（笑）——最初 Noble さんは、すべてのタイトルに英訳をつけておられたのに、後の編集会議で、「英語訳は入れない方針でいこう」ということになって、全部カットしてしまったのです。その結果、Noble さんのせつかくのご尽力が無駄になってしまいました。それについては大変申し訳なく思っております。そういうこ

⁶ As of 2017, the *MN Style Sheet* revised its style sheet, so this style is no longer practiced at MN.

Part 3: Effective Scholarly Translation: Management and Process

とが起り得るので、最初にある程度は方針を決めておいたほうがよいということです。

形式を整えるのが重要であるもう一つの理由は、形式はただ見栄えの良さのためだけにあるのではなく、それ自体がメッセージを発するからです。ある形式を選ぶと、どういう読者が想定されているのか、また読みやすさについて出版側はどう考えているのかなど、さまざまな情報が、無意識裡にでも本を読む側に伝えられます。

たとえば、渡辺先生の本のビブリオグラフィーには、『安部野童子問』という文献の欄に、代表的な復刻版や活字にされたものの書誌情報も入っています。この本を書かれたときに先生はもちろん原典に当たられているわけです。先生にとっては復刻版は必ずしも必要ではないのに、どうしてあえて入手しやすい版を入れたかという、原典に当たれないような読者も想定しているからです。

Example:

Abeno dōjimon (1786). In Ikki, ed. Mori Kahei, Harada Tomohiko, and Aoki Kōji. Vol. 6 of *Nihon shomin seikatsu shiryō shūsei*. San'ichi Shobō, 1968.

実際に形式のルールなどを決めていくとき、もちろんすべてを自分一人で決めるのはとても大変なので、すでに出版されている定評のあるルール集をよく基にします。人文・社会科学系でよく使われるのが、*Chicago Manual of Style*



です。そこには、コンマはどんなときに使うか、セミコロンとコロンの違いは何かなど、うんざりするほど書かれています（笑）。ただし、日本語の英語表記については、ある程度ありますが、それほど詳しくありません。そこでそうした事項に関しては、たとえば先ほどお見せした *Monumenta Nipponica* のスタイルシート (available online) などを参考に決めていくこととなります。それに加え、そのプロジェクト特有の決まりごとがあれば、それを洗い出して、メモ書きなり、箇条書きにして、スタイルシートとしてまとめ、プロジェクトメンバー全員が共有します。

たとえば年号を使うときは、A.D. や B.C. ではなく CE、BCE で表記すると

か、漢字を入れる場合はローマ字の後など、いろいろと細かいことに関する備忘録のようなものです。

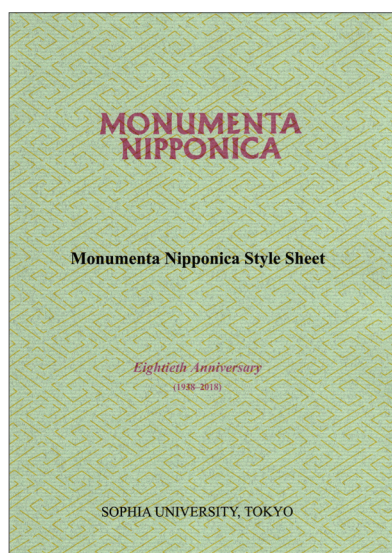
もう一つ大事なのが、用語の統一表です。たとえば渡辺先生の本に、Nakai 先生がおっしゃっていた『世事見聞録』も出てきますが、それを *Seji kenbunroku* とするのか *Seji kenmonroku* とするのか、統一が必要となってきます。翻訳を始める段階からどういう項目の統一が必要で、どういうリストを作ったら全員が共有して利用しやすいかをあらかじめ考えておかないと、ひとたび不統一になってしまうと、後の処理にひどく手間がかかります。

統一表は、翻訳者の方が、翻訳しながら同時に作っていくというのが一番簡便で、一番間違いが少ないと思っています。最後の段階になってコピーエディターが、原稿から全部抜き出して作るというのは、とても大変で、間違いも起こりやすく、あまりお勧めできません。

コピーエディティングを専門になさっている方は、ご自分のスタイルをすでにお持ちだと思うので、私から申し上げられることは何もないのですが、そうでない方、たとえば、これから著書が翻訳される予定の先生方、翻訳出版しようと思っている出版社の方々には、コピーエディティングの大切さを、できるだけ早い段階から気に留めていただけたらと思います。

Riggs: Thank you very much. コピーエディティングについてのすばらしい概説でした。私たちが心得ておかなければいけないことがきちんと押さえてあったと思います。

Meg Taylor: Yes, we cannot do without the *Chicago Manual* and the *MN Style Sheet*. We might also add the *Japan Style Sheet*, a guide first compiled in 1983 by the Society of Writers, Editors, and Translators (SWET). The authors of the original guide were mainly editors of scholarly and high-quality publications in the humanities, I believe. Lynne, please tell us a little about that publication.



