



TRANSLATOR PERSPECTIVES

翻訳者の目線

2018



JAPAN ASSOCIATION OF TRANSLATORS

特定非営利活動法人 日本翻訳者協会



Translator Perspectives 翻訳者の目線

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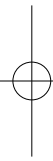
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INTRODUCTION



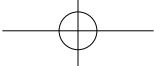
This is the seventh edition of *Translator Perspectives*, JAT's annual anthology of translators and interpreters' insights, advice, pleadings, and all the rest on our profession. As always, we owe special thanks to the many people who took the time and made the effort to write for us. Without their contributions, this anthology would be . . . well, it just would not be.



Since we have done this six times already, contributors may sometimes find it difficult to find fresh things to say, or to decide which of the old things to repackage as “new and improved.” Translation is not, after all, like the news where there is always something new to report and comment on. In many ways it is more like being a singer, honing your skills on many of the same tunes day after day. Before radio. Before television. Before YouTube. With just records and word of mouth to spread your fame or shame. Some of us do make personal appearances—and interpreters of course, always perform live—but translators are generally out of sight and have only that extra flair to make themselves memorable. And more often than we would like to admit, our audience judges us by how well we perform the song even though they have never heard it before and would not be able to read the score even if they had it.

But they can judge whether the song flows and whether it sounds right as the song they think it should be. Which raises problems when the original score is not what they expect. Yet the skillful composer and talented singer will prepare the audience for the discordance so well that it fits and feels right when it happens. That is translation. That is what we do.

JAT hopes you find this anthology thought-provoking. We

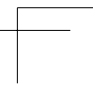
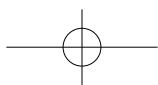
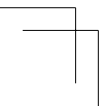
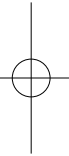
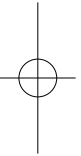
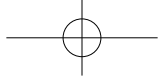
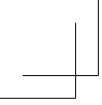


hope there are a few—actually, more than a few—things in here that make you glad you got a copy. At the same time, we would be delighted at any feedback you might care to offer: points that you question, things you wish had been addressed, or something else. We publish this to give our authors a chance to say what they want to say, but we are also interested in what our readers want to read.

Finally, this series is online at the JAT website: click the “About” tab and then look under “Publications.” Before long, for cost and environmental reasons, it may well only be available online. So if you have a few minutes, please check out the JAT website and look at the anthology volumes available online. And while you are there, check out all the other good things JAT is doing. Thank you.

Anthology production team







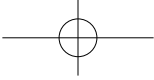
はじめに

会員の皆様の翻訳・通訳者としての洞察、助言、要望などをまとめた日本翻訳者協会の「翻訳者の目線」の出版は今年で7年目となりました。お忙しい中、寄稿して下さった会員の方々にお礼申し上げます。このアンソロジーを出版することができるのはひとえに皆様のご協力のおかげです。

すでに6年間毎年出版していますので、これまでのテーマを別の視点から考察したり、加筆するなどして、経験を通して寄稿者が伝えられることは多くありますが、全く新しいテーマについて着想を得るのは容易ではなかったことと思います。翻訳という仕事は、報道されるニュースのように常に新しい情報を提供したり、意見を述べるものではありません。翻訳者は、ラジオ、テレビ、YouTubeが世にでる前の歌手に似ているかも知れません。同じ曲を来る日も来る日も繰り返し歌い、磨きをかけ、知名度を上げながら、時には恥をかきながら、経験をつみ、口コミで知られていきました。通訳の場合は現場で仕事をしますが、翻訳者はいわば裏方であり黒子のような存在です。翻訳に携わる者も時には自己アピールをしますが、それ以外で表舞台に顔を出す機会はありません。

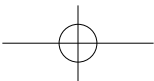


歌手といえ、曲を初めて聞く、しかも楽譜の読めない聞き手の評価を受けます。聴衆は曲の流れや歌の響きなどから、この曲はこうあるべきだと評価します。もとの曲が期待したものと違う場合は別ですが、作曲家や巧みな歌手は、聞きなれない不協和音があっても聴衆を上手く魅了します。翻訳もそれに似ているといえないでしょうか。

当協会は、この「翻訳者の目線」のエッセーが皆様にとって刺激となり、考えるヒントとなることを心から望んでいます。読んで良かったと思っただけの示唆に富むエッセー集となっていると思います。また、皆様からのフィードバックも歓迎します。疑問点、もっと知りたいこと等々お聞かせください。このエッセー集は寄稿者が伝えたいことをまとめたものですが、皆様を知りたいこと、興味があること、ご意見をお寄せください。



このエッセー集は紙媒体のほか、当協会のウェブサイトでもご覧いただけます。当協会のウェブサイト(jat.org)で、「JATについて」をクリックし、「Publications」からダウンロードしてください。出版費用の問題や環境への配慮から、将来的には紙媒体の発行を終了し、ウェブ公開のみとする可能性があります。お時間のあるときに、日本翻訳者協会のウェブサイトで検索してみてください。また、当協会の他の活動なども合わせてご覧ください。

アンソロジー委員会



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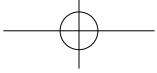
WORD USE AND COLLOCATIONS—WHO DECIDES?

David Andrews / アンドリュース デビッド

Many years ago, when I first started translating, Japan as a nation was fascinated with all that was western, from language to fashion, and native English speakers with a strong command of the Japanese language were relatively few. As a Japanese-English translator at that time, the words and collocations that I used in my translations were based not only on my proficiency with the English language as a native speaker, but also on my knowledge of the fields in which I was translating, so I was rarely questioned on the English that I used. I was the expert. The times that I was questioned, I was merely asked why I'd written it the way that I had, and usually all that was required was a simple explanation.

In the past decade, fellow translators and I have noticed a shift in the rote acceptance of English translations by native speakers—no longer are our translations accepted without question. This might be a good thing, because it holds us accountable. Good or bad, it introduces new challenges for the translator. One challenge that comes to mind is the “terminology list.”

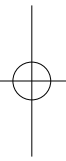
When I began my career, few companies supplied translators with lists of words and phrases; today many companies supply translators with long, sometimes excruciatingly detailed lists of words and phrases that translators are expected to use. Many of these lists include erroneous words and phrases that were originated by a non-native speaker unfamiliar with the correct collocation and word use, or by a native speaker who was either unfamiliar with the field or simply translating in autopilot mode. While there's much to be said for consistency, which is no doubt the aim of such lists, the result is often consistently unnatural word choices and phrasing. An example: “to image an image.” Most readers would correctly deduce this to mean “to capture



an image,” but it could also mean “to imagine an image.”

Adding to this problem is that once something has been published or is on the Internet, it gains credibility and becomes a reference for future listmakers. Then translators—both native and non-native speakers—find themselves subjugating their better judgement to the lists.

How then is one supposed to maintain the integrity of one’s work while meeting the demands of an employer who requires the use of sometimes ridiculously unnatural English? Should we stick firmly to what we believe to be correct or should we embrace new word use and collocations—especially those found in such abundance that their validity seems beyond question? The answer, I believe, lies somewhere in the middle, and while using unnatural English may feel like defeat, it’s important to keep in mind that, as translators, we’re on the front lines of the evolution of language. There are going to be some casualties. One of our jobs as translators is to help guide this evolution.



日本人が書く英語医学論文（ディスカッションセクション）のスタイル

あさの もとこ
浅野 元子

医学薬学の翻訳に携わる人にとって、統計は比較的身近な存在である。医学論文の翻訳者は、通常、著者がどんな仮説に基づいて研究を行ったかを客観的に見つめて翻訳するが、本稿では、敢えて日本人が書いた医学論文の英語について統計を用いて客観的に見つめることを試みた。その背景を以下に示す。

英語では、よく整理して明確に表現することは書き手の責任であり、日本語では、書き手が何を伝えようとしているかを理解することは読み手の責任とされる¹。学術論文のようなアカデミックな言語使用は、西洋に起源を有するものとされている中で、日本語を母語とする人が、学術論文を書くとうなるか。このことが議論の対象となるであろうということは四半世紀以上前に予想されていたことである²。

医学論文では情報の提示の仕方にパターンがある。特にアブストラクト（抄録）は、イントロダクション（緒言）、方法、結果、結論という見出しがあらかじめ提供され、構造化されていることが多い。しかしながら、論文のディスカッションセクション（考察部）は、定型的であるとはいえず、著者の意見の述べ方は多岐にわたっている。

そこで、日本語を母語とする人が書いた医学論文のディスカッションの英語について、英語を母語とする人が書いたものと比べてみた。

比較には、トップジャーナルを用いた。読者が多い、引用数が多い、ということは、読み手に広く受け入れられているということの意味すると考えられるためである。臨床医学系の最高峰といわれる医学誌 *The New England Journal of Medicine (NEJM)* に採択された日本人著者による研究論文とアメリカ人著者による研究論文のディスカッションセクションを集めてみた。医学論文は大半が共著である。集めた論文の著者全員が日本人らしい名前、アメリカ人らしい名前を持ち、日本の研究施設、アメリカの研

1 Hinds, J. (1987). Reader versus writer responsibility: A new typology. In: U. Connor & R. B. Kaplan. (Eds.) *Writing Across Languages: Analysis of L2 Text*. pp. 141–152, Boston, USA: Addison-Wesley Publishing Company.

2 Swales, J. (1990). *Genre Analysis: English in Academic and Research Settings*. Cambridge, UK: Cambridge University Press.

