



The 2013 Kurodahan Press Translation Prize

Kurodahan Press is pleased to announce the 2013 Kurodahan Press Translation Prize, awarded for translation excellence of a selected Japanese short story into English. The winning translation will be published in the upcoming Kurodahan Press anthology *Speculative Japan Volume 4*, which is scheduled for publication in 2014–15, and the translator given full credit.

1. Eligibility

There are no restrictions whatsoever on translator participation. All translators are encouraged to apply, regardless of whether or not you have worked with us before.

2. Submission

Send your translation to the below address, by regular postal mail or (preferably) E-mail. Please be sure to read the submission instructions, which cover formatting requirements (for both printouts and electronic files) and provide information on Kurodahan Press standards and other points. Submission instructions are given in the style sheet included in the contest package at:

<http://www.kurodahan.com/mt/e/khpprize/2013prize.pdf>

Submitted translations will not be returned, but the translator will retain all rights to the translation. Kurodahan Press will receive first publication rights to the winning translation, to be arranged under a separate and specific agreement.

No information about any submissions, including the names or contact information for people submitting translations, will be made available to any third party, including the judges, with the exception of the name of the winner (or a pseudonym, if the winner prefers). Translators are of course welcome to tell anyone they wish that they have made a submission.

3. Source material

The story to be translated is

「断章」 by 皆川博子 Roughly 1,700 字

The submission package, including a PDF of the story, style sheet and instructions, is available as a downloadable PDF. The source book is not currently in print, but is available second-hand, including at Amazon Japan:

<http://www.amazon.co.jp/dp/4331606759/kurodahanpres-22>

4. Application Deadline

Translations must be received no later than September 30, 2013. A notice confirming receipt will be issued. The results should be announced by the end of the year.



5. Submission address and contact

Grand Prize / one winner

30,000 yen prize money. At a later time we will invite the winner to publish the story in an upcoming Kurodahan Press anthology (*Speculative Japan Volume 4*) for an additional payment of 30,000 yen, to be covered by a separate contract (first English publication rights; translator keeps all other rights to translation).

Note: Prize payments will be subject to source-tax deductions as required by Japanese law.

Submissions should be sent to:

Kurodahan Press
3-9-10-403 Tenjin
Chuo-ku, Fukuoka
810-0001 Japan

Electronic submissions preferred via our website.

6. Notification

All contest entrants will be informed of the contest results. The winner's name (or a pseudonym if desired) will be posted on the Kurodahan Press website.

7. Judging

All decisions will be final and except in extremely unusual circumstances the reasons for the decision and the specific votes of the judges will not be revealed. The goal of the contest, simply stated, is to produce an English translation faithful to the original, which can be read and enjoyed by someone with no specialized knowledge of Japan or Japanese.

The winner will be selected by a panel of three jurors, to be announced:

Nancy Ross
Seth Jacobowitz
Juliet Carpenter



Style Guide for Kurodahan Translation Contest Submissions

v1.2 of June 30, 2011

This document is in two parts. The first part refers to the technical specifications we expect to see in documents submitted to us. The second part covers conventions of usage we prefer to see. As one might expect, the first part is less open to modification than the second part.

Part One: Technical Specifications

Word processing:

Please submit documents in Microsoft Word DOC format if possible. RTF or TXT files are also acceptable, but DOC files are preferred. If you would like to use a file format other than one of these, please contact us in advance.

Document formatting:

Use a common font (such as Times) at 10 or 12 point size.

As much as possible, use only one font at one size throughout your document. See part two for a discussion of special accented characters.

Use italics for emphasis.

Do not start paragraphs with tabs, and do not insert an extra return between paragraphs.

If there is a blank line in the source text, use "***blank line" in the document.

You can use headers and footers if you wish, but do not put important information in headers or footers if it does not also appear somewhere else. If possible (depending on your software), put page numbers and your name in either the header or footer on every page.

This will result in a pretty boring layout, but we do not want typographical games in the submissions... before the submissions are given to the judges, all formatting (font, font size, etc.) will be made uniform (italics will of course be preserved), and legible. Everyone will be using the same formatting, and judges will have to judge you on the merits of your translation, not your skill as a book designer.

Document layout:

On the first page of your document, include the following information in the following order. Please put

(1) Your name. (This line can also include the translator's assertion of copyright.) You may of course specify a pseudonym for public release if you prefer, but please make it very clear which is which.