Riggs: The *Japan Style Sheet* came into being as a result of input from editors who had been working in English language publishing houses in Japan,

including Tōdai Shuppankai's International Publications Department—Nina Raj and your colleagues—and Weatherhill, Tuttle Publishing, and Kodansha International. We gathered together the wisdom of all these editors, and put together an initial list of different strategies for editing: How to handle personal names, italics, hyphenation, quotation marks, capitalization, and romanization. The theme of the book is Japanese language in English text. It treats all subjects related to that, and gives general guidelines. It's not as detailed as the *Monumenta Nipponica Style Sheet*, but it offers the criteria for making decisions about the rules to choose. If you're just getting started in English-language publishing and you are unsure about how to make decisions on style rules, that is a good place to start. It is all in English at this writing.



Now let us go back to looking at the important points of copyediting. Janet, in your editing and copyediting—of course many of the things you do overlap with what Chikako does, but could you add some points from your perspective when you are editing as well?

Janet Ashby: I would like to stress the importance of following English international conventions for the formatting. One of the problems with English-language books produced in Japan is that editors are sometimes unfamiliar with the conventions of formatting a page. Often they have a new subheading at the top of a text right after another heading, with no text in-between. Or a page break will be inserted right after a heading, leaving only a few lines on a page; sometimes you see half a page left blank. That really looks odd to readers of English books: the bottom of facing pages should also always be aligned. In order to do that, there doesn't always have to be the same number of lines on

a page. Sometimes in order to adjust it, you'll have a line less on each side of the spread.

There are conventions for running heads that help a reader locate chapters and distinguish the parts of a book at a glance. Sometimes the original Japanese book will have subsections or subheads that act like running heads, but that system doesn't work as well in an English edition. Often there are too many subheads, which interrupt the text. A large number of subheadings and parts of a text can serve as a device of accessibility, but that function is usually better served in a non-fiction English book by a good index. The table of contents of a Japanese book, meanwhile, often contains *all* of the subheadings, while in an English book, such a table of contents would look a bit odd—perhaps old-fashioned. In Japanese, I believe the *shinsho-ban* books have a set of standards calling for *komidashi* every two or three pages. As the editor of a book once it is in English, you might want to take out some of the headings, especially if they seem to have been added arbitrarily rather than at natural breaks in the text.

Then of course, to have an academic book taken seriously among scholars, it has to have the standard apparatus of bibliography, notes, citations, and an index. The index is usually classified (that is having both entries and subentries). In a Japanese book, the index may be very simple, including only names and proper nouns. But the usual index of non-fiction and scholarly English books is detailed, including not only people and places, but terms, concepts, events, titles of works and so on. Rather than just have endless numbers listed for an entry like "Itō Hirobumi," for example, you would subdivide them under entries like "childhood," "Korea," "Constitution," and so on. Of course, that kind of index takes time to make, and the schedule and publication plan have to allow time and budget for that. Two weeks to a month should be allowed after the second galley is available for the compilation of the index. A useful index for a scholarly book cannot be done using software alone.

In terms of copyediting the text, another point is that conventions are different for journals and magazines and for books. You want to initially follow the *Chicago Manual of Style*—even though it's difficult to use because of its many complexities. The CMS index—though it is almost too detailed—allows you to find almost anything once you are

accustomed to it. CMS is also available online by subscription. Even without a subscription, you can see online the questions people have asked for things you may be looking for, such as the treatment of 9/11, other style dilemmas.

For scholarly books in the humanities, there is greater emphasis on the aesthetic appearance of the text; for example, the word “percent” is used instead of the symbol %, and numbers are generally spelled out from one to 100. For fields that are more oriented to numerical information and data such as in the social sciences, science, and business, the percent symbol might be preferred and the rule adopted to spell out numbers up to 9 and use Arabic numerals for everything else.

Especially now that people are used to reading a lot of things on the Internet, they become more used to typing mistakes, typos, and very loose use of language. We try to maintain professional standards and to follow conventional rules in the decisions we make on how we are going to treat words.

Riggs: Nina Raj is a veteran copyeditor who labored over countless University of Tokyo Press books in the days when it supported its International Publications Department. I know you have not been doing that much book editing lately, but are there any points to add to what has been said?

Raj: 出版社の現場を離れて20年くらい立ちますので、昔話になってしまいますが、編集の仕事はまずはスタイルシート作りから始めました。井元さんがおっしゃった通り、統一性を保つためにはスタイルシートが必要です。それを作りながら編集作業を行いました。

今はパソコンの時代で事情が変わりましたが、昔は、著者への質問は、一つひとつ付箋に書き、原稿に付けました。その質問について、著者と何時間もかけてディスカッションと問題解決を行いました。チェッカーという役職の人はおらず、担当編集者がチェッカーを兼ね、エディティングはもちろん、コピーエディティングも全部一人でやりました。商業ベースの出版では、それしかやりようがなかったと思います。

昨日からお話に出ている渡辺先生の本を拝見しましたが、先生を含めて4人の理想的なチームでたっぷり時間をかけて出来上がった本です。時間と労力の面言えば大変贅沢な作り方です。今日いらしている出版社や財団の方から見ると、きつとうらやましいような本作りのお話だったと思います。

本の内容にもよりますが、本来、本作りのプロセスはもっと省略した形で、著者、翻訳者、編集者が複数の役割を兼務してやりくりします。私の場合は、

年間に5冊ぐらいのペースで担当しましたので、潤沢に時間をかけることはできませんでした。

学術書であれ翻訳書であれ、エディターは、出来上がった原稿の最初の読者であるというふうに自分の立場を認識しました。ですから、著者と翻訳者とのやり取りはとても大事にしました。