究施設に所属していることを確認した。

この方法で「日本人著者によるディスカッション」と「アメリカ人著者によるディスカッション」という2つの言語資料群を作成した。広辞苑では「言語を分析する際の対象となる資料集」を「コーパス」と定義されている。よって前者を「コーパスJ」、後者を「コーパスA」と名付けた。2つのコーパスにおける言語の使用に差はないと仮定して、コーパスツール Casual Conc (Version 2.0.7)³、フリーソフト R (Version 3.4.3 GUI 1.70) を用いて検討してみた。

コーパスJとコーパスAの文章の長さ(総語数)の平均は、各々785語と1043語で、Welchの t 検定(有意水準5%)を用いて2群間の差を検定すると、 $t(29) = -2.43$ 、 $p = .022$ であった。日本人が書いたディスカッションの文章の長さはアメリカ人が書いたものより有意に短いと考えられた。

文章の長さに違いがみられたので、単語については1000語当りに標準化した値を用いて検討してみると、日本人著者は、アメリカ人著者より、助動詞 *might* を多用することが示唆された($t(25) = 2.20$ 、 $p = .037$)。 *may* の使用には差が認められなかった。

紙面の都合上、用例を報告することは割愛するが、日本人が書いたディスカッションには、*might* を用いて控えめに述べていると考えられる文が散見された。いずれも、*NEJM* の査読と校正をクリアして公表された論文であるにもかかわらずである。

この結果を踏まえて、医学論文のディスカッションを英訳するとき、*might* を用いることの適切性を考えても良いが、今回の結果がすでに *NEJM* に掲載され、世界中の読者に読まれている論文から得られたということを考慮すると *might* を使用して構わないと考えても良いのではないだろうか。多様な背景を持つ人による英語が受容される様子は種々の言語研究で明らかにされている⁴。もし日本人著者が、*might* を用いて控えめに論じて読者に判断を委ねているとしても、それは受け入れられるスタイルの一つと考えてもよいのかもしれない。

3 Imao, Y. (2017). CasualConc (Version 2.0.7) [Computer Software]. Osaka, Japan: Osaka University. Available from <https://sites.google.com/site/casualconcl/>

4 Connor, U. (2004). Intercultural rhetoric research: beyond texts. *Journal of English for Academic Purposes*, (3), 291-304.

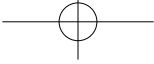
THE VALUE OF FEEDBACK (REDUX) —TIMELY AND TO THE POINT

Tony Atkinson / アトキンソン トニー

“It was the best of times, it was the worst of times.” The year was 1992. I had just left my previous job as an in-house translator after four years, wanting to strike out on my own as a freelancer. My employment contract specifically prohibited me from soliciting clients of my former employer after separation, so I had to look far afield from the local Western Australian and even the wider Australian market, as my employer was well known throughout the country. What to do? I went to the international fax directory library offered by Australia’s only telecommunications provider, jotted down the details and fax numbers of potential clients in Japan—mainly translation agencies—and then sent my resume to as many as possible. You can imagine the response. I received occasional polite replies after several reminders, but overall there was silence, and no work forthcoming.

A local friend then introduced me to Ad Rem, a small translation agency located in Kamata, a city in Ota-ku, Tokyo, managed by a Mr Yamazaki and Ms Ono, together with an office junior. I faxed them my resume, received a trial translation and passed scrutiny, and agreed to start working for the agency at the princely sum of 12.5 yen per English word. I had told them that although I had no relevant experience, I wanted to specialize in medical translation, and Mr Yamazaki agreed to work with me to improve my skills in this area. The work flow went like this:

A translation source text arrived by fax. I translated the Japanese text into English, then connected my computer in Perth to Ad Rem’s computer in Tokyo via our dial-up modems and transferred the Word file electronically. Mr Yamazaki checked my translation on paper and had his office junior retype any changes, and then printed out the



checked text. Next, Ad Rem faxed the printout to an Australian medical professional living in Melbourne, who edited the English translation using standard editing and proofreading symbols, then returned the edited text to Tokyo by fax. The edits were entered into the file, and the finished product proofread by Mr Yamazaki and delivered to the end client.

Every month or so, I would receive a bulky package in the mail, containing photocopies of my translations, marked up with corrections and edits. This was a priceless learning experience for me as an individual, laying the foundation for my ongoing career in medical translation. The company also distributed to its contracted translators, handouts listing common errors and advice on achieving accuracy and consistency in our work. Mr Yamazaki also compiled and distributed glossaries of useful biomedical and pharmaceutical terminology, sentence patterns, and writing style.



Mr Yamazaki was not only committed to the professional development of his own contracted staff, but also a valued and prolific contributor to the Japan Translation Federation's *Japan Translation Journal*, authoring 25 articles on translation and writing tips for the "Horenso" column between 2005 and 2011. I still owe Mr Yamazaki a huge debt of gratitude for his enlightened feedback system and commitment to education that fostered my professional development and that of many fellow translators.



CREATIVELY APPROACHING THE TOUGH-TO-TRANSLATE

Stephen Christenson / クリスチャンソン スティーブン

I recently had the opportunity to lead a brief and informal discussion about translation with a group of teenage students. The discussion opened with a broad question: “Is it possible to translate *anything*?”

I had expected that some students would respond in the negative. What surprised me was the ratio: Of 200 in total, over 90% insisted that some things simply cannot be translated. And they may be right. My own stance, both tentative and callow, is that yes, anything can be taken from one language and expressed in another. But that stance comes with a caveat: It assumes a permissive enough definition of translation itself. Furthermore, whether anything can be translated *eloquently* is, I suspect, another matter entirely.

When asked what specific things might be difficult or impossible to translate, the students listed off dozens of examples: idioms and proverbs; expressions bound tightly to culture, including those describing food, dress, and custom; dialects and speech mannerisms; pronouns; terms of endearment; humor; onomatopoeia; euphony; meter and rhyme.

Our exploration of one category in particular emphasized to me the wide range of options available to translators for creatively handling obstacles.

During the discussion, numerous examples of キャラ語尾 and related mannerisms emerged: quirks of speech imparted to fictional characters, in which certain phonemes are appended to the end of each sentence or peppered throughout dialogue. Examples included ブー太郎 from 「ちびまる子ちゃん」, who ends each of his sentences with a porcine 「ブー!」, and the robot-samurai コロ助 from 「キテレツ大百科」, who ends his

speech with a playful and antiquated-sounding 「ナリ」.

From a translator's perspective, this type of characterization is difficult to handle gracefully. In the Japanese to English pair, a literal treatment can be anything from confusing to groan-inducing—especially if usage is frequent. A cat-like character who ends every Japanese utterance with 「ニャ」 will likely be a bit less endearing to English audiences on the umpteenth “Meow!” That doesn't, however, mean this is an uncommon approach, and younger audiences in particular may readily accept it. English dialogue for Jibanyan, a cat-like character from *Yo-Kai Watch*, makes frequent use of “meow,” and even takes things a step further: His Japanese “nya” sound is transposed directly into English, resulting in constructions like “nyo” for “no,” “nyow” for “now,” or “Nyate” when addressing his human friend Nate. Similarly, Chu-Chu, a rodent-like protagonist in the videogame *Xenogears*, has her 「はじめまチュて!」 carried over quite literally: “Nice chu meet chu!”

Often, these mannerisms are disposed of or replaced. *Pokémon's* Meowth loses his cat-like speech in English, instead receiving a distinct Brooklyn accent. Sometimes, they are localized into a new catchphrase suited to the target language: In early episodes of the television series *Naruto*, the titular character often ends statements with an emphatic 「ってばよ!」; in English, this becomes “Believe it!”—a decision driven in part by the need to match something to the animated movements of the character's mouth.

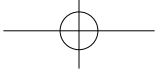
One final example seemed especially clever. The *Monster Hunter* series of games features numerous feline characters. Their quirk in Japanese is the usual 「ニャ」, but the English localization has handled this with wordplay whenever opportunities naturally arise in dialogue. Words like “perfect” and “literally” become “purrfect” and “litter-ally.” The result is a feel that, in my opinion, closely parallels the spirit of the original quirk.

WITHIN AND WITHOUT: THE INTERPRETER AS A MEDIATOR

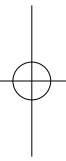
Indra Fonseca / フォンセカ インドラ

I am a Mexican translator and interpreter, working with Japanese, Spanish and English. I prefer translation jobs because I can work from home, in pajamas, and I like reading, researching, and even the rush that comes with —mostly— urgent translation projects. However, most of the work I do is interpreting because it's much more sought after in my country. I would love to work on projects concerning history or literature, but most of the demand comes from the automotive sector. I enjoy interpreting in the *genba*, the factory floor, because this requires me to learn and understand the processes and the machines. Conversations also tend to be shorter or more casual, and this is good to avoid mental strain.

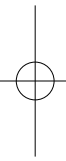
I wish more people understood the nature of the interpreter's work. Because you don't work with your body, people assume you don't get tired, but the mental work is exhausting. We don't realize the importance of taking tiny mental breaks, which we usually do through simple distractions. When you're interpreting you cannot shift your attention to anything else outside the conversation you're at. This work demands constant attention, processing and reinterpreting the words you hear. I wish my coworkers would understand the linguistic differences between Japanese and Spanish. For example, in Japanese, the descriptive part of an idea comes first —the context— and the action comes at the end. In Spanish, we have the subject and verb first. Often, people grow impatient when I'm listening attentively to a long idea in Japanese without saying anything (I'm a consecutive interpreter), without knowing that I cannot translate anything until I hear the vital piece of information at the end. Only then can I understand the full meaning of the message and retell it in Spanish, in a totally different order. I like to encourage good communication with the people I work with, so I take some time to explain these differences between the



languages and my work process, so they know what to expect and understand my own constraints.



