

The 8th JLPP International Translation Competition English Section Critique

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Grand Prize: Rebecca Ann Gade

Key to this translation challenge is the ability to create a consistent, convincing voice for Fujino's narrator that captures both the retrospective nature of the story as a whole and the immediacy of the schoolgirl language of the inner narrative. Rebecca Ann Gade, the grand prize winner, accomplished this balancing act more gracefully than any of our other entrants. The translation is extremely accurate and lucid throughout, and the translator successfully negotiates most of the trickier passages with comparative ease. The prose is relatively clean and unadorned, as befits Fujino's original text, and the building tension in the story is effectively conveyed.

The translation excels in descriptive passages that evoke complex, novel images: "So then all the girls scrambled to their lockers and returned with their own brand-new tracksuits. A pair of pants was wound around Kanekov's huddled neck like a scarf. Some girls wrapped their tracksuits around her stomach like an old man's belly warmer, while others simply heaped more on top of her knees and shoulders. The boys watched from a distance with puzzled smiles."

As with any translation, there is room for additional editing for stylistic grace, and the translator should perhaps be encouraged to take greater risks to achieve a closer approximation to the audacity of the original. Overall, however, Rebecca Gade richly deserves the award as grand prize winner for a careful, evocative, satisfying translation of a challenging text.

Second Prize: Jo Lumley

Jo Lumley's translation is as clean and unproblematic as any other entry in the group. The complex time sequencing of the original narrative is handled carefully, with clear

distinctions between the moment of recollection and the events from the past being recalled.

One of the most perplexing challenges for all the translators was the rendering of the culturally complex term 新緑. There were perhaps as many glosses of this term as there were entries, but the somewhat generic “green shoots” of Jo Lumley’s translation risks creating a visual impression that does not coincide with the original image of new leaves. On the other hand, the translation also handled descriptions of complex physical environments with considerable skill: “We stared down the stairs. It was a wide staircase, and behind and in front of us were students from our school. There were other people too, including a mother and child, right by the wall. The child, who didn’t even come up to my waist, was looking at her feet as she climbed down one step at a time, observed by her mother from the step below. Each time the child jumped down to the next step, her mother took another step down. Kanekov and I continued past them.” This is a solid, skillful translation from a translator who clearly already has well-developed skills and who shows great promise for a future career. Jo Lumley is to be congratulated on a prize-winning translation.

Second Prize: Lisa Wilcut

Lisa Wilcut also fully deserves the status of prize winner. This translation is generally accurate throughout, and the diction is appropriately plain and unembellished. This translation is notable for the natural, unforced renderings of the dialog.

“They’re like aliens. It’s like they devour trees from the inside, gnawing their way out. Boom.”

“Boom,” I echoed, implying she had said that before. Kanekov didn’t notice.

“Boom,” she said again, this time with more force behind the word. She repeated it over and over. “Like, super boom.”

“But it’s because the green leaves come out that a tree can keep living.”

“No, no, no. It becomes a whole new life form. The old tree dies, and aliens take over in the form of the new leaves.”

The choice of “boom” is unconventional but somehow works in context, evoking the disturbing suddenness the character experiences with the appearance of the leaves.

There are a few places where this translation seems tentative—the choice of title, for example—but overall this is a strong, evocative translation that demonstrates both a high level of current attainment and considerable potential for success with future projects.

Congratulations to all three winners. It has been enormously satisfying to see the skill and enthusiasm on display in the entire field of entries, and it is a pleasure to have found three excellent translations to honor for the 8th prize.

第8回 JLPP 翻訳コンクール 英語部門講評

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最優秀賞 レベッカ・アン・ゲイディ

今回の課題作、藤野可織の短編の翻訳をするとき鍵となるのは、語り手のヴォイスに一貫性と説得力を持たせ、ストーリー全体が回想であることと女子高生が自身の内面を語る生々しい言葉の両方をとらえることである。最優秀賞受賞者のレベッカ・アン・ゲイディさんは、この二つのバランスを他のどの応募者よりもなめらかに保っていた。翻訳は全編通して大変正確で明快であり、一筋縄ではいかないパッセージを軽々と扱っている。訳文は藤野の原作にふさわしく、とても明晰で飾り気がなく、ストーリーのなかで高まる緊張を効果的に伝えていた。

