

第6回英語俳句コンテスト 結果発表!

「第6回 英語俳句コンテスト」を開催しました。英語俳句の提出期間を10月2日(火)~11月24日(日)までとし、76名の学生と7名の教職員が参加しました。昨年度と同じく香川大学 Ian Willey 教授に英語俳句の審査にご協力いただきました。

厳正なる審査の結果、以下の作品が入賞しました。入賞者の皆さまには副賞として、賞状と図書カードが贈呈され、審査員特別賞を受賞した皆さまには賞状と景品が贈呈されました。ご入賞、おめでとうございます。

審査員

Ian Willey 氏

Willey 先生は香川大学大学教育基盤センターの教授です。英語俳句だけでなく川柳も詠み、自身の俳句も多くの書籍や雑誌に掲載されている英語俳人です。

<入賞作品> The Winners

1st place

On the way home,
where are you?
Orange Osmanthus

—Misaki Sugimoto, 3rd year, Medicine

<審査員からのコメント>

This haiku lingers in the reader's mind long after reading it. There is a story here. Who is the author looking for? A person, or the Osmanthus blossoms? Perhaps she can smell the blossoms but not see them. Where are they? The best haiku have an element of mystery. The seasonal word "Osmanthus" also places the setting as autumn, giving the haiku a sense of urgency; the author can't wait long for whoever or whatever she is looking for. Cold, dark days lurk around the corner. The three capital O's accentuate the author's surprise or uncertainty—the entire haiku becomes an "oh!" moment. In haiku, the meanings of words as well as their sound and spelling work together to create a dramatic effect. Every little bit matters. Good work, Misaki!

2nd place

winter night
we are far away
looking at the same moon

—Aina Murakami, 3rd year, Education

<審査員からのコメント>

Many university students, like the author of this haiku, live far from home and grapple with loneliness. Here the author uses the moon, shining brightly on a winter night, to bridge the physical distance between herself and the person or people she loves. And just as the moon moves from horizon to horizon, one senses that the separation between these people is temporary. This haiku exemplifies *karumi*, or a light touch, often found in haiku. Rather than wallowing in self-pity at her isolation, the author (quite literally!) looks on the bright side. Anyone living away from loved ones will find comfort in this haiku. Nice one, Aina!

3rd place

The taste of pasta—
Heart embraced by love and warmth,
Regardless of shape

—Ronnie Racimo, 2nd year, Economics

<審査員からのコメント>

As a rule, authors of haiku keep their emotions carefully hidden—as exemplified by Misaki’s and Aina’s haiku. Here Ronnie can’t help but express his warm feelings while eating pasta with friends, or perhaps family. It’s the last line, however, that gives this haiku depth: “Regardless of shape.” This haiku speaks of acceptance, such an important emotion in an increasingly polarized world. Like the moon in Aina’s haiku, pasta can bring people together. Ronnie also makes good use of traditional features of haiku such as the dash in the first line, juxtaposing the taste of pasta with the warmth of acceptance, and the five-seven-five syllable structure. Writing this haiku took some thought. Well done, Ronnie!

<特別審査員賞作品>

Honorable mention (in no particular order)

(1)

Used dictionary

Always underlined

That word

—Naomichi Fujihara, 3rd year, Medicine

<審査員からのコメント>

At first reading, this poem feels more like a *senryu* than a haiku. There is no connection to nature or the seasons, and it has a humorous touch. However, I feel its spirit is definitely in line with the spirit of haiku. The poem captures a moment of reflection as the author revisits an English dictionary (I'm guessing it's English) used perhaps in the author's high school days. The author has grown much since then, and yet "that word" is still underlined, and always will be. I command the author never, ever to reveal this word to anyone! It's much better to let the reader wonder what word it is and how it's meaningful to the author; trying to guess only shows which words matter to the reader! Good work, Naomichi! You made us think.

(2)

Outside dark and cold

Under the heated table I feel warmth

Bound by free will

—Elena Karches, 2nd year, Economics

<審査員からのコメント>

Kotatsu are magical things, difficult to explain to someone who has never visited Japan. The haiku starts with a traditional five-syllable first line but from there it diverges from expectations; the last line is particularly striking: "Bound by free will." This makes no sense in any logical way. How can you be bound by your will to choose freely? Well, anyone who has sat under a kotatsu on a winter night in a Japanese home would understand. You chose to sit there, and now the warmth is so comforting that you can't move. Maybe this is what happens with all decisions: you choose, and then you're stuck in the grip of your choice. This is a deep one, Elena!

(3)

grandfather's pond
gray heron
missing goldfish

—Minori Iijima, 1st year, Medicine

<審査員からのコメント>

At first, this haiku seems to be a simple one about someone who is missing (i.e., wants to see) the goldfish in her grandfather's pond. Afterwards, it occurred to me that the gray heron in the second line ate the goldfish, and the goldfish are literally missing! Or perhaps the heron is trying to catch the goldfish but *missing* them. I like how the word 'missing' handles all three meanings without blinking, giving the haiku a delightful sense of ambiguity. I also like how a hard 'g' sound is present in all three lines. The haiku sounds good, and with only six words not a single word is wasted. I also wonder what sort of relationship Minori's grandfather has with that old gray heron. There's humor here, and warmth. Good one, Minori!

<特別審査員賞作品（教職員の部）> Faculty and staff category winner

Honorary Honorable Mention:

White hair and fair skin
My time, your life for research
Little mice in the lab

—Lingbing Kong, Associate Professor, Faculty of Agriculture

<審査員からのコメント>

There's also some ambiguity in this haiku by Professor Kong, which I'd like to recognize with an Honorary Honorable Mention, reserved for faculty or staff who enter the contest. At first reading, this haiku seems to simply describe the mice used in research laboratories. But wait—could the “White hair and fair skin” also belong to the researcher, who like the mice is dedicating his time, perhaps even his life, to research in the lab? We see a professor feeling a sense of gratitude for, and kinship with, these little mice. The haiku offers a rare and charming picture of a researcher reflecting upon his work. Well done, Lingbing! And thank you for your sacrifice, mice!

We had 83 entries to the contest this year, the highest number since our first year. I would like to thank everyone who sent in a haiku. I enjoyed reading each one, and regret that only six winners can be chosen. Writing haiku is challenging, especially when writing in a foreign language, and I often found myself dazzled by students' creative expressions in English. I hope that everyone keeps that haiku spirit within them as we move deeper into winter and through a new year. Keep writing! We hope to see more of your work next year.