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# Japanese Book News

The Debate on World War II

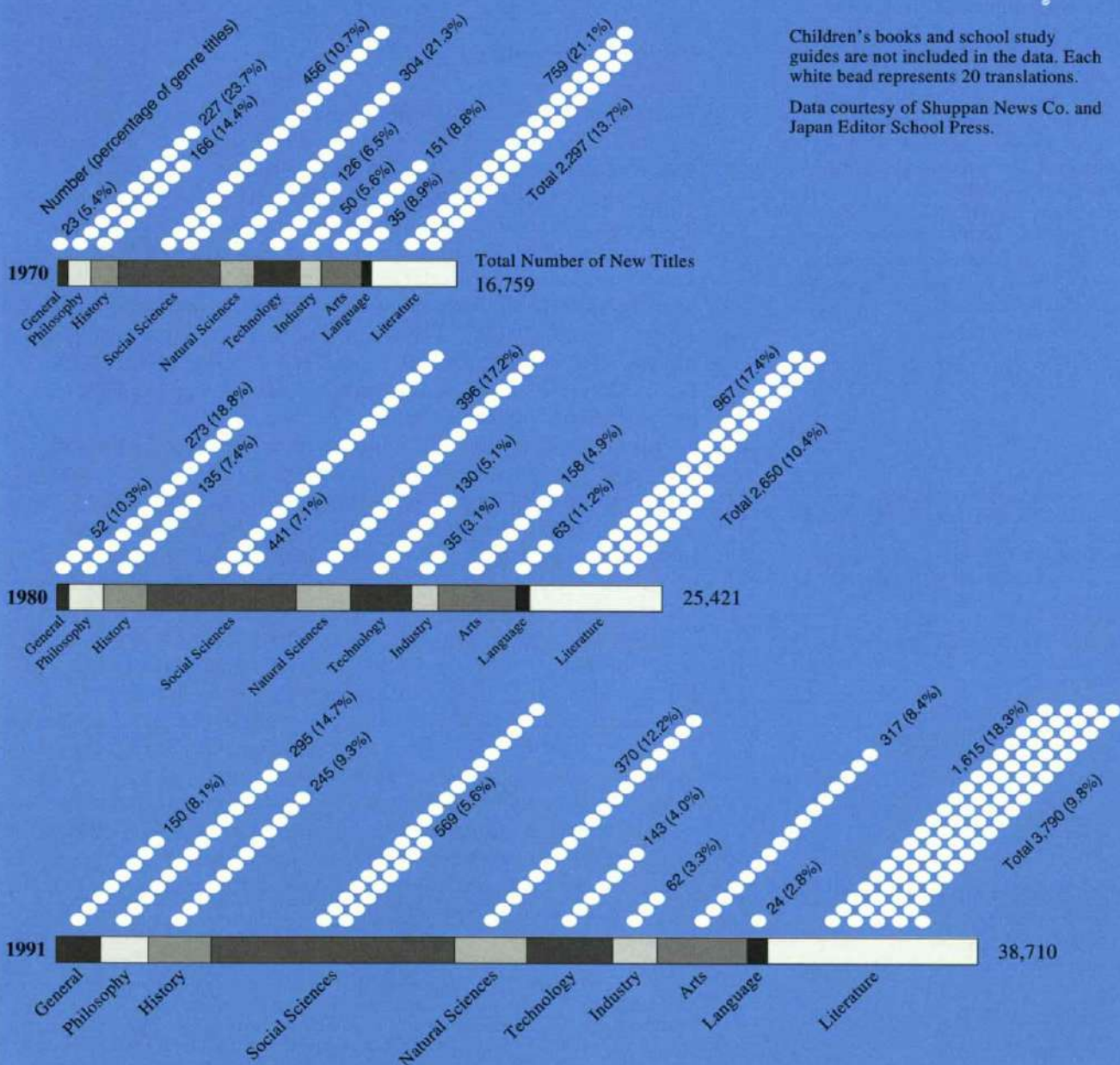
Japanese Films and Ozu Yasujiro

"Exporting" Copyright: Brisk Business in Asia

## Translation in Japanese Publishing

Children's books and school study guides are not included in the data. Each white bead represents 20 translations.

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## From the Editor

With the ending of the Cold War, the emergence of non-communist regimes in the former Soviet Union and elsewhere, and the declassification of more and more World War II-related documentation, research aimed at addressing unsettled war issues after half a century has grown extremely active. Many new titles published this year on the occasion of the fiftieth anniversary of the war's end deal with Japan's responsibility for the war and the problem of compensation for wartime suffering. Inasmuch as these problems are closely related to Japan's domestic political situation and foreign relations, their handling is a delicate matter, and has sparked widespread discussion. Kyoto University political scientist Ōtake Hideo offers his views on recent research and publishing.