Riggs: コピーエディティングで大切なことは基本的には変わっていませんが、確かに、出版をめぐる環境はいろいろ変わってきましたね。

Raj: 井元さんのお話の通り、最初にできるだけ基本的なスタイルを決めておくのが大事です。パソコンがない時代には、そうしておかないと、後に不統一を直すのが大変でした。原稿がデータ化されている今、文章の検索や訂正が簡単にできるようになりました。大堰川の例で言えば、Ōigawa River を Ōi-gawa River に後で変えることになったとしても、一括変換でできます。ただし、テクノロジーが進んでも、スタイルシートの重要性には変わりがないと思います。

Noble: Yes, I definitely agree; a lot of the fundamental decisions on copyediting and what's going to be done with the book should be part of the process *before the translator actually starts*. This is something we haven't always been consistent in. It's really important because it helps guide the translator in terms of what they need to supply to the editors. As Imoto-san said, it saves a lot of work for everybody concerned. Unfortunately, often times there is no style sheet, for example. Translators do things without any clear idea of what the copyediting style is going to be, and the editors will see the manuscript, look at it and go: "Oh my God, what do we have here!" So getting together on fundamental copyediting points before the translation begins is really important.

Riggs: We have with us today—Takahashi Yumie-san of the Miho Museum. 先日、高橋さんがお勤めの美術館と、難しい翻訳を効率よく仕上げなければならぬ仕事をいっしょに行いました。高橋さんは以前からスタイルシートの大切さを認識していらっしゃいます。高橋さんのご経験を少しお話しただけですか？

高橋: ありがとうございます。私は、ミホミュージアムという、滋賀県にございます美術館で学芸員をしています。学芸員ですけれども、やっていることはほとんどが、エディティング、コピーエディティング、マネージング・エディターの仕事です。

Part 3: Effective Scholarly Translation: Management and Process

私どもは97年のオープニング以来20年近く、図録を全文翻訳のバイリンガル形式で出しております。これは国立美術館、国立博物館でもおそらくやっていらっしやらないことだと思います。基本的に年に3回出版します。タイトルだけでなく、作品解説、論文、すべてを英文に翻訳して出しております。

展覧会図録は、出版までの期間が非常に限られています。日本の美術館事情は、どんどん展覧会を開催する傾向になっておりまして、図録の制作もそれに合わせてスパンがますます短くなっています。日本語の原稿が集まるのもギリギリですが、さらにそれを英文翻訳するというので、毎回厳しい条件の中でなんとか良いものを出したいと努力しています。

今回「かざり—信仰と祭りのエネルギー」という展覧会をすることになっておりまして、仏教美術、神道美術が絡まっている内容で、文章量も非常に多く、一人の翻訳者では難しいだろうということになり、人海戦術で「あなたは20点、あなたは30点やってください」という感じでお願いしました。こうなると、スタイルシートが非常に大事になってまいります。先にスタイルシートをきちんとしてないと最後の後片づけをするのは自分だということがよく分かっておりました。用語的にも、とくに仏教美術は大変で、阿弥陀仏とか如意輪観音などをどう言うか、毎回悩むのですが、武智さんとRiggsさんとも相談しながら、そういうものも統一して、それを翻訳者全員にメールで流し、「このスタイルでやってください」と伝え、すぐに作業を開始してもらいました。何とかギリギリで翻訳していただき、刷り上がったものが今日、館のほうに届く予定です。

Riggs: ありがとうございます。もちろん後片付けはいろいろとしなければならなかったのですが、スタイルシートを配布したのはとても効果的で、短期間のプロジェクトを何とかやりとげることができました。普通の時でも欲しいなと思いますね。他にオブザーバーの方の中で、コピーエディティングについて何か質問やコメントはありますか。

Richard Sadowsky: I think I heard a comment that translators may do whatever they feel like doing. But if the translator finds there is a bibliography and knows it has to be translated, he or she would want to know what style the client wants it to be in. You want to ask—what to italicize, what to capitalize, etc.— so that they won't have to change all over later. I think if you're a conscientious translator, you're going to ask right from the beginning to save everybody from trouble.

Riggs: Exactly.

Noble: This is a very concrete question about commonly used style sheets for Japanese academic journals. But why do people put *romaji* in front of the kanji, in the first place, especially for bibliographies? If someone is actually going to look up a book that is in Japanese, they're going to understand Japanese. So why do you need to tell them how to read it? I can see the benefit of putting a translation after kanji because you might want to give people who don't understand Japanese an idea of the sources that are being used. But why *romaji*? Even within the text, why not just put the kanji and leave it at that? I put *romaji* because that's what everyone does, but I'm wondering about people's thoughts on this.

Riggs: Kate Nakai, would you be willing to answer that?

Nakai: That's a question that does come up. I think maybe English-language books on Chinese subjects often tend to put kanji without providing *romaji* to go with it. I suppose one reason for doing that is because the assumption is that readers are not all going to know Japanese. If you suddenly confront kanji in the text without anything—you just stumble over that and go on—whereas if you got *romaji*, then you've got a handle on something: Somehow you can come up with the pronunciation of it. Because the publication is in English, it makes sense to put English as the main, and have the kanji (or *romaji*) as the subordinate element that some will appreciate. Some people feel there shouldn't be any kanji in a text whatsoever, that it clutters the page. For readers who don't know kanji, it gets in the way, whereas for instance in the case of *Monumenta Nipponica*, which has a long tradition—or *Harvard Journal of Asiatic Studies*—also has a tradition of including kanji in the text. It's kind of a tradition that they like to keep up as something that's appealing to readers who can appreciate their value.