Another big issue in my line of work are cultural differences between Mexican and Japanese staff. Both cultures come together in many joyful ways, but there can also arise many misunderstandings concerning expectations, planning and responsibilities. I see myself as a mediator that can see both sides from the outside and thus understand them. As an interpreter, my role is to aid communication to get the work done. Because of this, whenever there is a potential misunderstanding, I am careful with the nuance of the words I choose, and I also comment on any intention that wasn't clear to either party. Whenever I do this, I inform the person involved of what I am saying in the other language, in case I am making a mistake, or they want to add anything. This also helps them understand their own communication process and improve it over time. Most of the things that may become annoying, such as people that interrupt me, or people that talk in excessively long sentences, can be avoided if I explain to them that I require occasional pauses, or that they must wait for me to get the message across to their conversation partner to have a true dialogue. My recommendation for other translators and interpreters is: always investigate about the context! and if you are not sure of understanding a message, asking is always better. We play crucial supportive roles, and we can help a process go faster, smoother or be more enjoyable. Subtle elements in our actions can influence many things in the workplace. *Ganbarou!*



翻訳を長く続けるために

ふじた のぶひろ
藤田 順弘

あ れから20年に近い歳月が流れた。1999年の秋のことである。この年、私はフリーランス翻訳者として開業した。前年のフランスW杯開催の年に第一子が生まれ、その子がやっと両足立ちができるようになった頃である。開業前の2年半ほど個人主宰の翻訳教室に週1回通い、半ば強引に医療機器関連会社を辞めたのだった。当時、その翻訳教室の先生には「まだ今のあなたの実力では、実務翻訳で独り立ちするのは難しい」との忠告を受けていたのだが、今思えばずいぶんと無謀な行動に出たものだ。家族の行く先を案じた妻には結構な心配をかけたが、私自身は30歳代後半で会社を辞めてフリーランサーとなった以上、もう後へは引き下がれないと腹をくくっていた。ただ、自分は生来の呑気な性格もあってか悲壮感はほとんど覚えず、長年の宮仕えからの開放感が優っていたというのが本音であった。そうはいっても、現実には厳しい。毎月のサラリーは完全に途絶えたのだから。

こうして、不安と期待が入り交じったフリーランス稼業が始まった。退職後の1ヵ月目は、大阪府立図書館に向向いて専門書を毎日閲覧した。ここを最初の学習拠点に選んだのは、近辺で医学関連の蔵書が最も多い図書館であったためである。帰宅後は、翻訳会社から送られてきたトライアルの訳文づくりに励んだ。十分に時間を取った。幸いにして二社から色よい返事が届いた。そのうちの1社から1週間ほどで短い英日案件の打診があった。ほぼ未熟であった当時の翻訳技術からすると、まさかそんなに早く案件を打診されることはなからうと思っていた矢先である。それまで15年にわたる医療機器会社での経験を買ってくれたのだろうか。ともかく、できる限り時間をかけて良質な訳文となるよう精を出した。その甲斐あってか、その後も同じ翻訳会社から和訳案件が立て続けに舞い込んできた。こうして、私のフリーランス元年は、幸先のよいスタートダッシュを遂げることができた。

その数年後、第二子も授かったこともあり、一家の稼ぎ手としてがむしゃらに働く毎日が続いた。こう書いてしまうと、順風満帆なフリーランス生活のように思われてしまうかもしれない。実際は、目標とする年収を毎年コンスタントに確保することができた訳ではなかった。開業から10年ほど経った頃、年度末に欲張って大型案件を受けすぎたことがあった。このため、睡眠時間を大幅に削って仕事を続けることを強いられた。この無茶なスケジュールが思いのほか精神的にも肉体的にダメージを与えてしまった。結

果、その後の数カ月にわたり極度の体調不良のために受注量は激減したのである。こうした苦い経験に追い打ちをかけるように、50歳も近くなった頃、突如として五十肩に襲われた。数カ月にわたり、肩関節の鈍痛に悩まされることになる。ストレッチ運動を辛抱強く続けたが、翻訳作業を始めると30分もたたないうちに肩関節がだるくなる。常時座業による悪い姿勢が続いたことが一因であったが、最大の要因は慢性的な運動不足による全身の筋力低下であった。最近、とりわけ下肢の筋力が低下したことを実感するようになった。一般に、ヒトの下肢筋肉量は50歳頃から加速度的に低下するという。なかでも大腿四頭筋の筋肉量が激減したように思う。この筋肉は歩行時に最も重要な働きを担うゆえ、今後のQOL（生活の質）に大きく影響しうる。下肢の筋力が今以上に弱れば、早くから介護を必要とする身体に落ちぶれる可能性も十分ありうる。なんともおそろしいというべきか、なさけないというべきか。

それからというもの、自分の健康管理をまず最優先しようと真剣に考え始めることに相成った。まず手始めに、2年前からスタンディングデスク（立ち机）による作業スタイルを導入した。これにより、座位と立位の作業姿勢を交互に取り入れている。さらに今年からは、ロードバイクによるサイクリングも取り入れることにした。まだ乗り始めて間もないが、その効用は意外に多いことに気付いた。たとえば、戸外で風を切ったの走行は有酸素運動にありがちな単調さを感じさせない。意図的にギヤを重くすることによって下肢に負荷をかけて筋力を強化することができる。幸い、地元には大和川の堤防があり、サイクリングロードとして利用している。ゆくゆくはヒルクライムにも挑戦してみたい。

MY DISCOVERY OF A PAINLESS WAY TO TRANSLATE (BETTER)

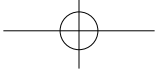
Mari Hodges / ハジエス マリ

As I approach the end of a translation job I tend to become anxious, focused on finishing the proofreading stage as quickly as possible in order to deliver it to the client and get on with other things on my list. I find myself wanting to jump ahead, causing myself to miss errors.

Now, happily, I notice when I get into that state, and there's something I can do about it. The old me didn't realize the damage I was doing to myself as I worked. I'd be hunched over the keyboard with my head toward the screen and tension in my neck. A tight deadline triggered a stress response that added to the stress my body was already under. By the time I'd get up from my chair, it would be hard to move. My back, neck and even my arms and hips hurt. I would try to balance those translating marathons with running, dancing and stretching, but I constantly had kata-kori (stiff shoulders) and muscle spasms in my back.

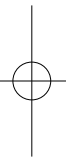
I finally realized something had to change. I started learning the Alexander Technique. That's when I learned I could change what I do with my self as I translate, and life not only became much better, my work got better. The new me has learned to pay attention to my self and my surroundings as I work, and that makes all the difference.

It seems like paying attention to yourself as you work might distract you, but I have discovered that what I was doing unconsciously as I worked was the distraction, and paying attention to myself allows me to sit upright effortlessly and comfortably. It centers me, brings me back to the material I'm working on, and calms the anxiety that causes me to unconsciously jump ahead and consequently miss errors. I've learned to notice the mental tension and how it translates into physical

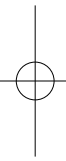


tension, and vice versa: a tightening in my neck and across my chest, shoulders pulling in, eyes fixing on the screen and head creeping forward over the keyboard.

I've used the Alexander Technique to retrain myself to change harmful habits of posture, movement and thought as I work. I've learned to recognize and inhibit habitual patterns of reaction that lead to both physical and mental tension. Choosing how to respond to a stimulus that is a trigger for me – such as a tight deadline or the proofreading stage of a job – leads to an easier way of being and moving, clarity of thought and the ability to ease stress and anxiety.



Now, instead of focusing my attention exclusively on the work, I bring awareness to using my body in line with its natural design. My body opens upwards and outwards so that I am again sitting upright on my sit bones in a relaxed manner, allowing my back to lengthen and widen to support my head balanced over my spine. I expand my attention to include the space around me and my outlook widens. I notice my breathing as I read, and that connection with the here-and-now brings me more fully into the meaning of what I am currently reading, rather than just going through the text mechanically.



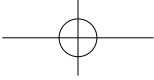
I don't suffer from kata kori or back or neck pain any more. I can sit (or stand) happily at my computer without hurting my body. I'm grateful that I can do work that I enjoy and take care of myself at the same time, and that taking care of myself not only does not detract from my work, it contributes to its quality.

英訳という視点からの日本語考

かんだ くみ
神田 久美

今から25年ほど前の約2年間、私は通訳者を目指して通訳者、翻訳者養成機関に2時間弱の授業のため往復4時間かけて週二回大阪まで通っていた。通い始めた頃、次男は生まれたばかり。次女が生まれる直前まで通い、生まれて1か月で復帰した。実母に頼むことができない時は夫の両親に預け、それも無理な時は阪急百貨店の託児ルームに預けた。夜中に授乳に起き、そのまま授業の課題に向かい、おんぶをして家事をしながら耳は「やさしいビジネス英語」という日々だった。「やさしいビジネス英語」の英作文課題は毎月提出し、何度か佳作に選ばれテレカを頂いた。英語稼業で第二の職業人生をスタートすべくもがいていた。通訳修業はプロテスト受験時点で諦めてしまったが、その間合格した英検1級や通検2級のおかげもあったのか、在宅翻訳の仕事を始め、派遣社員として外資系医薬品会社のプラントで通訳翻訳その他の仕事に現在の翻訳会社を業界紙で見つけトライアルを受け、22年前、人手不足のお盆の頃に最初のお仕事を頂いた。開始後しばらくはまさに育てていただいたという状態だった。訳語不適切について、クライアントさんからのフィードバックを何枚もの手書きの一覧表として担当者コーディネーターさんからいただいたこともあった。

養成機関に通っていたころ機関紙のコラムに所属トップ通訳者の先生が書かれていた「通訳とは単語の置換ではなくアイデアを対象言語で表現しなおすこと」というメッセージはその後もずっと私の中にあっただ。単語レベルでも、よく言われているように辞書の訳語が日英対になっているわけでは決してない。さらに、英訳という作業に携わっていると、日本語という言語はなんと論理性の欠如に寛容な言語なのだろうかと感心してしまう。日本語とはそういうものであり、原稿の書き手はそのことを意識していないのであるから、原語において意図が明確に表現されていないということが起こりうる。時には、論理性を考えれば当然用いるべき単語とは異なる語が用いられることさえある。論理性が欠如した原語をそのままの情報に基づき単語レベルで英語に置き換えても意図が伝わらないのは当然であって、英訳の際には常に論理的完結性を意識した日本語の読みと判断が要求されるのである。これは、直訳は翻訳にあらずという根拠の一つになるかもしれない。AIの進歩が取りざたされているが、ニューロ翻訳が個別の文書、書き手に対応できているわけではないしできると思えない。



今年初めて IJET に参加させていただいた。JAT を知ったのも 4 年ほど前という駆け出し会員だ。もっと早くから知っていればと思う。それでも Better late than never。翻訳の仕事が続ける限り学びは続くのである。

アンソロジーの締め切りまであと 4 時間。こんな下手な文章を投稿するのは本当に気が進まない。しかしそろそろ提出しなければ、肩を怪我して以来 1 年ぶりに再開しようとしているテニスの練習に参加できなくなってしまう。このような稚拙な文章をお読みいただいた忍耐力に深く感謝申し上げます。

THE JOYS OF SEMI-SPECIALIZATION

Marian Kinoshita / 木下マリアン

“Specialize!”

