

9th JLPP International Translation Competition: Classical Literature Category Review

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The texts for the contest this time were three selections from Issa's haibun, none of which had been translated for publication before. All the selections were quite difficult and required an effort of imagination to piece together the scenes they described. It was necessary, of course, to look up many words and references. But beyond that, the translators needed to make an effort to visualize the scene as a whole and then step inside and see from the point of view of the narrator (Issa); I call this translating from a place of empathy. Imagination and empathy are always vital to the translator, but perhaps especially so when translating classical works. This is because the context and setting are more likely to be unfamiliar, even alien, to us now.

Grand Prize: Abe Yoko

Abe Yoko's translation was the most accurate of all the entries on the short list. This was true both in the prose sections, and in the poems. In fact, she was the only entrant who translated the poem at the end of the first selection correctly.

Abe's translation also excelled in its rhythm and cadence and clearly made a conscious effort to create euphonious English. For example, the use of alliteration (the repeated "d"), here:

"Reposing *side by side*, we *deliberate* on *distant* cherry trees in bloom."

There were signs that this translation prized flow highly, striving to make the words pass smoothly from prose to poetry and then back again. The decision to give the poems in one line (rather than the usual two or three) is evidence of this, as is the astonishing paragraph where the flow of the original is reproduced by deliberate lack of punctuation in English. (The alliteration of "s" in this passage is no accident and also contributes to the rhythmical cadence):

"I am sobered by the thought that because Kashiwabara, where I live, is situated in a remote corner of Shinano, it differs from wealthy regions in that our cherry trees are scraggy, very much like my own silhouette, they attract no visitors, their blossoms lack lustre and look something miserable, and set against cherry trees in bloom elsewhere, they

would seem as hermits in mountain retreats.”

Sometimes the diction was a bit too archaic for my taste; for example, the use of “lo” in “Tea stalls mushroom overnight for lo, the cherries are in bloom” but this was compensated for by places like the first sentence of “Yase Zakura”, “Everywhere the fields and the trees have greened overnight.” I had to look up “to green” as a verb, and found it does exist, but I have to admit that I have not seen it used before. Rarely used, it conveys meaning instantly.

In sum, this translation has accuracy, pleasing rhythm and cadence, and a sense of flow.

In judging, one has to read very closely, constantly comparing the original to the translation. As I went through that process with this text, I came to feel that the translator has a kind of devotion and dedication to language that gives her work depth.

Second Prize: William Fleming

William Fleming paid careful attention to the text and, although there were several mistakes, especially in the first selection, there were passages that read very well and were also accurate. For example, the panegyric passage about how lovely the lives of beggars are, beginning “Ah, but their joy in life must be as that of kings or nobles!” and in the last paragraph of the second selection, “like recluses who have left the world behind”

This translator’s academic background was suggested by his including romaji for the poems, and arranging them on the page with the Japanese on the left and the English on the right, as is often done in academic works.

Probably the best part of this translation was the last selection, where the dialogue sounded quite natural and I felt I was overhearing an actual conversation.

Second Prize: Sameeha Anwar

In the translation by Jonathan Elias Zwicker (one of the shortlisted entries), I sensed that the translator had made a real effort to understand the text and to achieve a unified voice and tone in the prose section, one that was slightly archaic and also somewhat poetic. As an example of the latter, in the first selection, “a young woman, of great elegance and gentle soul.”

I also appreciated that Zwicker kept the era name and old names for the months, saying “Ninth Month,” since Issa is not using the current solar calendar, and then putting the year according to the Western calendar in parentheses. You can see the effort being made to be true to time as it was measured in the 18th century but at the same time to keep the

anglophone reader oriented to what the time would be in modern terms.

The dialogue in the last selection was again quite lively and well-done.

On accuracy, the poems scored fairly well in comparison to other entries. Although two were wrong, and three were questionable, three were definitely accurate.

