

第一回香川大学英语俳句コンテスト入賞作品・審査員特別賞

1. 審査員コメント

○Comments on the Winners (入賞者へのコメント)

By Susan Antolin (審査員 Susan Antolin 氏)

It has been a delight and an honor to read through all of the entries to this inaugural English-language haiku contest at Kagawa University. Through these haiku I encountered vividly described moments of everyday life, the changing of the seasons, and of students living far from home. While I based my selections on the overall quality of the haiku rather than the poets' facility with the English language, I have offered suggestions for making the English flow more naturally where I felt it might be instructive. To write poetry in a foreign language is never easy and certainly requires courage. I applaud everyone for their participation and am deeply impressed by the overall quality and beauty of their haiku!

香川大学で開催された初の英語俳句コンテストにエントリーされた全ての作品を審査させていただいたことは、大変喜ばしく、光栄に思います。私の自宅（北カリフォルニア）は遠く離れているものの、皆様の俳句には日本の日常生活、季節の移り変わり、そして香川大学の学生生活が生き生きと描かれていて、その瞬間を手取るように感じることができました。審査は、英語を使って詩を書く技法というよりは、総合的な俳句の質の良さを中心に行いましたが、英語の流れをより自然にすればより良くなると感じた作品に対しては、私から提案をさせていただきました。

外国語で詩を書くことは決して簡単ではなく、とても勇気が必要なことです。今回このコンテストに参加された全員に拍手を送りたいと思います。本当に、皆様の俳句の質と美しさには深く感銘を受けました！

○General Comments (総評)

By Ian Willey (審査員 Ian Willey 先生)

I would like to thank all the students—130 in total!—who entered our first English Haiku Contest. The haiku we received were a pleasant surprise. I feel I have seen a new side of my students, who tend to sit quietly in class and keep their thoughts to themselves. That they were able to do this without much exposure to English-language haiku is an amazing accomplishment. Well done!

Having spoken to many students about this contest, I know some were both excited and daunted by the relative freedom allowed by English haiku, which unlike Japanese haiku do not usually follow a 5-7-5 syllable pattern. As Susan describes above, writing in English poses difficulties, but for the most part we overlooked minor problems in grammar and wording. In haiku, what really matters is capturing the moment, and the best haiku we received were able to do that.

Some students sent in clever haiku, but a haiku doesn't need to be clever. It doesn't need a moral. A haiku should come from the writer's heart. Some students wrote haiku that were nice but did not feel authentic—that is, they seemed to be trying to write about something that they didn't experience

personally. As the winners above show, the best haiku emerge from personal experience. They capture the ocean of the moment in plain and simple language. It's very hard to do this!

We look forward to seeing how your haiku grow in next year's contest!

我々の初の英語俳句コンテストに参加した合計 130 人の全ての学生に感謝したいと思います。受け取った俳句は、嬉しい驚きでした。私は学生たちの新しい側面を見たと感じています。学生たちはクラスで静かに座って自分の考えを言わない傾向があります。彼らが英語俳句にあまり触れることなく、英語俳句を作れたことは、驚くべき成果です。素晴らしいです！

このコンテストについて多くの学生と話しましたが、日本の 5 - 7 - 5 の定型俳句とは異なり、定型に縛られない英語俳句に、興奮したり、怖気づいたりした学生がいたことを知っています。スーザンが冒頭で説明したように、英語で俳句を書くことは困難ですが、文法や言葉遣いの軽微な間違いは、あまり問題としませんでした。俳句で本当に重要なことは、瞬間を捉えることであり、私たちが受け取った最高の作品は見事にそれを実践していました。

技巧的な俳句を送った学生もいますが、俳句は技巧的でなくても良く、道徳も必要ありません。俳句というものは、作者の心から生まれるべきものです。何人かの学生の俳句は素晴らしいものの、真実とは思えない俳句がありました。つまり、自分自身の経験に基づかないことを書こうとしているようでした。入賞作品が示すように、最高の俳句は個人的な経験から生まれます。彼らは日々膨大に存在する「瞬間」を単純でシンプルな言葉で表現しました。これを行うことは、非常に難しいのです！