Personally, I would agree that there's not a real reason to give the translation of the title in the bibliography. If you've got the title in the text, then you want a translation there because then, the reader wants to know what the book is about. But if the book is in Japanese, and it's in the bibliography, if you can't read Japanese it doesn't matter what the translation of it is. Rather than having it all stretched out—thinking of what parts of the text are meant for different purposes.

Riggs: Also, sometimes you can't read the characters. You don't know how the characters are going to be read. If the *romaji* is there, you know. I have found that several times.

井元: I was going to say the same thing. I think of the *romaji* as the same as the *rubi* in a Japanese book. Japanese can be notoriously illogical when it comes to readings of kanji. So, if you're not familiar with a term—if you don't know how to read it in the first place—you can't look it up.

Nakai: As everyone here knows, that's an issue that you face in English but not in Japanese. In Japanese, you can *read* without knowing the *correct reading* of a name or term. The question we face is where to go for the authoritative reading—and the authorities may differ—sometimes even the same author may have different readings for his or her name.

That's something very special to the world of English publications concerning Japan, and a perennial problem. But that's also something the checker can be a very valuable asset in watching out for. Of course, having the Internet makes things much easier. In reading a title or transcribing an author's name, you can go to the National Diet Library site and be able to say: "That's at least an authority." The readings may not be "correct"; as we found with the *Kenbunroku*, when went to the list in the Diet Library, we found there were various different versions. We took the reading used the most.

渡辺: 井元さんがちょっと書名で触れられましたが、日本の地名や人名をどう読むかという問題もありますね。日本語では漢字で書いてあるので問題にならないし、極端に言えば分からなくても通るのですが、英語に翻訳するときは、それをはっきりさせないといけない。たとえば河野という人名は、「こうの」なのか「かわの」なのか、どちらもあり得るので、最終的には本人に聞かないと分からないということがあります。非常に厄介な問題だと思います。

和英ではなくて英和の話になりますが、英語を日本語に訳するときも同じ問題があって、たとえばポーランド系アメリカ人の名前をどう読むのか。日本語で、カタカナで書くときにいろいろな発音があり得るわけです。クーンなのかキューンなのかわからない。ブレジンスキーという人がいましたが、スペルを見ただけでは発音がわからない。ポーランド語をわかっている人はポーランド語で発音できますが、ポーランド系アメリカ人の人が今どう発音しているかを知りたいときに、知る方法がないわけです。そんなふうに、固

有名詞の読みの問題は、文字体系が違う言語間の翻訳は結構な障害になりますね。

Riggs: 朝倉（和子）さんは、英和訳でそういう問題に時々出会いますね。

朝倉：『カチンの森—ポーランド指導階級の抹殺』というヴィクトル・ザスラフスキーの復刻版を訳し、みすず書房から出しました。文献がいっぱい出てくるので、ポーランドの名前を、全部ネイティブの方にチェックしてもらったそうです。これは編集者が行いました。Katyn は、ポーランド語の表記を英語に直したもので、英語を話す人たちはこれを「カティン」と読むのですが、ポーランド語の発音に当たると、「カッテュイン」みたいな、「ユ」に近い音だそうです。しかし、それは読者にとって違和感があるだろうと、みすず書房の編集部が判断して、「カチン」という題に統一しました。原音尊重主義でいくといっても、どうしてもそれでやり通せないケースが出てきますね。

Riggs: 確かに、名前の問題は厄介です。

Sadowsky: Speaking of proper names and the Internet, I was wondering—Google and also Wikipedia have their own style. But how much do you adhere to the things that appear on Wikipedia? If you have a tourist place—for example, something called *Oiwa*, do you write that in *romaji* and then say “large rock,” or do you look on Tripadvisor.com or some place foreigners go to from overseas and would be what they know most? How do you deal with place names?

井元: For addresses, a convenient site is 郵便番号検索システム (<https://www.post.japanpost.jp/smt-zipcode/>), which gives what the *yūbinkyoku* (post office) has decided is the correct reading for each location. The problem is that sometimes locals disagree. For example, in the tourist magazine that I work for, we look up all the addresses using the postal system, and make it all nice and consistent. Then we actually call the places and ask them: “How do you read your address?” and it turns out they’re used to something different.

For example, the postal system says that 姉小路 in Kyoto should be read Anegakōji, but for many locals it’s Anekōji. So then you have to decide which to use. Then again, locals sometimes differ even among themselves. For example, we have 松尾大社. The shrine reads its name

Matsuno'o Taisha, with a no, but the nearest train station says Matsuo Taisha. So what do you do then?

For fact-checking, one big no-no I have found is that for materials concerning Japanese, you never, ever just look at English sources. For example, the English Wikipedia or—I don't know when you said Tripadvisor, whether you meant the Japanese site or the English site—is often wrong.