That’s my immediate response when asked for advice about becoming a translator. Specialists seem to enjoy higher rates and a more stable work stream.

Imagine the scene. Someone at a cocktail party asks, “So what kind of translation do you do?” I reply with a swift and very cool “legal,” “finance,” or “medical.” Short, sweet and professional. And did I say cool?

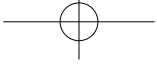
But that is not me. “I’m a generalist,” I would explain, watching the partygoer creep away in boredom.

So I tried a mix of honesty and sophistication, just like the martini the questioner was sipping. “Well...I translate technical manuals, business reports, corporate brochures, a bit of this, a bit of that...”

And darn it, it was “deja-vu all over again,” as the redundant saying goes. Deja-vu as the martini-imbiber looked for more interesting conversation partners.

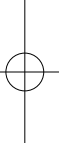
But here’s the truth. I have never had a single, solid specialty. My college degree is in international relations. Good for politics. Good for law school. (Good for arranging an international marriage for myself, but that is off-topic).

An electronics company hired me, and I worked in a Japanese plant for a few years, honing my Japanese and learning business basics. I knew peanuts about science, but gradually gained savvy about semiconductors, paving the way to become a technical translator.

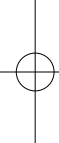


Twenty-odd years have passed, ten since I founded a translation company that grows a bit each year. Nearly half my income still springs from electronics. I am fast at it now. Manuals, by definition, must be easily understood, so the text is logical and straightforward. No head-spinning, page-long sentences to deal with. This is my “bread and butter” work.

The other 50% of my business is a wonderful jumble of translating/editing the written word...smart catchphrases, ophthalmological books, travel show scripts, cookbooks, corporate websites, and books on art and culture.



Like Christmas gifts from Santa, I never know what topic will hit my inbox next. The thrill of the unknown, the joy of discovering a new genre, and the excitement of a new client, either referred or recruited. This kaleidoscope of incoming work demands research and creativity. After all, I start from square one each time I take the plunge into a new field. The upside is the fun and the learning. The downside is that work proceeds slower and I make less money.



Specialization is a smart route to a steady and profitable translation career, but it is not the only path. “Semi-specialization” may tantalize those who love multiple languages and are fascinated by translation but lack profound knowledge in a single sphere.

Specialize up to a point in a field familiar to you, one in which you have connections. Invest a few years in gaining experience and educate yourself through online courses and reading. Let that mini-specialty be your “bread and butter,” and make it known that your door remains wide open for work in more entertaining fields. Stick those fingers into various pies!

As always, I strongly recommend a partner—a translator who can edit your work and generate feedback. I have worked with a partner for years now. Our expertise is split, so when we join forces—as generalists—we say “Yes!” to almost all job offers. (For the record, we gladly leave law and finance to their respective specialists!)

TRANSLATION MEMORY: SO MUCH MORE THAN LEVERAGING REPETITION

Danny MacLeith / マックリース ダニエル

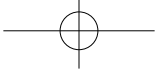
“**T**ranslation memory is not for me. There’s not enough repetition in my work, and I don’t want to translate sentence-by-sentence anyway. I’ll lose time prepping each job, and I’ll lose money giving discounts for fuzzy matches. TM? Never.”

That was me not too long ago. I tried and failed multiple times to incorporate TM software into my translation process. Each time, I gave up when I could no longer stomach the image of my TM-free self delivering a 2,000-character translation while the real me was still figuring out how to prepare term bases and get rid of tags. In short, I’ve been there.

It’s different now. I’ve become a vocal proponent of TM. And because leveraging repetition and similarity isn’t even the most useful feature of TM, I recommend it even for creative work. Here’s why:

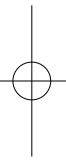
Searchability: I have an ever-expanding, custom database at my fingertips. Pure inspiration and hard-fought technical terms alike go into context-rich memory files and glossaries that are far easier to search than folders full of separate source and translation files. My best solutions for the most maddening turns of phrase in Japanese dwell a couple keystrokes away at all times.

Freedom from formatting: PowerPoint presentations and Excel spreadsheets have become child’s play. Many TM programs extract all editable text into a separate translation interface, and put the translations right back where they belong when the job is finished. No more clicking around a bunch of cells and text boxes, and no more triple-checking to make sure I translated everything. My faithful assistant and trusted agency clean up the minor formatting issues on both ends, and 93% of my gawlixes turn into musical notes.

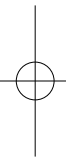


Clearer focus: TM programs highlight logged words and phrases in the term bases to make known parts stand out from unknown parts. This arranges sentences in large chunks that augment our natural capacity to process words and character combinations, which our brains see as shapes as opposed to scrutinizing each letter or character. This chunking helps me zoom out more quickly to take in the entire message, and also to focus on the new material rather than wasting time on problems I've already solved.

Surprising flexibility: It's not that difficult to join and separate segments and prevent entries from being inadvertently repeated. It's also easy to adjust how the TM program takes apart Excel documents, and to edit the source text from inside the program. Turns out I wasted years worrying about being forced to translate sentence-by-sentence from start to finish, or choose one and only one translation for common words and phrases.



External memory: I haven't replaced my memory so much as I have supplemented it. My steel trap memory has turned out to be claptrap on more occasions than I can reliably recall. With TM, I can enshrine long company and association names, position titles, technical terms and more after one instance of consideration and research for each. In addition, the quality assurance function points out when saved terms are missing from the translation, so I have a safety net for mistakes as well as omissions.



All this, and I'm an entry-level user of one of the simplest programs out there (MemSource). What are you waiting for?

Creative types, I'm with you. Context is everything. Creativity will be the last thing worth paying for, if it isn't already. Even so, there is no need to reinvent the wheel with each and every translation. Harness the power of translation memory software to catalog your creative gems and free your mind for the next new thing. Start today!

IJET に参加する理由

まるおか ひであき
丸岡 英明

JAT では毎年、英日・日英翻訳国際会議 (IJET) というイベントを開催しています。1990 年に箱根ハイランドホテルで第 1 回の会議が開かれて以来、日本各地と英語圏の国とで交互に開催されてきました。通常、土曜日と日曜日の 2 日間 (金曜日の分科会・前夜祭も含めると 3 日間) にわたって行われる会議には、毎年世界各地から、開催地によっては数百名にも及ぶ参加者が集まります。中には、毎年欠かさず参加している方も数多くいらっしゃいます。その魅力は何なのでしょう？

一つには、普段はなかなか会うことのできない同業者と知り合い、交流を深めることができることがあります。社内翻訳者・通訳者として勤務されている参加者もいらっしゃいますが、ほとんどの参加者はフリーランスとして自宅で働かれています。そういう人たちにとって、IJET は、家には得ることが難しい情報を交換できる貴重な場となっています。会社勤めをされている方にとっても、社外の同業者と出会う機会は日常的にはあまりないため、他社では仕事上どのような工夫をしているのか、フリーランスの人たちはどのような環境で働いているのかなど、日々の業務では知ることができない体験談を共有することができます。

もう一つは、セッションの多様性です。実行委員会では、できる限り広範囲な分野をカバーすることによって、参加者の専門知識を深めるだけでなく、視野を広げるお手伝いをするを目標としています。そのため、自分の専門分野以外のトピックに触れるだけでなく、経営や人間工学に関する知識も得ることが可能です。

翻訳者の方だと、自分は恥ずかしがり屋なので、知らない人と話すのが苦手だとか、英語や日本語の読み書きはできるけど話すのは得意ではないから、あまりこういうイベントには参加したくないとおっしゃる方もよくいらっしゃいますが、心配する必要はありません。誰もが最初は初参加でしたし、みなそのことをよく覚えているので、初めて参加される方を邪険に扱うようなことは誰もしないでしょ。

また、IJET に参加することによって、英語や日本語のリスニング力が向上し、普段は使わない会話能力もアップしたという話もよく聞きます。IJET では、前夜祭、ネットワーキングディナー、分科会ランチ、初参加者ランチなど、参加者間の交流のための時間

も豊富に用意されているので、遠慮せずに知らない人にもどんと声をかけていただければと思います。

なんと言っても、このようなイベントに、お金と時間をかけてあえて参加しようという人たちは、元々学習意欲が高く、自分自身の経験を他の人たちと共有したいという寛容さをもっている人たちばかりです。向上心が高く、切磋琢磨できるこうした仲間との出会いは、一生大切にできる宝となること間違いありません。

私自身、IJET への参加はシドニーが最初で、それがきっかけで JAT の会員になりました。そのときに初めて出会った方々とは、今でもつながっています。その後、宮崎とシアトルへの参加は残念ながら断念したのですが、広島から復活し、それ以来、毎年欠かさず参加しています。特に、広島の IJET は、当時、翻訳者の間で盛んになり始めていたソーシャルネットワークで知り合った同業者のみなさんと、ようやく実際にお会いすることができたので、思い出深い会議となりました。もちろん、それ以降の会議でもそれぞれ多くの新しい出会いがありました。

次の IJET は、オーストラリア北部のケアンズで 2019 年 6 月末に開催されます。ケアンズには、オーストラリアの主要都市からはもちろんのこと、成田、関空、シンガポール、オークランドなどからも直行便が飛んでいるため、乗り継ぎもとても便利です。オーストラリアやニュージーランドにお住まいの方だけでなく、日本や欧米に拠点を置かれている方も奮ってご参加いただければと思います。

6 月は、南半球の冬にあたりますが、ケアンズはインドネシアやパプアニューギニアのすぐ近くで、熱帯性気候に属するため、この時期は比較的温暖で過ごしやすく、乾季なので雨が降ることもほとんどありません。この機会に、ぜひケアンズへお越しください。

WHEN IS AN OTTER NOT AN OTTER?