In Sameeha Anwar's translation, the poem at the end of "Kojiki no Shussan iwai" ("Lessons learned"), and the second poem in "Yase Zakura" ("Off to see") were mistranslated; five were accurate. But one of the poems was omitted entirely. Nevertheless, in terms of the poems, Anwar was better than Zwicker.

Of the five accurate poems, one was quite free and very successful ("Today, once again/The air is ripe/With rumors of cherry blossoms"). In all the entries, this was, if I remember correctly, the only attempt to introduce some freedom into the poem translation, and so it weighed very strongly. The more I thought about it, the more I liked it.

The prose in Anwar's translation, in spite of a number of poor word choices, did have some inspired choices of phrasing ("mere shadows of their ideal form," "haggard as hermits" in the last section), but in general I felt that her grasp of classical Japanese and English prose style was weak in comparison to Zwicker. However, her translations of the poems and her poetic skills were superior to that of his translation. Thus one was better in prose, and the other in poetry. This made it difficult to decide between the two for the runner-up prize. The ideal would have been to have three runners-up so that both Anwar and Zwicker were given prizes, but ultimately the decision went to Anwar.

第9回 JLPP 翻訳コンクール 古典文学部門講評

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ジャーニーン・バイチマン

今回の JLPP 翻訳コンクール古典文学部門の課題作は、一茶の俳文のなかで既訳出版のない三つの章だった。どれもかなり難解で、描かれている情景を組み立てるには想像力を働かせる必要がある。多くの単語や参考文献を調べるのはもちろんのこと、さらに加えて、情景全体を視覚化し、その中に入り込んで、語り手（一茶）の視点から見るという努力が求められる。私はこれを、共感の立場から翻訳すると呼んでいる。想像力と共感翻訳者にとって不可欠だが、古典文学を翻訳する際には特に重要かもしれない。それは、古典文学作品の文脈や背景は現代の私たちにとって馴染みが薄いうえ、異質に感じられることさえあるからだ。

最優秀賞 阿部曜子

阿部曜子さんの翻訳は、最終候補作の中で最も正確なものだった。この正確性は、散文部分と俳句の両方において際立っており、「乞食の出産祝い」の最後におかれた俳句を正しく訳出した唯一の作品だった。

また、リズムと韻律においても優れており、響きの良い英語をつくろうという試みがしっかりとなされていた。例えば、頭韻（“d”の繰り返し）を用いた次のような箇所がある。

“Reposing *side by side*, we *deliberate* on *distant* cherry trees in bloom.”

（寝並んで遠見ぎくらの評義哉）「瘦せ桜」

阿部さんは、散文から詩へ、そして再び散文へと言葉が滑らかにつながるよう、流れを重んじていると感じた。その姿勢は、俳句を1行で（よくあるような2〜3行ではなく）表現したことに示されている。

また次の例は、原文の流れを再現するため句点を使わずに訳し出された卓越した段落である。（文中の頭韻）“s”は偶然に出てきたのではなく、リズムカルな韻律を生み出そうと考えられたものだろう。）

I am sobered by the thought that because Kashiwabara, where I live, is situated in a remote corner of Shinano, it differs from wealthy regions in that our cherry trees are scraggy, very much like my own silhouette, they attract no visitors, their blossoms lack lustre and look something miserable, and set against cherry trees in bloom elsewhere, they would seem as hermits in mountain retreats.

(つくづく思ふに、おのれ住る柏原ハ、信濃のおくの小隅なる物から、上々
国とハ異り、さくらも痩せて、さながらおのが影法師ニ似て、誰と問ふ者も
なく、花はつやなく何となく見すばらしく、外の花にくらぶれば仙人の如
し。)「痩せ桜」

言葉遣いは私からすると少し古風すぎると感じることもときどきあった。例えば
“Tea stalls mushroom overnight for lo, the cherries are in bloom” (「茶屋むらの一夜ニわ
きし桜哉」)「痩せ桜」の“lo”である。しかしこれは「痩せ桜」第1文、“Everywhere the
fields and the trees have greened overnight …” (雨露の恵みに草木一夜に青ミわたりて
…) でつり合いが取れている。調べたところ、動詞“green”は確かに存在しているが、今
まで目にしたことはない。使用頻度は少ないものの、意味が即座に伝わる単語である。