This issue also marks the hundredth anniversary of the birth of cinema with a look at recent books on Japanese film. The media provide a profusion of journalistic writing about film from fashion magazines to opinion journals, but scholarship on the subject is more sparse. Up-and-coming critic Yomota Inuhiko, who also teaches about film at Meiji Gakuin University, provides an overview of publishing and research on film today.

Under our column "Japanese Books Abroad" we present a report this time about international activity involving books and copyright. Kurita Akiko, who has played a pioneering role in introducing Japanese publications and handling copyright transactions, gives us an account of what she has experienced and what has been accomplished in this important field of international exchange.

Starting with this issue, the back cover features recent achievements in book design. It will introduce competitions, prizes, and other activities going on in Japan to promote the development of quality book design along with selected examples of outstanding works. The two chosen this time are winners of the 29th Japan Book Design Concours/Exhibition.

Cover: As the diagram on the front cover illustrates, the number of translations of foreign works has risen steadily, but since 1971, when the ten-year release clause of the Copyright Act (permitting translation of a work without approval of its copyright holder if the original work is not translated and published within ten years of first publication) was abolished, the proportion of translations in all newly published titles has decreased markedly.



# Accounting for the War: An Overview of the Debate

Ōtake Hideo

In the past two or three years leading up to the fiftieth anniversary of the end of World War II, an extremely lively debate regarding Japan's responsibility for the war has unfolded, and numerous books and articles published. Here I would like to introduce a few of the arguments presented, along with my own commentary.

## Left-Wing Convergence

Notably, while the debate on war responsibility and apology in the conservative camp is divided among various conflicting opinions, the positions of the left wing, or liberal left, have for the most part converged. Kisaka Jun'ichirō's "Ajia-Taiheiyō sensō no rekishiteki seikaku o megutte" [On the Historical Character of the Asia-Pacific War] in *Nempō Nihon gendaishi* [Annals of Modern Japanese History] (Azuma Shuppan, 1995) is representative of the left-wing position. Their argument can be roughly summarized as follows: During the so-called fifteen-year war from the Manchurian Incident through the second world war, not only did the Japanese military commit numerous atrocities in violation of wartime law in specific operations and incidents, but also, looked at as a whole, the Japanese government clearly waged a war of aggression, particularly against the countries of Asia. Japan therefore ought to apologize, and also accommodate as far as possible demands for personal compensation.

These assertions are perhaps self-evident in other countries, especially Japan's neighbors, but in Japan, where they face a strong conservative backlash, proponents have had to repeat them over and over. Interestingly enough, the left-wing position has evolved, from the perception widely held at the time of the defeat that the Japanese people were victims, to an awareness of national responsibility for acts of aggression. Yoshida Hiroshi, in a series published in the monthly opinion journal *Sekai*, "Nihonjin no sensōkan" [Japanese Views of the War], between September 1994 and May 1995 (to be published as book by Iwanami Shoten), traces in detail the path of this shift from victim to transgressor consciousness.

I myself believe that the influence of Marxism, which saw the general populace of Japan as an oppressed class, was (even more than Yoshida's analysis suggests) the major factor behind the strong victim consciousness that prevailed on the political left all the way up to the 1970s. The reformers in the U.S. Occupation forces shared that Marxist perception, which prompted Japanese to blame the aggression on "class" institutions like semi-feudal landownership and the zaibatsu (the mammoth industrial and financial combines), so the responsibility of individuals was not taken up as it was in West Germany (cf. Chapter one, section one, of my *Sengo seiji to seijigaku* [Politics and Political Analysis in Postwar Japan], Tōkyō Daigaku Shuppankai, 1994) (see *JBN* No. 9, p. 11).

There has been a marked number of studies of Japan's war responsibility in recent years, in fact, that take (West) Germany as a model for comparison and critique of Japan's attitude. This trend was sparked partially by the translation of President Richard von Weizsäcker's speech in 1985 stating that the present generation of Germans had to take responsibility for the Holocaust and Naziism. This speech still carries impact today, as is evident in the 1994 publication of the collection of speeches *Kako no kokufuku: Futatsu no sengo* [Overcoming the Past: Two Postwars] (Nihon Hōsō Shuppan Kyōkai).

Also relevant here is the work of Mishima Ken'ichi, who has introduced German intellectual trends to Japan (cf. *Sengo Doitsu o ikite: Chishikijin wa kataru* [Germany's Postwar Era: Intellectuals Speak Out], Iwanami Shoten, 1994). Kisaka's article cited earlier is another example that takes Germany as a model, but Awaya Kentarō et al.'s *Sensō sekinin/sengo sekinin: Nihon to Doitsu wa dō chigau ka* [War Responsibility, Postwar Responsibility: How Japan and Germany Differ] (Asahi Shimbun, 1994) (see p. 8 of this issue) bases its critique on a more explicit comparison between the two. The Asahi Shimbun's *Sengo hoshō to wa nanika?* [What is "Postwar Compensation"?] (Asahi Shimbunsha, 1994) also deals with Germany as a prime foreign example, contrasting its attitude with Japan's and praising it as a model worthy of imitation (chapter 5).