Richard Medhurst / メドハースト リチャード

In 2003, the Japan Aerospace Exploration Agency launched the Hayabusa spacecraft. Its mission: to become the first-ever probe to collect samples from an asteroid. Hayabusa voyaged to the catchily named 25143 Itokawa—so called after Japanese rocket scientist Itokawa Hideo—and despite considerable hitches and delays, succeeded in bringing at least some extraterrestrial dust back to Earth. Here, however, I'm more interested in the shape of the space rock in question.

In an article I translated about the follow-up mission, the author briefly described the asteroid's appearance as ラッコ形で約 500m. This is to say that it is shaped like a sea otter. The popular Japanese image of the sea otter pictures the adorable critter lying on its back on the surface of the water with just its head tilted upwards to keep it out of the drink. Use your imagination as you compare the two and you will hopefully see the resemblance between the rock and watery mammal.

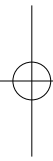
The comparison was though, totally unusable for readers in English. There was no room for elucidation of the sea otter's typical pose in Japanese minds in a concise reference to the earlier mission during a scientific article. Such information would be incongruous or confusing. I considered how to describe the shape myself. Something like a potato, perhaps? On the other hand, I could imagine many potatoes that did not look like the asteroid Itokawa. I could just leave out the shape, but that seemed unsatisfactory. The information was useful if I could only convey it.

Eventually, I thought to check how non-translated English-language sources described the asteroid. The international media outlets I looked at were unanimous in comparing it to a peanut. So there was the

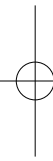


solution. It was a “500-meter peanut-shaped asteroid.”

This handling of a single word was a memorable moment in my early days as a full-time translator. It was a clear, simple representative of how Japanese and English speakers may communicate the same concept in entirely different ways. And it showed the value of referring to original English writing that may not have any connection to Japanese. Creative solutions to translation difficulties receive praise and attention. However, I often prefer to look to precedent—whether translations or not.



When faced with a comparison or gloss in Japanese that will not be easily understood by English readers, it is useful to think about the following questions. How important is it to the meaning or intent of the text? Does it convey necessary atmosphere or a distinct voice? How easy is it to come up with my own satisfactory alternative? Is it something that is likely to have been glossed in English already? If so, I search for texts where I might find it using the News or Books headings on Google.



For direct speech or writing with a strong voice, it may be better to flesh out a given comparison to make it understandable without losing those elements of individuality. If the writing is more neutral in tone, however, I do not hesitate to jettison the gloss, especially if I can quickly think of or find something better.

ボードワン国王財団基金支援によるジャパン・プロジェクト —「世界最古のホテル」を訪ねて—

にしかわ まさこ
西川 雅子 / Masako Nishikawa-Van Eester

今年の二月、縁あって、ベルギーから来日した知人二人の企画に関わった。オランダ語（フランダース）系ベルギー人ジャーナリストである二人は、或る団体からの支援を受け、ボードワン国王財団基金支援によるジャパン・プロジェクト（Japan Project with the Support of the King Baudouin Foundation）を、立ち上げたのだ。そしていよいよその現地取材の段階で、通訳が必要となった。（尚、現地での細々とした手配やコーディネーション、移動のための車の運転、目的地への道案内などは、やはりフランダース出身ベルギー人で現在は東京を拠点として自身の事業を展開している家人が引き受けることになった。）このプロジェクトの中での私の役割は、幾つかの参考文献や通信文の翻訳と、現地取材に同行して通訳を務めることであり、その際の使用言語は、オランダ語・英語・日本語であった。

取材対象となった企業の中で、特に印象深かったのは、「世界で最も古い歴史を持つ宿」として2011年にギネスブックに認定された、西山温泉 慶雲館である。飛鳥時代の慶雲二年（西暦705年）の開湯以来、今の世まで途切れず営業を続けてきた企業、ということで、浅学にしてその事実をそれまで知らずにいた私は純粋に驚嘆した。日本史において和暦の元号は、西暦645年7月17日孝徳天皇の即位の時「大化」が始まりとされており（日本書紀による）、その後「白雉（はくち）」となり、文武天皇の「慶雲（けいうん）」は5番目の元号になる、そうである。（ちなみに本年が最後となる「平成」はこの「大化」から数えて248番目の元号である。）

二月末のまだまだ寒い或る日の朝、曇天の中を車で出発し、四名で山梨県へと向かった。目指す慶雲館は、南アルプス、「日本一人口の少ない町」早川町、というところにあるのだそうだ。都内から高速に乗り、森林を抜け、やがて道は山道のそれとなる。都心の雑踏が嘘のようだ。途中で昼食にしたり、気の向くまま休憩したり。皆リラックスした心持ちで、鈍色の空を眺めながら持参した熱いお茶を飲む。日本にやって来てからずっと東京の喧騒の中にいた二人も、なんとは楽しくしている。仕事に向かう途中ながら妙な緊張感などはなく、これはいい仕事ができるのではないかと、私は内心わくわくしていた。

やがて目的地に到着し、すぐにチェックイン。案内された後、まずはあちこちを見て回り、

それから全館源泉掛け流しの温泉を、露天風呂と館内の両方で堪能した。ここには武田信玄や徳川家康も滞在したそうである。夕食も、川魚や山菜など、土地の素材を使った会席で、美味しく楽しむことができた。ジャーナリストたちは勿論事前に十分な下調べをして来てはいたのだが、やはり初めての日本の旅館、温泉体験ということもあり、喜びや驚きの中にも戸惑うこともあった様子で、夕餉の席は情報の提供や確認・意見交換の有意義な場となった。

川のせせらぎしか聞こえない部屋に戻り、明けて翌朝は快晴となった。午前中に代表取締役社長のインタビューがあり、その中では単なるお話のみならず、実際に源泉にご案内いただき、さらに信玄公家臣より寄贈された銅鑪を拝見するという、非常に貴重な機会を与えていただいた。ジャーナリスト二人は、熱心に - ほとんど情熱的にと言ってさえないほどに - さまざまな感想や独自の見解、ユニークな質問を繰り出し、通訳としては、その熱い気持ちを削がないよう、しかし、同時に、落ち着いて、日本語の論理の枠の中で、丁寧に話を進めるよう、懸命に心がけた。またお時間をくださったインタビューイも、それに真摯にご対応くださり、これは大変有難く、感謝すべきことであった。気付きや学びの多い、一期一会であったように思う。

慶雲館をはじめ、日本の古い文化と歴史を背負いつつ、現代においても常に一線を走る企業のトップの方々のインタビューに直に関わられたことは、いずれも非常に印象深く、かつ、有難い経験であった。ことばを使って人と人がやりとりをし、互いに理解する、その橋渡しをする、翻訳・通訳という仕事は、やはり興味深く、また奥が深いものだと実感した。

市場のイドラ

おがわ ゆい
小川 維



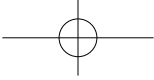
イギリスの哲学者、フランシス・ベーコン（1561年～1626年）は、人間の知性を惑わせるいくつかの要因を挙げ、それらをイドラ（idola）と呼んだ。なかでも、ベーコンがもっとも厄介だと主張するのが市場のイドラ（idola fori）であり、すなわち言葉の不正確・不適切な使用がもたらす弊害である。

ベーコンの提起した問題は、その後イギリス経験論の哲学の伝統の中に脈々と受け継がれていく。そして、現代に生きる我々にとっても、決して無関係ではない。それどころか、これほどまでに市場のイドラの脅威にさらされている時代はないといえるだろう。それに拍車をかけているのがソーシャルメディアの存在である。2016年の米国大統領選挙で起きたとされることは、我々がいかに市場のイドラに対して脆弱であるかを示している。フェイクニュース問題にせよ、いわゆるソーシャルメディアの「炎上」にせよ、これらの現象の背景には、言葉に対する人間の知性の根源的な脆弱性がある。

人間が言葉を使う生き物である以上、市場のイドラと縁を切ることはいできない。だからこそ、目にする一文を、耳にする一言を、自らの責任において注意深く吟味しなければならない。だが、より多くの責任を伴うのは、言葉を発する側である。とりわけ、多くの人間に向けてそうするときには、なおさら高い倫理観と十分な慎重さが求められる。ときとして、不正確で不適切な言葉は、差別や偏見を生み出し、憎しみを煽り、誰かを傷つけ、ひいては命さえも奪う。

ところで、我々翻訳者は、この市場のイドラとどのように向き合うことができるだろうか。翻訳者の使命の一つは、ある言語で書かれた内容を別の言語を用いて正確に伝えることだが、この翻訳という行為もまた、あらたな問題を生み出す。翻訳者の解釈は常に正確で客観的だといえるだろうか。訳文に用いる言葉は誤解を生み出さないだろうか。もし、翻訳が適切でなければ、それは市場のイドラならぬ、翻訳のイドラ（idola traductionis）となって、読者を惑わせることになりかねない。だからこそ、翻訳者は何度も原文を読み返し、自らが訳文に用いる一つひとつの語を吟味し、それらがもたらす影響に細心の注意を払う必要がある。

それでもなお、市場のイドラを完全に排除することはできない。それは個々の人間の



知性の問題ではなく、むしろ言葉の持つ力の偉大さの前には、どのような人間も太刀打ちできないということかもしれない。聖書の一節には、「初めに言があった。言は神と共にあった。言は神であった」とある。だとすれば、フランシス・ベーコンのいう「自然の下僕」である人間にできることは限られているが、それでもなお人間の知性には少しの力があることを信じたい。

TRANSLATION AS SPIRITUAL PRACTICE

Richard Sadowsky / サドウスキー リチャード

I left the U.S. at the age of 20 sparked by an interest in Zen, not knowing I would spend the rest of my life in Japan. Earning a living as a freelance translator is something I feel fortunate to have accomplished and for which I will always be grateful.