(2) Your contact information (current mailing address, telephone number and email). This information will be kept confidential from everyone except KHP administrative personnel and Japanese tax authorities. Specifically, it will not be released to other contestants, judges or the general public. It is required for Japanese tax purposes, however.

File name conventions:

Please give the file your own name, without spaces and using only letters and numerals. If your name is Fred Smith, for example, name your file something like FredSmith.doc. Please add the correct extension for the file type if you are using a Macintosh, UNIX or other non-Windows system.

In general:



Avoid fancy formatting of all types. The contest judges your translation and writing abilities, not your artistic skills.

Make your document plain and simple. It may not be as attractive as you might like, but it will keep problems and file sizes to a minimum.

Part Two: Style Conventions

For the sake of convenience and to aid in mutual understanding, Kurodahan Press turns to the Chicago Manual of Style to answer questions as they arise. We will not always follow the Chicago Manual's advice, but we will start there to explain what we prefer to see in print.

For information on handling uniquely Japanese situations, we refer to the style guide of Monumenta Nipponica, which is available as a downloadable PDF from

http://monumenta.cc.sophia.ac.jp/MN_Style.html

Kurodahan Press uses American English as the basis of its own documents and most of its publications. If a translator prefers to use a different set of spelling and usage conventions, we will not object, but we will insist on internal consistency. Punctuation will follow American usage as outlined in the Chicago Manual.

We also use the following general reference works as authorities: Encyclopaedia Britannica, and for U.S. spelling, and Webster's Third New International Dictionary (the big heavy one that was in your school library).

We view matters of style and usage as conventions, not laws, and so we are open to reasoned argument if a translator wishes to do something other than what we initially require. Please be aware that "this is right" and "this is wrong" are not in themselves convincing arguments.

Representing the source language in the translation:

While Kurodahan Press normally romanizes extended vowels with macrons, people submitting translations may have difficulty with these special characters. For that reason, while we welcome the use of macrons or circumflexes over extended vowels, they are not required and will not be considered when judging a submission.

Chinese, Japanese, and Korean names are given in Asian order (for example: Murakami Haruki). Western names are given in Western order (for example: Tom Hanks). The general principle we follow is this: we wish to represent names as they would be represented in the source language culture. We recognize that this gets tricky sometimes, so discussion is possible in special cases. The name of a character in a Japanese novel is not, in our view, a special case.

Recasting passages:

Recasting is often necessary to make an original text read smoothly in English. Our goal is to produce texts that will appeal to general readers: translations should read smoothly, and should not attract attention to themselves in places where their original authors did not intend to attract attention.

Allusions in the source text:

A source text will often refer to a work of art or literature, to a cultural practice, proverb, famous place, or other aspect of common culture that readers of the original can be expected to understand. In cases where English readers could be expected to follow the allusion, the translation should attempt to reproduce it as closely as possible. If the source text refers to



something which would be unfamiliar to English readers, the translation should recast the passage to retain the flavor of the original as much as possible. This may involve brief, discreet definitions (something like: "Amaterasu, the sun goddess") or more substantial recasting.

Quoted titles of works in the source language:

If a work makes reference to a publication in the source language, the translator should (a) romanize the reference if the work is not available in English translation, or (b) replace it with a reference to the most recent published English translation. If the atmosphere conveyed by a title, rather than the specific text being referred to, is most important to the meaning of a passage, the translator might choose to translate the title. This applies to works of fiction intended for general readers – specialist texts, nonfiction, and bibliographies require different treatment.

Unusual dialects

This is a constant problem, and many attempts at dialect can be way off course. You should try to suggest regional accents or bumpkin-ness through a few well-chosen words and phrases, and leave most of the sentences as standard speech.

Many translators have suggested or used many different ways of doing this, but (in our considered opinion) none of them is really successful. For example, "Them people up there" as opposed to "those people" is preferable to "Them people uppa yonder." We want to suggest something of the flavor of the original, but we can't slow readers down, or make them laugh when the scene isn't funny, or (the worst) make them stop and think "that's odd." Using prohibition-era gangster slang for a yakuza speaking Osaka dialect just doesn't work.