翻訳のなかで優れている点は、複雑で奇抜なイメージを喚起させる叙述である。たとえば、“So then all the girls scrambled to their lockers and returned with their own brand-new tracksuits. A pair of pants was wound around Kanekov’s huddled neck like a scarf. Some girls wrapped their tracksuits around her stomach like an old man’s belly warmer, while others simply heaped more on top of her knees and shoulders. The boys watched from a distance with puzzled smiles.”（「そこで、女の子たちがばたばたとロッカーへ走って行き、それぞれの真新しいジャージを手にして戻ってきた。ジャージのズボンが、カネコフの縮こまった首にマフラーみたいにぐるっと巻かれた。腹巻みたいにお腹に巻きつけた子もいたし、単に肩や膝にどんどん重ねて載せてやる子もいた。男の子たちは半笑いになって、遠巻きにそれを見ていた。」）

どの翻訳にも言えるように、文体を磨くためには編集を重ね、原作の独創性に近づくためさらに思い切った表現へ挑戦してほしいが、全体を通してレベッカ・アン・ゲイディさんは難しい課題作を注意深く、表現力豊かに、すばらしい翻訳に仕上げた。最優秀賞に十分に値するものである。

優秀賞 ジョー・ラムリー

ジョー・ラムリーさんの翻訳は、他の最終選考候補作と同じく明快で問題がなかった。原作の語りを持つ複雑な時間のつながりが丁寧に扱われ、回想する瞬間と、回想される過去の出来事との間に明確な区別をつけている。

どの翻訳者にとっても悩ましい課題の一つは、文化的に複雑な言葉、“新緑”の訳出だった。この言葉の訳は応募者の数だけ多様だったが、ラムリーさんの訳語、“green shoots”は少しおおざっぱで、それが生み出す視覚的印象は原作の新緑というイメージとは一致しない恐れがある。

一方、複雑な身体的動きの表現にはかなりの手腕がみられた。たとえば、“We stared down the stairs. It was a wide staircase, and behind and in front of us were students from our school. There were other people too, including a mother and child, right by the wall. The child, who didn’t even come up to my waist, was looking at her feet as she climbed down one step at a time, observed by her mother from the step below. Each time the child jumped down to the next step, her mother took another step down. Kanekov and I continued past them.”（「私たちは階段を降りた。階段は幅が広く、私たちの前にも後にも、私たちと同じ高校の生徒がいた。そうじゃない人たちもいた。一組は親子連れで、端っこで私の腰くらいの背丈もない子どもがうつむいて階段を一步一步降りるのを、母親が一段下から見守っていた。子どもが一段飛び降りると、母親も一段降りた。私とカネコフはその二人を追い越した。」）

これは、すでに明らかな実力をもつ翻訳者の手による確かで巧みな翻訳であり、将来を期待させるものだ。ジョー・ラムリーさんの受賞に祝意を表したい。

優秀賞 リサ・ウィルカット

リサ・ウィルカットさんも受賞に値する力を十分に持っている。翻訳は全体的に正確で、言葉遣いは適切、率直、飾り気がない。特に会話部分の自然に流れる訳文が素晴らしい。たとえば、“They’re like aliens. It’s like they devour trees from the inside, gnawing their way out. Boom.”

“Boom,” I echoed, implying she had said that before. Kanekov didn’t notice.

“Boom,” she said again, this time with more force behind the word. She repeated it over and over. “Like, super boom.”

“But it’s because the green leaves come out that a tree can keep living.”

“No, no, no. It becomes a whole new life form. The old tree dies, and aliens take over in the form of the new leaves.”

（「新緑ってエイリアンみたいじゃない？ 内側から木を食い尽くして、食い破って出てくるの、ぶわっと」

「ぶわっと」ぶわっとってさっきも言った、という意味を込めて私は繰り返した。だがカネコフは気にしていなかった。

「そう、ぶわっと」力を込めてカネコフは何度でも言った。「なんか、すごく、ぶわっと」

「でも、新緑が出るから木って生きてんじゃないの？」

「ちがうちがう、別の生命体になるんだよ。元の木は死んで、新緑の姿をしたエイリアンに乗っ取られんの」）

“boom”という言葉の選択は型破りだが文脈に合っており、登場人物が葉の現れる様子に不意に混乱させられていることがわかる。

ウィルカットさんの訳には、タイトルなどに不確かな感じが見受けられる点も幾つかあるが、全体的には力量と表現力に富み、現時点での高い完成度と有望な将来性がはっきり示されている。

三名の受賞者に祝意を表したい。応募作のすみずみから手腕と熱意を感じられてとてもうれしかった。第8回 JLPP 翻訳コンクール受賞にふさわしい三名の優れた翻訳者を発見したことを喜ばしく思う。