Why grateful? Because I get paid to do what I enjoy. I like translating—finding creative ways to re-express meaning, solving myriad problems along the way. Translating for me is like doing crossword puzzles for a living, rewarded by each box filled in correctly or sentence well translated.

It also makes sense to me, considering how many waking hours we spend working, that we should use the time for a higher purpose. Of course, earning hard cash to build a life in the material world is enough purpose right there. Almost full stop. A relatively steady income and the security that brings contribute to peace of mind, even knowing nothing lasts forever.

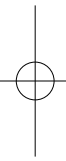
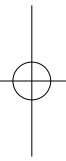
Income isn't everything, though. There's satisfaction, fulfillment. . . And the mindset we apply during the workday will shape that experience. You might, for example, treat a job as drudgery or as an inconvenience. You might blame the writing style for being convoluted or the client for not providing necessary reference material. Look and you shall find obstacles to "perfect conditions." The real world is messy—that's a given; how you perceive and frame things is not. Everyone deals with ups and downs in different ways. You may be predisposed to negative thinking, succumb to stewing, or find your mindstate easily overwhelmed by anger, frustration, worry, confusion. You may want everything to be just right.



Or.

Think of this possibility—reframe, take a new approach to a difficult situation. Let's say you drop the resistance to getting what you don't want and not getting what you want. You just relax into the moment and take whatever comes, open and attentive to the possibilities, seeing the situation realistically and taking it as a creative challenge.

Silent meditation is of course really helpful. If you do sit, you will find that merely slowing down and breathing is restful and regenerative. You soon realize there is a witness to how the mind jumps from one thing to another, how constant is the running commentary. Through the simple act of observing the mind, even if for a moment, you are no longer enthralled by its machinations, hooked by hungry ghosts, line and sinkered by seductive stories.



It is a natural tendency of the discursive mind to rehash the past and rehearse the future, but a commitment to returning to the present moment is all you need for a subtle shift to take place, a letting go into non-clinging awareness that can have transformative effects.

Once we accept that life is a messy struggle, we respect that. We learn to be kind to ourselves for insistently making bad choices—unproductive toward the wellbeing of ourselves and others. And we fess up to not taking responsibility for being in a pickle of our own salting.

Then we become free. We don't need to get defensive when language choices we have made are called into question, or feel inadequate or embarrassed by mistakes, but can confidently admit our failings. We apply thoughtful patience to problems, maintain prompt communication habits, and try to make life easier for others, all the while keeping in mind that our profession is an interdependent web of relations—and our niche something to be grateful for.

色々なことを繋げて

しょうじ まさとし
庄子 昌利

これから、臨床、研究、翻訳、語学教育を医療という枠の中で繋げて社会に学んだことを返していきたいと思っています。

第1に、医療翻訳ですが、通信講座を始めました。医療関係科目は、専門学校で学んでいたのですが、薬開発、医療機器、医療統計などには縁がなく、必要性を感じ開始しました。今までずっと自動車関連の車載機器の翻訳を中心にやってきたので、大きな軌道修正ですが、何とかものにしたいものです。

次に、臨床ですが、今年3月に鍼灸指圧師の国家資格を取得。7月に、ドイツにあるリンパ浮腫セラピーで有名なフェルディクリックで、1カ月間、リンパドレナージュを含むリンパ浮腫セラピストとしての資格を取得してきました。鍼灸関係の英語の学術論文などは世界各国に比べても少なく、翻訳して世界に発信するのは急務ですし、日本の鍼灸はISOに絡み中国のスタンダードに押され続け、存続すら危ぶまれる事態になっております。日本の鍼灸の良さを保持するために何とか世界に発信しなければなりません。そのために翻訳は不可欠です。

また、医療関係の研究では、今年12月に医療関係の博士課程を受験し来年4月からの博士課程開始を考えています。教育では、9月からは大学で英語を教えることになりました。できれば本業でもある日本語教育を近いうちに大学でも再開したいと思っています。

幸い、今回のドイツ修行で、ヨーロッパ各国、中近東、サウスアメリカのフィジオセラピスト達、またドイツのフェルディクリックの先生やドクター達と広いコネクションができたので、それを活かしながら、日本という小さい枠にとどまらず、もっと世界に出て、もっと色々なことにチャレンジしてみたいと思います。自分が主宰するデスカフェ仙台の方も各新聞社から取材を受け、海外からも取材依頼が来ました。不随して、がんピアサポートやグリーフケアサポートなどももっと理解を深め、日本から世界への発信をしていきたいと思っています。そのためにももっともっと医療関係の翻訳を勉強して行きたいと思っています。臨床、研究、翻訳、語学教育が自分の中で繋がりと、社会に返して行くことが出来たらと思います。

CREATING TRANSLATIONS THAT SPEAK TO YOUR ONLINE AUDIENCE

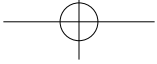
James Singleton / シングルトン ジェームス

Working at a web magazine devoted to Japan and seeing the changing ways people consume information online has reinforced for me the importance of engaging the audience. Readers increasingly rely on social media for news and information, and for an article on the site to succeed—that is for it to be read, shared, and commented on—it must first give people a reason to click on it. This is as true for a simple piece about an out-of-the-way tourist destination as it is for a scholarly work providing expert insight into recent economic policies.

In the fierce online battle for page views, engaging the reader is fundamental. But for reasons that are too numerous to name here, translations frequently fall short of this goal. However, a translator can take several steps to ensure that a thought-provoking article, or even a dull one, finds its readership instead of disappearing into cyberspace with only a handful of clicks and likes to its name.

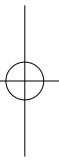
First, a piece needs to capture the attention of the reader right from the get-go. For a media site this means a catchy title. The web is full of clickbait, and unless this is your strategy you will want something succinct and honest that urges a person to read on. Common issues are titles that are too long—six to fourteen words is ideal—or just plain flat. The original Japanese title can serve as a guide, but direct translations rarely result in anything that will draw in potential readers. My advice is to ignore the Japanese altogether and save the title until the rest of the translation is finished. It will often write itself then.

Once the title is in place, an article needs to get out of the gates at a gallop. The first paragraph should spur readers on, such as by posing a question or offering a tantalizing fact that is dealt with in greater detail

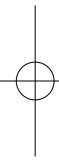


in subsequent paragraphs. Frequently, such “hooks” are weak or entirely absent from the original Japanese text, and a translator should create them by rearranging information. If the author does not get around to saying what the article is about until paragraph three, then move that bit to the top.

Second, an article needs to speak to the target audience. English readers expect information to come at them in a certain order—introduction, body, conclusion—and sticking too closely to the original Japanese structure almost always results in a clunky translation. While this may not necessarily doom an article, it certainly limits its reach. To maximize a story’s shareability, translators should reorganize parts of the article as needed while staying true to the tone of the piece. A good mantra to follow is “translate the paragraph, not the individual words.”



Another common pitfall for translators is getting bogged down in Japanese terms—stories about food and traditional arts and crafts are notorious for this. Readers prefer words in their own tongue and are unlikely to slog through a piece weighed down by numerous poorly defined Romanized phrases—*omotenashi*, *shokunin*, and *kaizen* come to mind. Depending on the situation, a translator should either introduce a term and then rely on the English equivalent or—better yet—just go with the English from the start.



Finally, a translator should craft an article to sound like it was originally written in English. Often, an author will omit information on the assumption that Japanese readers already know the context or will be intentionally vague. In such situations the translator will need to fill in these gaps for the English reader. Conversely, they must weed out repetition to keep the tone informative instead of monotonous. In general, they should use also the active voice so articles come across clear and concise.

By following these simple guidelines, a translator can create click-worthy articles that will be widely read and shared online.

HOW TO OUTFRAN THE MACHINE: QUALITY, QUALITY, QUALITY

Stephen Suloway / サロウェイ ステフェン

Google and other AI enterprises are nipping at our heels. Machine translation has taken a place in our industry, sometimes rightful, sometimes laughably inappropriate. What is a human translator to do?

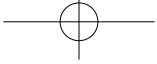
Focus on Quality.

Make sure your quality is solid. Try to make sure your clients understand what quality means, and how and why AI translation can lack quality. What does quality mean? Accuracy, certainly. Appropriate terms, which often means choosing wisely from a set of synonyms or meanings. Beyond that, adding clarity, smoothness, crispness, and maybe persuasiveness to the writing. Sometimes it means refining the message to reach or impress a specific target audience.

What can AI do that we humans can't? It can turn out publishable translation faster and more cheaply – if the document is written very simply and clearly in the source language. Yet how often do people actually write “very simply and clearly”? Probably a casual email, or a business report or presentation, or a PR brochure or news article or whatever someone has written in a natural style, won't be perfectly or completely understood by a machine. There is ambiguity, there is specialized vocabulary, there is a particular intended audience, there is style. Above all, there is context. AI often fails to produce text of publishable quality, because it makes errors, it works on a simple, word-for-word or phrase-for-phrase level, and it depends on a corpus of documents that may all be rather different from your particular document.