Riggs: Regarding place names, it may not be wise to rely totally on tourist sites. If it's really well-known, more reliable spellings will be found in the history books or the *Encyclopedia of Japan*, too. Nevertheless, we must balance what we believe to be standard in the Anglophone world with what the client believes to be correct. I recently translated something for Ishikawa prefecture and it wanted a hyphen in Kenrokuen (the garden)—Kenroku-en. In that case, Ishikawa-ken was the *okyakusan* and had the final word. In Professor Shirahata's book, however, it is Kenrokuen. Another point is to avoid exoticizing something when you do a place name. Make it sound like a normal place. Instead of Nagano City—just Nagano or city of Nagano.

The details are endless, so maybe we can move on. We have one more topic we would like to cover, which is the larger issues of the editorial process.

Editing: Four Processes in One

Riggs: では、作業順序としては逆になりましたが、最後にエディティングの問題を取り上げましょう。エディティングの基本的姿勢ということではどんなことが大切でしょうか？ Meg Taylor さん、いかがですか？

Meg Taylor: You're always working within a context. Before you start editorial work on a project, you must determine what that context is. If you're editing for scholars, who will understand the specialized terms an author uses; that's one context. You will need to consult books and articles written by Western scholars—and perhaps consult a scholar in the field—to confirm the established English terminology. And, of course, you keep a record of all these terms on your style sheet for that particular project.

Part of determining the context of the new project is looking at style sheets for similar projects you've edited in the past. I often begin by adapting a style sheet developed for a book in a similar subject area—early modern Japanese history, for example—and then building on that, adding terms and style decisions specific to the new project. As you make decisions on terminology, for example, always keep the readers in mind. If the audience is presumed to be university students, for example, you might suggest inserting definitions of specialized terms on first appearance. Always keep in mind how the book will be used.

Riggs: Yes, you want to envision: What is going to happen to this book? What kind of environment is it going to be brought into? How much of the content treated here will already be common knowledge to the English reader? What is going to be completely new? What is the content that the international reader will be most keenly interested in?

In translating a book about philosophy for Nichibunken recently, I was very conscious of these questions because it seemed obvious that the readers would be scholars or at least habitual readers of philosophy, and the numerous quotations and references to Western philosophers, and even Japanese philosophers who are well-known and whose works have been translated into English, were likely to be quite familiar to them. How should anticipation of such familiarity change the way the translation is worded? As I was also the initial editor of my own translation, I tried to keep this in my mind at all times. If the author had this awareness as well, it would also be helpful.

And for an academic book, we need to be aware that if it's going to be recognized as a first-rate academic book, it will be reviewed. Awareness of the kinds of things that reviewers look at can be a good guide in the editing of a translated work.

昨日 Noble さんが言われたように、翻訳者は著者と読者をつなぐサービス業です。しかし、翻訳者だけではなかなかうまくいきません。翻訳者も編集的なことはかなり行いますが、どうしても原文に引きずられてしまう。ですから、そこに編集者の助力が必要になってきます。そしてその編集には、先ほど触れましたように、scholarly な編集面と、stylistic な編集面があるわけですね。そしてそのどちらにも通じることですが、著者の言っていることを正確に移しているかという authenticity の問題と、内容がうまく読者に伝えられるようになっていくかという readability の問題があります。authenticity の問題につ

いて今 Meg Taylor さんがおっしゃった、これまでの事例を調べて参考にするというのは欠かせない下準備になります。

authenticity と readability の二つは相互に関係するところがありますが、次に readability をどうやって良くしていくかということに重点をおいて話合ってみたいと思います。これは、大きな構成上の編集と、文章的な編集の二つに大きく分けられるでしょうが、まず構成上の編集についていかがでしょうか？たとえば章立てについても、日本語の本と英語の本では違うでしょう。

Is the order of the chapters as they were published in Japanese still the best for the English edition? We've touched on this before, but if a book in Japanese sets out the literature in Western sources first, and then introduces the Japanese perspective on the topic—that was good for the Japanese edition. Perfectly natural. But once it is translated into English, the reader might be most interested in the Japanese perspective or dimension of the subject. Changing the order might be a wise decision. The following chapters then fill in the background.

The overall organization of a book is such an important matter that, especially when it is a scholarly book being translated, the author or the scholars advising the author should be concerned with this at the outset, rather than leaving it up to the translator or the editor.

白石：とても重要な問題だと思います。私は、章の構成や見出しは、最終的に英語圏の読者向けに変えてもよいと思いますし、日本人の著者にとっても、そのほうがプラスになると考えています。ですが、それはプロフェッショナルな翻訳者ならではのやり方で、それを理解し受け入れてくださる著者もいますが、あまりにも原著と構成が変わってしまった場合、「これはいったい私の本なのか」という反発も当然予想されます。実際、ある著者にそのように言われたことがあります。ですから、やはり初めの段階で、翻訳者が著者にそのことを説明し、お互いの合意のもとで進めるのがベストかなと感じます。そうすれば、翻訳原稿が上がってきたときに著者が驚くということもなくなります。私のような橋渡し役の人間も、そこに協力できると思うのです。

Riggs: その通りですね。ガラッと変えるケースはまれだと思うのですが、私たちのほうでもそういうケースがありまして、ちょっと苦い経験をいたしました。結果的には良かったと思っはいますが。

Raj: I spoke earlier about the importance of querying the author. Compared to Imoto-san, who is very modest, and always worries about stepping

on other people's toes, my approach was much bolder when querying authors. But I found that they almost always appreciated my queries and offered constructive feedback.