最後に、来年のコンテストで学生たちの英語俳句が成長するのを楽しみにしています！

2. 入賞作品

○ First Place (最優秀賞)

Cotton candy

And a child who is running around

in autumn festival

--Yuto Takahashi (3rd year, Medicine)

The juxtaposition of cotton candy and a child running around at a festival is wonderful and makes this (for me) the most memorable of all the contest entries. The spinning and lightness of both the cotton candy and the child go perfectly together. The cotton candy is a temporary treat – it will likely not last longer than the afternoon. Similarly, the child's burst of energy and excitement at the festival will probably be temporary. The cotton candy will either be eaten or thrown away, and the child will return home tired and ready for sleep. The brief time when the cotton candy is fresh and the atmosphere of the festival is magical is wonderfully depicted in this poem. A slightly more concise version might be:

「綿あめ」と「祭りで走り回る子供」の並置は素晴らしく、この作品は、私にとって、すべてのコンテストのエントリーの中で最も記憶に残る作品です。「綿あめ」と「子供」の双方の「回転」と「軽やかさ」は完璧に調和しています。綿飴はすぐに無くなる一時的なおやつです。おそらく午後より長くは持たないでしょう。同様に、祭りでの子供のエネルギーや興奮は、おそらく一時的なものです。綿飴は食べられるか捨てられるかのいずれかで無くなってしまいますし、子供は疲れて家に帰り眠りにつきます。「綿あめ」の短い賞味期限と、「祭り」の短時間の魔法のような雰囲気、この詩で見事に描かれています。

私から提案するもう少し簡潔なバージョンは次のとおりです。

cotton candy

a child running around

at the autumn festival

○Second Place (第二位)

The wind was breezing

a girl in the shade

caught her hat

--Atsumi Miyazaki (3rd year, Medicine)

This haiku captures a lovely and fleeting moment. The poet recognizes that it can be the smaller moments of the day that make for stronger haiku. Only the relevant details are included, and the effect is beautiful. To make the poem flow in slightly more natural English and to bring the haiku into the present tense, I would suggest the following small revision:

この作品は、ほんのつかの間の美しい瞬間を捉えています。この作者は、俳句をより素晴らしくするのは、日常のささいな瞬間であるということを認識しています。この句には、事象に関連している細かい事柄だけが表現されているだけにもかかわらず、美しい効果をもたらしています。

この俳句の英語をもう少し自然な流れにして、現在形にすればより良くなると思います。次のように、少しだけ修正を提案させていただきます。

breezy wind

a girl in the shade

catches her hat

○Third Place (第三位)

tomato soup

an autumn evening

feels like home

Alim Bican Çoban (International Office)

The ordinariness of tomato soup, particularly when the poet may be far from home and perhaps feeling out of place, brings the sense of home and of belonging. The physical warmth of the soup is juxtaposed with the emotional warmth of feeling at home, which is an effective and lovely combination. As with other strong haiku, this one succeeds by focusing on an otherwise ordinary moment.

特に作者が家から遠く離れたところに居て、おそらく、疎外感を感じている場合に、トマトスープがごく日常のものであるということを感じ、故郷の家にいるような感覚をもたらします。スープの物理的な温かさは、自宅で感じる温かい感覚と並置され、効果的で美しい組み合わせとなっています。他の入賞作品と同様に、これは日常の瞬間に焦点を当てた素晴らしい俳句となっています。

3. 審査員特別賞（順不同）

Honorable Mentions (in no particular order)

1.

chilling nights

round the fire place

folktales

Chilamba Moyenda Moses (Special Audit Student, Faculty of Education)

The phrase "chilling nights" is not incorrect, but I find "chilly night" more natural. Changing the opening phrase from plural (chilly nights) to singular (chilly night) would strengthen the haiku as it would narrow the focus to a single moment rather than a general statement. Otherwise, a very nice haiku. The atmosphere of people gathered around the fire on a chilly night is perfect for sharing folktales. The words "fire place" should be combined into one.

chilly night

round the fireplace

folktales

2.

