

The 6th JLPP International Translation Competition
English Section Critique

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Grand Prize: Grant Lloyd

Grant Lloyd's Grand Prize-winning translations display remarkable sensitivity to the original texts and admirable facility with the English-language idioms into which he transposes them. His work represents a gratifying balance in quality of translation between Mukoda Kuniko's "お辞儀" and Kashimada Maki's "波打ち際まで," works that offer widely differing styles and forms.

Mr. Lloyd's version of Mukoda's work ably captures the pathos and humor of the family relations, and he follows the twisting, *zuihitsu*-like segues of the author's thought with good grace. His prose in this work is generally simple and unadorned, and carefully matched to Mukoda's tone. His rendering of Kashimada's challenging story is impressively consistent and accurate, and, in places, offers inspired solutions to particularly difficult translation puzzles. Passages such as "Melancholic, black shadows creep toward them, and they are overcome with an unfeeling madness that transforms their bodies into something other than flesh" stand out from the work of the other translators for their evocative, poetic qualities.

Taken together, Mr. Lloyd's submissions show promise for a rewarding career in literary translation, and he is to be congratulated on a Grand Prize-winning effort.

Second Prizes: Adam Sutherland

Adam Sutherland's translations demonstrate a high degree of accuracy and assurance of tone. His rendering of Kuroyanagi Tetsuko's cascading quoted speech in "お辞儀" is particularly amusing and effective, and his ability to give eloquent expression to key moments in the essay is admirable: "Though in the last years of his life he seemed to soften slightly, in the end he went to his grave much as he had lived: as a disciplinarian and a shouter, someone we bowed *to*, never the other way around."

The translation of Kashimada's story is somewhat over-wrought in places, but, in its strongest passages, Mr. Sutherland writes some of the best prose we see in this year's entries. In the nod to some famous lines from Proust referenced late in the story, his rendering aptly evokes the scene in question: "Like that little band of girls along the seafront at Balbec, so uncanny is their resemblance to one another that they exist only as a girlish cluster, with no individual personalities to call their own."

Second Prizes: Adam Kuplowsky

Adam Kuplowsky's translations show considerable fluency and a careful attention to the intent of the original texts. The translation of "波打ち際まで" is particularly strong, with a consistency and accuracy of tone that rank it among the best single translations in the concours. His

solutions to the tricky passages in this story are, in many cases, simple but inspired: “Such a quiet one, her neighbors said, and such a loving wife. How could she have done such a thing? But I suppose you can never tell, can you? Trading gossip, they brought up the woman again and again, as if it pleased them. Again and again, like the waves that had crashed against her body on that day she had leapt into the sea.” The rhythms and repetitions seem perfectly apt.

Mr. Kuplowsky’s version of “お辞儀” seems somewhat less assured, but it still demonstrates a clear understanding of Mukoda’s intent and communicates it with precision—if with less style in places.

Our two Prize-winning translators deserve congratulations on excellent submissions, and I look forward to seeing the fruit of their promising careers as literary translators.

第6回 JLPP 翻訳コンクール 英語部門講評

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最優秀賞 Grant Lloyd さんについて

最優秀賞を受賞した Grant Lloyd さんの翻訳には、原文に対する鋭敏な感性とテキストを英語表現に置き換える卓越した手腕がみられます。鹿島田真希「波打ち際まで」と向田邦子「お辞儀」はスタイルや形式が互いに大きく異なるものですが、Lloyd さんの翻訳の質はバランスがとれていました。

「お辞儀」の翻訳では、家族関係のペースやユーモアが巧みに表現され、随筆らしくあれこれ続く著者の思いが素直に描き出されています。全体的に訳文はシンプルで飾り気がなく、向田のトーンに丁寧に沿ったものでした。

鹿島田の難解な短編のほうは、感心するほど一貫した文体で正確に訳され、特に翻訳が難しい箇所を見事に解決したパッセージがいくつかあります。例えば“Melancholic, black shadows creep toward them, and they are overcome with an unfeeling madness that transforms their bodies into something other than flesh.”（原文「忍びよるメランコリックの漆黒の影。女たちの身体を肉以外のものにしてしまう、情熱のない狂気。」）この訳出は想像力を喚起し、詩情にあふれ、他の翻訳者たちに比べて質の高さが際立っています。

総合的にみて、Lloyd さんにはこれから有望な文学翻訳者として実り多い仕事を重ねていくことを期待し、優秀賞受賞を祝福いたします。

優秀賞 Adam Sutherland さんについて

Adam Sutherland さんの翻訳は非常に正確でトーンが安定していました。「お辞儀」のなかで引用される黒柳徹子のしゃべり方は怒涛の勢いを持っていますが、それがとりわけ愉快地効果的に訳されていました。また、このエッセイのなかの重要な場面を表情豊かに描く力は卓越しています。例えば“Though in the last years of his life he seemed to soften slightly, in the end he went to his grave much as he had lived: as a disciplinarian and a shouter, someone we bowed to, never the other way around.”（原文「晩年は多少折れたようなものの、やはり叱りどなり私達に頭を下げさせたまま死んだ。」）

鹿島田真希「波打ち際まで」のほうはやや訳しすぎの箇所が幾つかありますが、Sutherland さんの力量あふれる幾つものパッセージは今回の応募者のなかで最も優れたものでした。この短編の後半でブルーストの有名な文が引き出される場面は次のように訳出され、そのシーンを想起させる的確な表現となっています。“Like that little band of girls along the seafront at Balbec, so uncanny is their resemblance to one another that they exist only as a girlish cluster, with no individual personalities to call their own.”（原文「彼女たちは、かのバルベックの海岸にいた乙女たちのように、それぞれがあまりにも似すぎていて、乙女の集合体であるというだけで、それぞれに個性がない。」）

優秀賞 Adam Kuplowsky さんについて

Adam Kuplowsky さんの翻訳は大変なめらかで、原文の真意が注意深くとらえられていました。特に「波打ち際まで」は正確かつ安定したトーンをもって見事に訳され、これまでのコンクールの応募作のなかで最高の翻訳作品のひとつとして評価できます。数々の難解なパッセージに対しては、シンプルでインスピレーションにとんだ訳出がなされています。例えば“Such a quiet one, her neighbors said, and such a loving wife. How could she have done such a thing? But I suppose you can never tell, can you? Trading gossip, they brought up the woman again and again, as if it pleased them. Again and again, like the waves that had crashed against her body on that day she had leapt into the sea.”（原文「あんなに穏やかそうないい人がねえ、と隣人は言う。あんなに男の人を愛していたのに、どうして心中なんて。人って本当にわからないわねえ。隣人たちは噂話を共有する。そして、それがまるで快樂かのように何度もその話題に触れる。なんべんも。それは女が海に飛び込んだ時に、なんべんも波に打たれたことに似ている。」）の訳文における言葉のリズムと反復は完璧なものです。

一方、「お辞儀」の翻訳には多少不確かな箇所があり、ときに文体のスタイルが出しきれていないところがありますが、しかし向田の意図をしっかりと理解し的確に伝えるものでした。

今回の優秀賞受賞者お二人の優れた翻訳に祝意を表し、文学翻訳者として将来活躍していかれることを楽しみにしています。