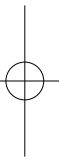
So, what can we humans do that AI can't? Focus on Quality.

Review and rewrite your work. Beyond accuracy, why would the client think they like your work, maybe like it more than the work of other translators? Make it smoother, more natural by breaking up or combining sentences, or changing the word order. Use some fresh, yet



still correct, words; I always have a thesaurus open, and I regularly check dictionaries even for common words because the list of corresponding words works like a thesaurus. (And in many cases, the usual choice turns out to be the best.)

Translate the intended meaning, not just the words. What's the message? How can you say it most naturally and effectively? Change it from the way people communicate in the source language, to the way you would convey it in the target language to your friend or associate. In certain, relatively rare cases, add the word or phrase required for intercultural understanding. (Caveat scriptor: There are cases where you absolutely should not deviate from a literal, parallel translation.)



Improve your writing skill. There are two parts to translation: understanding the source, and expressing it in the target language. Read fine writing. There's social media, and then there's The New Yorker, Granta, Scientific American, the London Review of Books, the better news media, etc. Read books and websites about how to write better. Read books in general; they have been edited for quality, unlike many websites.

Be compulsive about getting stuff right. Get in the habit of googling names, concepts, dates, technical background, even when you already know your way around the subject. This can help refine the wording, and your understanding of the context. And not so infrequently, you may find errors in the source text; pointing them out can distinguish you from the pack (and the machines).

Make your writing a gold standard that will impress the reader who stops to notice the writing, yet be invisible to the reader who only wants the information. Remember that writers of our source documents are trained in their field skills, but not necessarily trained in writing as a skill. Help them get their message across. (Again, this extra level is not always permissible.)

Sometimes an agency or client may not be ready for top quality. Still, the more you practice quality in your translation, the more likely you will be to win clients who recognize and demand quality, and to be on the high road that distinguishes us from the bots.

MAINTAINING YOUR MACHINE

Nathan Takase / 高瀬ネイサン

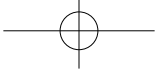
As translators, the large majority of us spend a lot of time sitting at our computers. Most of us are aware that a powerful, well-tuned machine can increase productivity by leaps and bounds, while a sluggish, largely uncared-for machine will actually slow us down. This is why we spend good money to keep our machines updated and buy software that protects them from viruses and malware.

But there is another, even more important machine that we use each and every day: our body. Our bodies house our brains, which is where the real magic of translation takes place—unless you're using Google Translate, perhaps! It is easy to think of the two as separate, and thus justify neglecting the seemingly irrelevant hardware. But the reality is that they are intricately connected as parts of the same complex machine.

A computer's CPU does the heavy lifting. When the rest of the system supports a powerful CPU effectively, the machine performs beautifully. But when the supporting system is riddled with small defects, the CPU cannot express its full potential. Similarly, when our bodies are full of little niggles, aches, and pains, we simply will not be operating at our finest, even if our brain is in good shape.

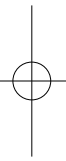
The good news is that a little bit of maintenance can go a long way. Many of us probably know that we should be taking care of ourselves—eating healthily, exercising, sleeping plenty, and managing stress. But the details can be overwhelming, so I'd like to offer some simple ideas that cost nothing and are easily implementable by almost anyone.

I'll start with one that you've most likely heard before: take a walk. We

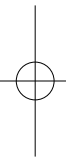


could all use some extra movement in our lives. A walk is a great way to start the day—or end it. A brisk walk is invigorating. A slow walk is relaxing. Not to mention, taking a walk can get the creative juices flowing and help you overcome that pesky translator’s block. Take a long walk or take frequent, short walks. The important thing is to make movement a part of your daily schedule.

Next, I will recommend one that isn’t quite as common: stretch. Stretching is not just about touching your toes, although that’s a great goal too! When we sit in certain positions all day, our bodies adapt to make maintaining those positions easier. The problem is that those positions generally aren’t very conducive to doing *everything else*. That means we end up being uncomfortable in our bodies for a large majority of our waking hours—and even while asleep. Stretching can help reverse this trend.



For us translators, a good minimum is: stretch the spine forward, backward, sideways, and in rotation; stretch the piriformis; stretch the hip flexors; and stretch the neck forward, backward, and sideways. Due to space and format restrictions, I cannot provide pictures or detailed descriptions, so the reader will have to do a bit of research. Kit Laughlin/Stretch Therapy is a good resource for free videos on YouTube.



Finally: learn to relax. Surprisingly, many of us simply don’t know what deep relaxation feels like. To start, lie down on a soft, but firm, surface and get comfortable. Close your eyes and pay attention to your breathing. Feel each breath. Cool air coming in. Warm air going out. Breathe slowly. Try pausing when the lungs are full or empty. Spend 5-10 minutes doing this. You can also find free relaxation audio scripts on the Stretch Therapy website.

Maintain your “machine” to increase your productivity—and quality of life—without having to pay a dime!

DOES FREELANCING TRULY MEAN LESS STABILITY?

Anthony Teixeira / テクセラ アントニー

JET-29 was an amazing opportunity to share ideas and opinions with colleagues coming from very different places.

During one session, the speaker explained what drove his switch from freelancing to working as an agency employee. One of his arguments was that working for a company offered more stability and future guarantees. That's the typical way people oppose freelancing and employment. Freelancers enjoy their freedom, employees bring home a steady paycheck—no feast or famine cycle.

That's something I used to believe too. However, time and experience helped me realize freelancing offered more security than any long-term contract ever could. On the other hand, the perceived stability that comes with employment is often illusory.

As a freelancer, the revenue you generate will vary on a monthly basis. True enough, but it applies to every business, small or big.

I am an incorporated translator. I pay myself a salary and file a profit-and-loss statement at the end of every fiscal year. Thanks to my experience, I can predict with a reasonable accuracy ($\pm 10\%$) my earnings for a given year.

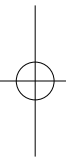
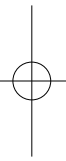
With that figure in mind, I choose a salary slightly below my expectations. I then adjust the amount every year based on my results and predictions. With time, I have saved 6 months worth of my current salary on my company account, which I consider a comfortable cushion. Even if I started receiving fewer projects, I have a good reserve to tap in before getting into trouble, and even time to reconsider my career. This approach allows me to work without concerns about my



financial future, and I can take cold-headed career decisions.

Another element of stability I enjoy as a freelancer is that my clientele is diverse, spread all over the world. Even if I lost a client, I would still have plenty of partners. And if that became a trend, I would have time to take measures accordingly.

As a company employee, though, you are never completely safe, no matter what your contract states. Businesses run into financial and legal troubles. Another company may acquire yours and make you redundant. That's frequent in our industry. You may also make the mistake of your career when you expect it least and suddenly find yourself unemployed. I've seen talented colleagues lose their jobs over silly, uncharacteristic blunders. The risk always exists although you may not perceive it.



I'm not trying to push people into freelancing or drive them away from agencies. But it is a mistake to associate freelance work and lack of job stability. Once you realize you are a business like any other, you organize yourself differently. It requires a certain mindset and different skills. Thus, some will never manage or want to adapt to it and prefer working in a bigger structure. That is completely fine. But it doesn't mean you can't make freelancing work for you. Be the ant, not the grasshopper, and you will never need to worry about cold winters again.

NON-MACHINE TRANSLATION


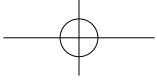

Fred Uleman / ウレマン フレッド

An online discussion forum I frequent recently had some people mentioning how difficult it is for Japanese academics, for example, to get their work into publishable English. In response, I suggested such people find and cherish good translators. In response, one person said that translators are no solution because the original Japanese is often flawed—is not “grammatically, syntactically and semantically correct.”

But it seems to me a good translator will have sufficient specialist background knowledge to understand the text even when it is not perfect in all respects. And by the same token, the good translator will be able to spot inconsistencies, internal contradictions, and the like and to query the original author for clarification. (Despite what purists may think, books do get published, even by big-name publishers, with not just inconsistencies and typos but with flat-out mistakes.)

So in addition to reading between the lines and filling in the blanks, the good translator will spot and correct these mistakes. Yet that is not the only value the good translator can add. Japanese authors who bother with footnotes will often cite works they read in translation. Here it is not enough to just back-translate the Japanese title; the job is to find out what the original title was and to include that information in the footnote for people who might be able to read the original. Likewise if a Japanese work cited has been translated, the good translator will include that information in the footnote as well.

I am working on a book that quotes/cites a number of entries from a Japanese diary. Of course, these can be translated. But it turns out the diary itself has been translated, which suggests people who read the book I am working on might want to look at the already-published



English translation of the diary as well. Which in turn means they might notice if the entry in my translation and the entry in the already-published translation are different—which means the translator should get the published translation and use its translations so they are the same. This is going well beyond pure translation, but it serves the client’s best interests and is hence part of the job.

We are not just doing word replacement. We are translating the text. We are making the translation as readable and as informative in the target language at the source text is in the source language. If that involves field-specific knowledge and a little editorial tweaking, so be it. We’re translators, not machines.

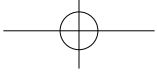
IN-HOUSE TRANSLATION: AN AMATEUR'S PERSPECTIVE

Amanda Whalen / ウェーレン アマンダ

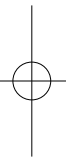
In contrast to the considerable experience that many of my fellow JAT members possess, I'm a relative newcomer to the field, having worked in-house in the translation department of a mid-sized Japanese company for just under a year. However, I feel that this position has given me a glimpse into the inner workings of the industry that may be of interest to those just starting out, so I decided to share my experiences so far.

The main advantage (or disadvantage) that I've experienced working in-house for a small to medium-sized company is that you find yourself filling a lot of different roles, which forces you to learn many new skills. This has been very useful for me, because I came into this job as a student who had been dabbling in freelance work but lacked any knowledge of what kind of skills were useful in the industry or how things fit together.