Updating a book can be an issue when translating, as in a book on Japanese politics that I worked on. The original book ended at around 1985, and there had been several elections since. The political scene changed considerably, so I suggested that a new chapter be written to update the contents. The author was a specialist in elections, and an election had taken place just before he wrote the new chapter. He included a great deal of detailed analysis, such as changes in the voting patterns and splinter parties, which was not appropriate for what was to become the last chapter of a general introduction to Japanese politics. I had to say, "This doesn't work," and asked him to rework his draft so that it would serve as a concluding chapter. Asking for a revision required diplomatic negotiation skills, but it was well worth the effort as the book went on to become a standard in its field.

Riggs: That resonates with the first thing we talked about: the structure of the book. You were working with the entire book, making it better beyond the translation.

Taylor: Also, no doubt you were conscious of the market. You were conscious that time had passed, so much had changed, and readers of the translated book would want to know more. You said the production was in 1985. What year was it published?

Raj: Around 1993.

Taylor: So eight years had passed since its writing. To be conscious of that and to ask for the new chapter: that's the job of an editor, to anticipate what the market will expect, and what would be best for the book.

Riggs: We have already touched on the structure of the manuscript, how it is subdivided, and how its subheadings are handled. The editor at this stage looks at how the headings are organized: Are they consistent? Do they follow a logical system? Sometimes the translator has forgotten a heading or two, or treated headings inconsistently. Or the headings may

have been inconsistent in the original book. If they are numbered, do you really need numbers? Will the English edition have typographical distinctions instead of numbers or letters? Too many subdivisions are distracting, but no subdivisions could make it difficult to get through. Keep in mind that each chapter should follow the same pattern.

The translator has already grappled with the headings, of course. In Japanese books, you will often see a main heading and right under that another (B level) heading. The style guides advise that a heading is like “advertising” for the content immediately below, so there should always be text after a heading.

After the chapter title, there should be an introduction—an introductory paragraph at least—which explains the title and sets up the chapters. “Introduction” as a first heading is superfluous, since the first paragraph is assumed to be the “introduction” to the chapter. That kind of logical progression leads the book forward through the narrative in an understandable fashion.

English favors good topic sentences, and sometimes a subheading can actually be transformed into a topic sentence in translating. Many times, those topic sentences play the role of a heading in the original Japanese. At least I think that all of us working with these texts could consider that bringing headings over to the English conventions is part of the translation process.

Taylor: This is what we call substantive editing—moving paragraphs around, forming good topic sentences, trimming out unnecessary words—it is clearly more than stylistic editing.

Riggs: This is also partly what the editor who can read Japanese can do, right?

Raj: Yes, it really helps when the editor has some reading knowledge of Japanese. Choosing the right translator is a difficult but important task. A scholar may seem qualified and know the contents of the topic but is not always the best choice as translator. So we were very lucky to have someone like Patricia Murray to revise and rewrite translations for us.

Riggs: では続いて、文章のreadabilityを高める編集の話に移りましょう。原著のメッセージが英語圏の読者にちゃんと伝わるように文章のtuningをどうしていくかという問題

です。Now we want to talk about the fine-tuning of the translation for the English audience and what that involves. One of the people who are dealing with it and has decades of experience in it is Patricia Murray.

Murray: A practiced editor has, I think, a set of basic principles and rules set up solidly in some dark corner of the brain, ready to go into action. They come into play almost instinctively once the work starts, and so some editorial decisions seem obvious. Others do not, and they often demand deliberate analysis as one considers the author's objectives, organization of material, writing style, and targeted audience. The translator has already grappled with some of these, and so it is best if the editor can work with the translator whenever questions arise.

- In the first stage of editing, I spend some time getting a sense of the purpose and organization of the book or article, its central theme and main subthemes, and I consider its probable readership. Its main theme and purpose should be clear at the outset; the writing style should be appropriate to the genre; the content should be organized coherently. If the translator is an experienced editor, she or he will have worked on these points. It is best if the editor can collaborate with the translator, share style sheets, and share expertise and insights when questions arise. Translations done by inexperienced translators can be the most perplexing, even when the translator is available for consultation, and sometimes they need extensive rewriting or even retranslating in parts. What I always hope for is enough clarity of sentences, paragraphs, and whole chapters so that I can concentrate on grammar, punctuation, vocabulary, style, narrative flow, and things like appropriate emphasis. Those are all self-explanatory basic tasks. More specific ones include usages—and there are a great many—that the editor needs to interpret, evaluate, even rephrase.
- Japanese manuscripts are full of connecting words and phrases (つなぎ言葉). You want the reader to understand the intent, the direction, the kind of connections the author is making between points in the text, but it is not well advised to translate them one by one. Also, they can be misleading. A small example is *ga*. It can be rendered as “but,” or sometimes “and,” and sometimes it should be ignored.

Another type of pitfall is that the translator realized a connection was being made, but misidentified the two parts, perhaps because they were separated by a large amount of text. Then the editor has to go back and re-read the original.