全体として阿部さんの翻訳には、正確さ、心地よいリズムと韻律、流れのよさがある。
審査では、原文と訳文を絶えず比較しながら非常にいいに読まなければならない。
その過程を通じて、私は阿部さんには言葉に対する情熱と献身があり、それが翻訳作品
に深みを与えていると感じた。

優秀賞 ウィリアム・フレミング

フレミングさんは、誤りが数か所（特に「乞食の出産祝い」に）あったものの、原文
に細心の注意を払い、大体に正しく適切に読み込んでいた。例えば、乞食の生活の素晴
らしさを讃える“Ah, but their joy in life must be as that of kings or nobles!” (誠に其楽し
む所、王公といふとも此外やハあるべき) で始まる一節や、「痩せ桜」最後の段落にあ
る “like recluses who have left the world behind” (仙人の如し) という訳である。

フレミングさんは学術的バックグラウンドを持っているようで、俳句にローマ字表記
を添え、日本語を左側、英語を右側に配置するという、学術論文によくある書式を用い
ていた。

最も優れていたのは「田守の翁」の翻訳であり、会話が非常に自然で、まるで実際に
耳にしているかのように感じた。

優秀賞 安和サミハ

受賞は逃したが、最終選考対象の Jonathan Elias Zwicker さんは、原文を理解し、散
文の部分に統一感のあるヴォイスとトーンにまとめようとする真摯な努力が感じられ
た。やや古風でどこかしら詩的であり、例えば「乞食の出産祝い」のなか、“a young
woman, of great elegance and gentle soul” (いとゆうに志もやさしげなる青女) という
訳にそれが表れている。

また、Zwickerさんは“Ninth Month of Bunka 3 [1806]”という表記を用い、一茶のころの旧暦の年号や月の旧称を維持し西暦の年を括弧内に記載していた。この方法は、18世紀当時の時間の記載に忠実でありつつ、現代の英語圏の読者が理解しやすいよう配慮されたものだ。「田守の翁」のなかの対話も非常に生き生きと訳されており、良くできていた。俳句の訳の正確性については他の応募者と比較するとかなり良い評価を得た。2つの句は誤訳、3つの句にも疑問が残ったが、その他の3句は正しく訳されていた。

安和サミハさんは、「乞食の出産祝い」の最後におかれた俳句〈赤子からうけならばすや夜の露〉と「痩せ桜」の2つ目の俳句〈桜へと見へてじんじん端折哉〉を誤訳していた。その他の5句は正確だったが、1句はまったく訳されていなかった。それでも俳句の訳に関しては、安和さんがZwickerさんよりも優れていた。

正確に訳されていた5句のうち、“Today, once again/The air is ripe/With rumors of cherry blossoms”〈けふもまたさくらさくらの噂かな〉「痩せ桜」という自由な訳し方はとても成功している。これは恐らく、審査対象作品のなかで俳句の翻訳を自在に試みた唯一の例であり、その点が評価において重視された。私はこの点を考えるにつれ、好ましさを感じた。

散文において、幾つかの単語選択は適当ではないものの、“mere shadows of their ideal form”（さながらおのが影法師ニ似て）「痩せ桜」、*“haggard as hermits”*（仙人の如し）「痩せ桜」といった表現が印象的だ。しかしながら、安和さんは日本語の古語についての理解と散文の英訳がZwickerさんと比較すると弱いと感じられた。

このように、片方は散文が優れ、もう片方は俳句が優れているという結果になり、2人のどちらを優秀賞に選ぶかを決めるのが難しい状況だった。理想的には優秀賞を全体で3名とし安和さんとZwickerさんを受賞者としたかったが、最終的に安和さんに優秀賞授与を決定した。