In the morning

A cat got into my bed

The beginning of winter

--Kiriko Fujioka (3rd year, Medicine)

A clearly described moment that captures the changing of the season. The cat probably doesn't get into bed unless the temperature drops near the beginning of winter. So, just as leaves turning red signifies the change of season to autumn, the cat getting into bed signifies the beginning of winter. A very appropriate topic for haiku. The poet succeeds by focusing on a small, everyday moment that might otherwise seem insignificant.

3.

Futon

Covered in sunlight

Reminds me of mother

--Sana Kawai (1st year, Medicine)

There is a wonderful feeling of authenticity in this haiku. I imagine an adult child living far from his/her mother, and this unexpected image of the futon bathed in sunlight making his/her mother feel momentarily closer. Is it the mother in me that loves this? I like that it is an ordinary, everyday moment and the way the sunlight happens to fall on the futon that brings his/her mother to mind. Sometimes the best haiku come from small moments that could easily be overlooked by those who don't pay close attention. Well done!

4.

crescent

secret exit from dark sky

to another world

-- Erika Moriyasu (3rd year, Medicine)

This is a mysterious and interesting haiku! The night sky is just the right setting for this surreal poem. While it may seem redundant, we generally say "crescent moon" rather than just "crescent." I would suggest the following slight revision:

crescent moon

a secret exit

to another world

5.

Autumn starry sky

after driving

I'm lost in thought

--Junichiro Hirano (3rd year, Medicine)

Most appealing about this haiku is the play on the word "lost" -- one could be lost after (or while) driving or as here, lost in thought. The first line adds to the contemplative atmosphere of the poem. The autumn sky full of stars invites us to become lost in thought.

6.

A strong wind

now I want to eat

kimuchi nabe

--Kota Tsunemori (3rd year, Medicine)

The wording is slightly awkward, but I like this one. I would suggest a slight revision to something like:

strong wind

my urge to eat

kimchi nabe

A strong wind bringing with it a sudden urge to eat a particular food that would warm the poet is a very relatable moment. I also wonder whether perhaps the poet has an emotional connection to Korean culture, so that the strong wind (or other difficult circumstances) would make him/her crave the familiarity of this particular dish. Warmth and emotional safety are sought in this comforting food, which makes for a lovely haiku moment.

7.

glacial wind

my fishing line

don't move

--Ryo Okamoto (3rd year, Medicine)

The poet makes an excellent word choice with the word "glacial" because it not only conveys the coldness of the wind, but it also adds a feeling of everything being frozen and unmoving. Line 3 should be "doesn't move".

8.

sound of snowing

but warm my heart

because I'm in Kotatsu!

--Keigo Nagano (3rd year, Medicine)

This haiku is awkwardly worded, but appealing. While it is a challenge to capture this moment in natural sounding English, the feeling conveyed is easily understandable. I can relate to the feeling of being warm in the kotatsu and not minding that snow has begun to fall. The feeling of being safe and warm inside is even enhanced by the snowfall outside. This haiku brought back memories for me of a year I spent in Sapporo many years ago! I do wonder, though, whether snow really does make much of a sound. Two possibilities for revised versions of this haiku would be:

the quiet of snowfall

I feel even warmer

in the kotatsu

sitting at the kotatsu

I don't mind at all

the sound of snow

9

a single red leaf left

shivering and shaking

lonely autumn

--Ririka Tanikawa (3rd year, Medicine)

This haiku needs no revision. Line 2 acts as a pivot so that we might wonder if not only the leaf, but perhaps the poet too is shivering and shaking. The shivering and shaking leaf, presumably all alone on the branch, effectively conveys the feeling of loneliness.

10.

Winter morning

my comforter tells me

Don't push yourself

--Yoshiko Sato (2nd year, Nursing)

The word "comforter" in the context of a winter morning would normally mean a thick blanket, but in light of line three, it might also mean a person who gives comfort. This double meaning gives the haiku more interest, as we can imagine the speaker still in bed beneath a warm comforter feeling an emotional lift from the security of that space, or we can imagine the speaker beginning his/her day with a trusted partner reminding him/her to take care not to become overstressed or take on too much work.