- Another one—ambiguous expressions. *Nado* is a prime culprit. Can we just do away with it? It does carry the meaning of “et cetera,” but in English writing, that meaning of “there is more” is frequently understood, and expressions like “et cetera” and “and so on,” are considered to be clutter in a sentence. One more example is “to iu,” which some authors tack on to more sentences than seems necessary. First, it is not always clear *who* “said” something, or even if anyone did. Another expression we have to handle carefully is “no yō na” or “yō ni omou.” It is tedious to keep repeating “apparently,” or “it seems,” so I frequently just take it out, in whatever English form it appears. Best practice: get a second opinion from a colleague, to make sure the passage reads well.
- Choice of vocabulary is vital in editing. I try not to use a complicated or pretentious word when a simpler one will do, unless there is a good reason for some sophistication. Elegant it may be, but complex verbiage can be distracting while adding little of importance. Knowing when to choose the simpler word is a principle of good writing in any language, but Japanese is tempting. A particular kanji compound might seem to beg for something high-blown in English; *yūutsu*—what a beautiful word. “Dark, dreary misery,” perhaps. But it might simply mean “unhappy.” Enthusiastic translators or editors can be lured into using two or three versions, lined up with commas. You feel good—*I’ve got the point across!* But you don’t need to. One is enough; hyperbole can steal the power of a phrase by upending its emphasis.
- Social sciences writing in particular has a tendency to be dense, full of jargon and belabored explanations, in either Japanese or English. But the translation of social science—or any kind of non-

fiction—does not have to be turgid and wooden. I believe social science translation and editing should turn out text that rises above formal academic stylistics. It should be clear and readable. This has gotten me into trouble at times, because I shortened sentences, took out repetitions, substituted words that perhaps seemed too “popular,” too informal, for example. The author is unnerved by the degree of difference from his original prose. My objective is to get rid of stiffness and pedantry; an author might see it as dumbing down and “not faithful” to the original. Sometimes an author can be persuaded that such changes are really for the better. If one can work with an author over a period of time, opportunities to discuss revisions and suggestions can assure that things will work out happily. But not always!

- Repetition. Japanese is more tolerant than English of repetition, of how patterns of speech, vocabulary, and idioms might recur, or of sentences that sound the same one after another, five or six in a row. English readers get impatient with such writing. English sentence lengths, words, and rhythms are thought to be more effective if they are varied. I read my sentences out loud after I’ve written them or when I’m writing them. Hearing the rhythm helps me get the sentence going in a way that works with the surrounding text. Such liberties may not be feasible in poetry and or literature, but in non-fiction or academic writing, the translator’s diction is key.

Ashby: Yes, one thing I try to watch out for in editing is repetitive expressions. Sometimes every paragraph or page has a sentence beginning with “as for” or “in relation to,” and the like. The original Japanese may have recurrent use of transitions like *shikashi*, *sakihodo itta yō ni*, ...*to iu koto* constructions.

Raj: Patricia Murray was very helpful with several Tōdai Shuppankai books. I recall one book translated by an Australian scholar of Japanese politics. He had done a full translation, but it was a literal translation that did not read smoothly in English. Her work involved heavy editing, which meant rewriting, revising, and recasting the text to make sure the message got through.

Riggs: 私も Pat (Murray) さんからは多くを学びました。今でも仕事でお世話になっています。翻訳者もそうですが、編集者には特に、文章をうまく書けるという文章力が大事ですね。As Juliet often says—you want to make the language come alive.

Carpenter: I was surprised because I was talking with one of the members of a group at my University. I mentioned—元の文章が透けて見える訳はあまりよくないと言いましたところ、and they were surprised:「そうなんですか」と。One of the other members in the group thought it *should* be that way. You *should* be able to see the Japanese in the English. We really have different views of what a good translation is. That person was of the view that if you can look at it and guess what the original was that's a good translation. But I think for English readers, that is *not* good translation.

Murray: It's interesting that the more you read, the more you translate, you can get to a point where a good translation of something makes clear what might not have been clear in the Japanese. You get so you know what the author was trying to say, even though he might not have said it. And the text could become completely different from the original; the grammar has been changed, the vocabulary is not rigidly by-the-dictionary. Kano Tsutomu, a master translator and editor of *The Japan Interpreter*—with whom several of us here worked closely—used to say you have to look very carefully at the Japanese; you identify what is most important and the way you write it in English might be by flipping grammar—changing negative expressions to positive ones, putting the general statement before the specific, changing passive to active, and so on. The English that results is probably going to be totally different from the original, but you're going to get the *meaning*, and that's what counts.

Riggs: The syntax of Japanese and English are completely different, so the editor is coming in, trying to use various writing techniques to make sure the translation doesn't have what we call "translation drag"—the drag of the original. We have to know what is good syntax in English to be able to transfer it. Taking writing classes, reading good writing, not exposing yourself to bad writing, and constantly working and revising translation helps to avoid the kind of sentences that don't get through or don't impress. That is what I think our responsibility as edi-

tors comes down to. Of course, that includes all the technical things, fact-checking, clarifying associations made by the author that might not reach the reader, and so on, but making the writing good is our perennial challenge.

文体ということも考えなくてははいけませんね。その点について、Janet (Ashby) さんにまたお聞きしていいですか？

Ashby: Obviously, it should be written-style English, if the Japanese is in spoken style rather than written style. I often have to edit overly colloquial drafts into a suitably sophisticated written style. The style should be invisible—allowing the reader to be less aware of the language and be able to concentrate on the content.