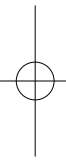
For smaller projects within my language pair and specialty, I work as the translator. This was theoretically something that I was comfortable with when I accepted the position, but I immediately found myself needing to learn to use CAT tools in order to work efficiently and make use of resources such as translation memories and glossaries. Trados seems to be the most widely used CAT tool, but other options such as MemoQ, Memsource, OmegaT, and so on also have loyal users. I quickly learned that projects come in all kinds of inconvenient forms, so I became well acquainted with the file type, tag parsing, and translation memory setting options available. Many projects also require DTP after the translation is completed, so I've gotten accustomed to doing simple Microsoft Office DTP myself and had to learn the basics for software such as InDesign.



Surprisingly frequently, my company deals with data types that need to be edited in order to play nicely with CAT tools, so I've also learned how to do data cleaning for various types of raw data, picking up the VBA programming language and learning to use FrameMaker and other software along the way. This has actually been more satisfying than I anticipated, so I'm now left with the dangerously burning desire to automate things and am working on developing some simple tools and re-teaching myself Python.



For projects in language pairs other than Japanese to English and projects that are particularly large, I fill the role of the translation coordinator. When possible, I meet with the sales lead and/or the client directly and discuss the project. If we don't already have likely candidates lined up, I find translators and write trials to evaluate them. I plan the schedule based on the number of translators that we're using, the volume, and the client's deadline, all while keeping the predetermined budget in mind. After the translation is finished, I run various QA checks and look for any potential problems. I give feedback to translators if necessary and deal with any edits sent to us by the client. Finally, I take care of billing/payments and log the departmental profits.



I highly recommend an in-house position like this to anyone who is brand new to the industry, because it gives you a taste of everything and you get a chance to see the bigger picture. To anyone job hunting, my advice would be to learn to use as much relevant software as possible, join organizations (such as the JAT), participate in translation events and contests, sign up for certification exams, and brush up on your keigo.

法律翻訳者の一考-契約は守るべきであるか否かという 価値判断をめぐる相違する考え方

やまもと しおり
山本 志織

法律事務所では契約書の翻訳に従事していると、翻訳対象文書である契約や取引背景について関心が深まる。取引の基礎となる契約は、神聖なものであり誠実に守るべきなのか、それとも、効率性を重視して破っても構わないのか、という根本的な価値判断について、日米ひいては米国の異なる法域において、さまざまに相違する考え方が存在することに関心をもっている。大学院で英米法を勉強していた頃から問題意識をもっている。

取引当事者は、契約に向けて誠実に協議・交渉すべきであるか、契約は守るべきものであるのか、という問題に絡み、「契約締結上の過失」という理論がある。日本法にも存在するこの理論は、契約締結に向けて信義則の原則が適用され、契約に至る期待が当事者間で大きい場合には、たとえ契約を締結していなくても交渉を破棄したら責任が発生するという考え方に基づいている。「契約締結上の過失」は、民法上の信義則を適用する場合もあるし、契約を締結していない以上契約理論ではなく不法行為理論により不法行為責任を課す場合もある。

他方で、1970年代くらいから米国で発生した「法と経済学」の学問領域からは、法を経済的効率性の観点から分析して、「契約を破る自由」、つまり「効率的な契約違反」(Theory of Efficient Breach of Contract) という理論が提唱されてきた。

「効率的な契約違反」の理論とは、例えば、売主が買主(第一の買主)と取引に向けて交渉したり、契約を締結したりしたときに、第二の買主候補が現れて、第一の買主よりもより良い条件を提示したときに、たとえ第一の買主に対し損害賠償金を支払ってでも第二の買主の条件をのんだほうが売主ひいては全当事者にとって結果的に分配される金銭が高額になる(効率的になる)場合には、第二の買主の条件をむしろのんで、第一の買主との交渉や契約は破棄しても良いという考えである。「契約締結上の過失」の理論と、「契約を破る自由」の理論は、契約は守るべきか、破っても良いか、という価値判断において、真逆の理論のように見える。

また、1980年代の *Texaco v. Pennzoil* という米国の事件は、会社の M&A の場面で、第一の交渉相手よりも有利な条件を提案する第二の交渉相手が現れたときに、第二の

交渉相手の行為は、元の（第一の交渉相手との）交渉に対する不当な介入・干渉であり、不法行為となるとして、一度は陪審が多額の懲罰的賠償を賦課した有名な事件である。この事件は、多数の米国法域にまたがり紆余曲折を経て最終的には和解したが、少なくともこの陪審判断は、上記の「契約を破る自由」の考え方とは真逆の考え方のように思える。

他方で、1986年のデラウェア州の判決である Revlon 事件は、米国には取締役役に株主に対する信託義務 (Fiduciary Duty) があり、信託義務から、むしろ、より良い条件を提示する交渉相手と取引することが、株主価値を最大化するための義務であると判断した。

Revlon 事件では、A 社に対し B 社が敵対的買収を仕掛けたが、これに対し防衛するために A 社が C 社に会社を売却しようとしたことが、A 社の取締役が株主に負う信託義務に反すると判断した。通常、取締役の判断は、経営判断原則 (Business Judgment Rule。取締役が情報に基づき誠実かつ合理的に経営判断を行う場合には、経営判断の結果悪い影響が発生したとしても取締役は責任を問われぬという原則。) により司法判断の対象外であるものの、「会社の売却」「支配権の売却」が問題となっている場合には、例外法理を適用すると示した。

Texaco 事件は、より良い条件を提示する交渉相手の行為は元の交渉・取引に対する不法行為であるとした一方で、Revlon 事件は、より良い条件を提示する交渉相手と取引することは、取締役の信託義務から、むしろ義務であるとした。それぞれ米国の異なる法域で判断された事件であったとしても、これらの判断を整合的に解釈することはできるのだろうか、それとも真逆の考え方に基づく判断であると理解すべきなのだろうか。

また、「契約締結上の過失」の理論と「効率的な契約違反」という理論は、そもそも異なる価値判断に基づいているように思える。「効率的な契約違反」という理論（ひいては取締役の株主に対する信託義務）は米国の考え方であるとはいえ、これらの相違する考え方が、日米の取引のみならず、グローバルに企業活動が行われるなかでどのように様々な取引文脈のなかで交差しあい、整合的に適用されるのかは、興味深いところである。

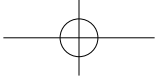
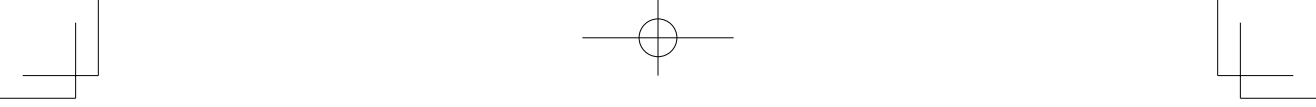
TRAIN OF THOUGHT IN THE HEAT OF THE NIGHT

Daisuke Yanase / 柳瀬 大輔

Many people depend more on written than on verbal communication these days. I wonder if anyone has ever estimated the total volume of texts being electronically written in any language and exchanged or published as digital signals in the modern society (tentatively referred to as the Global Digital Text Product, GDTP). It would also be interesting to compare this GDTP with the cumulative volume of texts ever written physically by human hands on paper or other tangible medium, at the time, say, when *The Epic of Gilgamesh* was first inscribed on clay tablets, when the Chinese poet Li Bai wrote down the flow of his inspirations on white paper, or when Shakespeare finished writing *The Tempest* and sent the manuscript to his company. Whether or not such a comparison is meaningful, given the current global population and literacy rate, it is quite possible that an annual GDTP is large enough to yield at least a few “classics.”

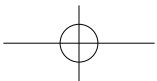
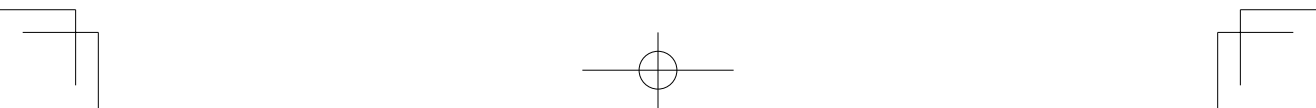
Then, are humans actually producing the expected number of classics? For those who say “Yes,” GDTP may represent a massive reaction mixture that allows new literary ideas to crystallize. Indeed, it is common for Nobel laureates in literature to run their own websites. On the other hand, those who say “No” may dismiss GDTP as consisting mostly of scribbles of short-term, limited, or no relevance, which are only diluting hard-earned human wisdom. Aside from tweeting, can Mr. Trump write something comparable to *The Conquest of Gaul*? In the meantime, my background in biology suggests to me that we are witnessing something like the Cambrian explosion: an early Paleozoic explosive diversification of species in a new vacant habitat. If so, we have only to wait for new classics to be born in new literary genres, if we need them at all.

Having been engaged in biomedical translation, I can appreciate the



extent of academic and industrial efforts to promote health and extend human life. The growing and aging global population well indicates the net increase in human longevity. What led me to the above observations is a question whether corresponding efforts are made to increase the value of every living moment. Some years ago, the Ministry of Education, Culture, Sports, Science and Technology in Japan set out a plan that encouraged public universities to cut back humanities departments in favor of meeting “social needs.” It then seems that our industry-driven society offers a richer, longer, and healthier life, but only on the expense of time and resources for cultural refinement.

Anyway, my approaching sunset years spur me to open the door to new learning.



Let no one delay to study philosophy while he is young, and when he is old let him not become weary of the study; for no man can ever find the time unsuitable or too late to study the health of his soul.

Epicurus

哲学を学べ。若ければ今始めよ、老いた者は面倒がるな。すこやかな魂の学びは時を選ばず、遅きに失することなど決してないのだから。

エピクロス