Translator notes

If you wish to add notes about your translator you are of course welcome to. However, your translation will be judged on its merits as a finished translation. You will have to come up with appropriate answers for your questions, and write the story to reflect them. **With the exception of design and layout issues, what you write should be ready for publication.**

『断章』 皆川博子

『死の泉』の吉川英治文学賞受賞式の二次会は、日本の幻想文学の担い手——極東におけるポールの末裔たちの集いとなった。

主役・皆川博子からのこれからも「幻想小説を」との声に、心の奥に熱いものが燃った。

最後に南米へ取材旅行に出かけた皆川博子が、旅先から、ぼつり、ぼつりと、送ってきた宝石のごとき詩篇を、ここに陳列する。

篇中の、水の入った宝石の話は、南米で実際に聞いた話をもとにしているとのことだ。

十

マニキョアを落としたり、透明な爪と指の肉のあいだのわずかな隙間が水にみだされ、何か泳いでいる。また磨りつぶした。

十

「そこは、歩いてはだめ」

異母姉の言葉のきつさに、びくりと足をとめると、「歩きたけりや、歩いたっていけどき」
そっけなく異母姉は言い足した。

「落ちたって、あたしのせいじゃないからね。あたしは、一度教えたんだから」

異母姉の言うとおりなら、この家は、歩いてはいけない場所、触ってはいけない場所だらけだ。

この家に来てから、一月あまりたつけれど、まだ、異母姉の命じる禁忌をおぼえきれない。二階の子供部屋から一足出ると、道に迷う。

今日、はじめて、異母姉が庭に連れ出してくれたのだ。雑草だらけだ。

「井戸だよ」

空を指す異母姉の指の先を見ながら、つい足を踏み出したら、空にむかって落ちた。

十

中身が溶けはじめたのは小指の先からで、皮膚の下がたはたほゆれる。針を突き刺してみた。他愛なく、全部入ってしまった。心臓までいくといやなので、揉んだり押ししたりして、苦勞して抜き出した。針の穴に、金色の長い髪の毛がとおっていた。

十

貴女の飼う水が卵生種であるか否かを初期において見極めるのはきわめて困難である。不可能であると断言してもいい。

ペットショップで扱われることはない。貴女が水に出会うのは、ふとゆきずりの草原であつ

たり、U字溝のへりであつたりする。

水がどのようにしてそこに産み捨てられたか、貴女は知らない。

母胎は、卵形の鉱石なのである。ざらついた表皮はいたって醜い。大小さまざまで、きりげなくころがっている。専門の業者は、するどく見抜く。それが貴石を秘めていることを。業者は、鋭利な裁断具をもちいて、石を半分に分ち切る。見込みがはずれ、割っても芯までただの石であることもある。うまくいった場合、石の断面は、まことに美しい。まず、外郭は**珊瑚**である。空洞になった内側に、紫水晶の結晶が、空洞の中心に先端をむけて林立する。

業者にはこれで十分なのである。虹色の珊瑚が艶を帯びるように断面を磨けば、高価な商品になる。

内部をみだしていた水は、不要なのである。一顧だにせず、投げ捨てる。

通りかかった貴女は、たまたま、捨てられている水に目をむけてしまう。

文字通りうるんだ、愛らしい、そして哀しげな瞳でみつめられたら、貴女はもう、見捨てて行くことはできなくなる。

貴女は水を飼う気になる。水は、もつともつこちよい**住処**を貴女に求める。それは、貴女の胎内にほかならない。すくい取り、口にふくむ。

凡庸な水であれば、なにごともない。排泄されるだけである。しかし、卵生である場合、水は貴女を卵化することにいそしみはじめる。

内部から貴女は次第に変質し、石化する。水の母胎となるのは、飼い主の宿命であって、貴女がよい資質をもっていれば、醜い外皮の内に瑠璃の層を持ち、水晶を孕む空洞となることのできる。資質が水と合致しなければ、腐敗する。

外側の醜さに感わされず、貴女の本質を見抜いた業者は、貴女を拾い上げ、二つに断裁する。磨きをかけ、高価な値札がつけられる。

内部をみたしていた水は、一顧もあたえられず、投げ捨てられる。

ころよさしい飼い主は、貴女の後にもまたあらわれるであろうから、水は不安は持たないのである。私もそのようにして石化し、瑠璃の層の内側に紫水晶を生やした空洞となった。水は私の内部に安住した。私が愛した水が卵生種であったこと、そして私のよい資質をもっていたことは、凡庸な私の生に光輝をあたえてくれたというべきだろう。腐敗はまぬがれた。だが、業者にみつきり、私は切断されてしまった。水は捨てられた。私はいまだに買われず、土産物屋の棚にさらされているが、水は私から貴女、そしてまた別の飼い主を誘惑している。まったく、あの子の目の可愛らしいことといったら……。

十

泣いて涙はどこへゆく。砂漠をわたる舟に積む。女の皮を帆にはって、胎児の群れが海をめ

ぎす。

水妖

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