Riggs: そうですね。逆に著者の文体が魅力的で、それを英語にできるだけ反映させたいということもあります。かなり **challenging** な作業ですが、著者に会ってお話を伺ったり、著者のほかの著作を読んだりすると、著者の **style** や **voice** を考える上でとても参考になります。

言葉については、何かありますか？

Ashby: I try to make sure the terms used are ones familiar to the English reader. I would also consider whether to use the official Japanese names for proper names or perhaps a more popular version. An example is the names of earthquakes: Great East Japan Earthquake and Tsunami is “official,” but “Tohoku Earthquake” may be more familiar in English usage. You can look at the Internet and see how it’s referred to in writings in English; maybe include the official name when it’s first mentioned.

I try to be conscious of usages that are perhaps specific to Japan, such as “Lehman Shock.” This would be more familiar in English usage as “the fiscal crisis”—originally it was called “the subprime crisis,” and lately “the 2008 world financial crisis.” When the translator has been a bit lazy, you have something like: “the point of the painting to which the eye is drawn.” Yes, but a better rendering of that might be “the focal point.” I often wish the translator could have given more time to thinking of better terminology. In editing translations, I find myself removing a lot of wordiness—expressions like “this sort of,” “this kind of”—such phrasings can usually be taken out. **これ** and **それ** may come up often in

the *genkō*, but instead of just “this” English wants to have a noun—“this phenomenon” or “this trend,” or whatever, to better guide the reader.

I guess those are the main points I would make.

Riggs: ありがとうございます。時間もだんだんなくなってきているようですので、そろそろ終りにしたいと思います。何か他に大切なことはありますか？

Taylor: Format and design are also important to the reception of a book. Following North American book design conventions can help assure that a book will be well received—to really have a fighting chance, especially if the author is unknown in the West. Design is increasingly important in the book industry today—both for print books and ebooks.

Riggs: I don’t know if it has to be North American. It can be more internationally conceived, perhaps.

Taylor: You can have a Tokyo or Hong Kong–based designer, but it has to be a book that looks professionally done. That means following standard English-language book design conventions—handling of headings, running heads (or “running feet”; “running ears” are also an option), folios, all of that. I mention North American design conventions because they differ from European book design conventions.

Ashby: Models to guide good design are not hard to find. I wish that designers and editors getting started in English-language publishing would go to Kinokuniya or Maruzen and look at university press books on similar subjects or subject areas: history books, sociology, whatever it might be. They don’t necessarily have to be North American, but those produced in an English-speaking country will suggest what is effective and considered attractive.

Riggs: いろいろなモデルがあって参考になります。別にそれに倣う必要はないけれど、それを参考にして、自分の本を読みやすくデザインするということですね。

Taylor: Because that’s the competition. You always have to think about what the competition is: what your book is going to be up against or judged against.

Noble: Design and publication is really constructing an information hierarchy. Design is a topic that's close to my heart and interests. I think it's often overlooked and seen as *kazari*—decoration—and it's not just that. Good design is part of the whole system of delivering the information of the text, and it can make an immense difference. Just the look of the page, the typography, whether the person doing the typography really knows what they're doing or not. Creating and sticking to the information hierarchy, having it be sensible and something the reader can immediately recognize is key. Good design helps readers to know where they are, where they're going, and what kind of text they're reading. It's harder to do a good job with that than people realize. It consists largely of following established conventions, but there's also some "plus alpha" that can make a real difference in the appeal of the book. I think it's an important issue.

Riggs: Yes, book design is very important. We learned that from our predecessor editor designers who impressed upon us the importance of design and typography in English language publishing. Some technical knowledge of what goes on in that stage is often very useful when working in Japan, and in this era when "design and layout"—in Japan often still called "DTP"—(the work that was once performed by printing companies) is increasingly handled by graphic designers and sometimes by persons without knowledge of typography, design, or English. When I was working with *Monumenta Nipponica* I was very fortunate to be able to collaborate in correction of files using design software (such as the once-prevalent QuarkXpress and later, InDesign) and learn what it can do. Even as a translator, having had that experience, I find it valuable and helpful in guiding clients, and in envisioning how the text I'm translating is going to look in English—anticipating the product while in the course of creating it.

To some of you listening, our remarks may have seemed very *komakai* at times, but we editors are not accustomed to organizing verbally what we do. The *Chicago Manual of Style*, the reference guide upon which we all rely, is a thick tome, and if we really organize everything we do, it comes down to a extremely amount of detail. Editing translations of books on Japan is tremendously complex, and we learn a lot of it on the job and by networking together. When we get stuck on an issue—like

how to handle footnotes in a particular book—we might ask a colleague how to handle such-and-such, and we consult authors and others who have done similar work. For us our collegial relationships are the life-line to getting our work done and doing it better.

When we're talking about English language editing in Japan in particular, basic skills, tools, networking, and sensibility to the specific circumstances tell part of the story. The various comments from each of you have provided a glimpse of the complexity of this work. Also, I hope, they suggest something of the depth of the experience of the people working over the years in editing scholarly works published in Japan. Thank you for listening throughout this long session.