As is discussed below, while I am critical of certain aspects of the left-wing argument, I have analyzed the inadequacy of Japan's postwar settlement in comparison with West Germany in *Futatsu no sengo: Doitsu to Nihon* [Japan and Germany in the Postwar Era] (Nihon Hōsō Shuppan Kyōkai) (see *JBN* No. 6, p. 10). But as Higuchi Yōichi so aptly remarked in a review of my book, for the Japanese left wing, West Germany used to be the object of intense denial—a "counter-model" (*Sōbun*, March and May issues, 1993). This was because the Konrad Adenauer government actively pursued rearmament and military cooperation with the United States, and furthermore because the Social Democratic Party was quick to commit "class betrayal" by discarding socialism and pacifism-neutralism and accepting rearmament and NATO membership. In this context, Germany's clarification of its war responsibility and apology for the Holocaust can be interpreted as necessary conditions for rearmament and prerequisites for Bonn's subsequent diplomatic initiatives.

In the same way, for Japan, acknowledging war guilt and apologizing to neighboring countries can be an effective step to justify rearmament for self-defense and sending its military personnel overseas for peace-keeping operations. The conservative politicians who have been most outspoken advocates of this position were Nakasone Yasuhiro, prime minister during the



early 1980s, and Ozawa Ichirō, who, since the Gulf War, has striven to reform Japan's political structure under the slogan of "contribution to international society." Ozawa's position is articulated in his best-seller *Nihon kaizō keikaku* (Kōdansha, 1993), translated into English as *Blueprint for a New Japan* (Kodansha International). Nakasone and Ozawa's policies can be understood as a sort of "Germanization."

The Japanese left wing, far from praising this shift within the conservative party, cast an extremely wary and critical eye on the Nakasone-Ozawa line, seeing in it the revival of the old militarism. In the background to this was the fact that advocates of war responsibility and apology had long been committed to pacifism and disarmament. The left wing saw the conservative's moves on postwar rearmament not as a response to the Soviet threat—which they did not believe existed—but as an excuse for return to the prewar order, and argued vehemently for unarmed neutrality to prevent Japan from sliding back to its militarist, fascist past. While this position is still widespread among left-leaning intellectuals, the Social Democratic Party of Japan (SDPJ) abandoned it when it formed a coalition government with the conservatives in June 1994. The Diet resolution marking the 50th anniversary of the end of World War II (adopted on June 9) was initially called the "No War Resolution." That reference reflected the attempt of the left wing within the SDPJ to resurrect the disarmament line, or at least give such an impression, in order to keep the support of the party faithful. It was natural that the SDPJ's conservative allies in the coalition government were uneasy with that appellation. Because of these partisan implications, a consensus like that achieved in Germany was not possible even among the party leaders.

### Conservative Divergence

In contrast to the convergence of positions within the left wing, opinion among conservatives widely varies. While we have the claims made by Nakasone and Ozawa, the right wing's perceptions of war responsibility also include radical critiques of the German model by Nishio Kanji. Some of his recent articles are collected in *Kotonaru higeiki: Nihon to Doitsu* [Different Tragedies: Japan and Germany] (Bungei Shunjū, 1994). Nishio's argument is broad in scope, but I would like here to focus on just two points. First, he considers the Japanese invasion of Asia the same as the European and American incursions made to acquire colonies and therefore completely different from German Naziism and the calculated scheme to exterminate the Jews that accompanied it. Second, Nishio regards the "Rape of Nanking" and other such incidents as war crimes in the same category as the American use of the atomic bomb and the carpet bombing of German cities by the British air force. These are what were referred to as "acts of aggression" in the Diet's 50th anniversary resolution. Such acts of aggression are to be condemned regardless of what Japan's war aims might have been (i.e., whether or not it was a war of aggression), according to Nishio. Moreover, Japanese administrations since the Tanaka Kakuei cabinet (1972–74) have issued apologies for this

"regretful past," at least to Asia, and there was even agreement among the ruling parties on this in the June resolution. The problem lies rather in the interpretation of the former point: many conservative politicians, as well as critics like Nishio, oppose singling out Japan's war alone as a war of aggression.

There are some ultra-conservative politicians, like former justice minister Okuno Seisuke, who uncompromisingly defend the Pacific War as a struggle to liberate the colonies (on their pronouncements, see the previously mentioned articles by Yoshida Hiroshi). These proponents, however, distort the facts to such a degree that they are not taken seriously in the mainstream of journalism, although their political influence is still considerable with the backup of associations of families of war dead. On the other hand, the argument that the war was a contest for colonies is persuasive to a certain extent and can be backed up by academic research. For example, Christopher Thorne's *The Limits of Foreign Policy: The West, the League and the Far Eastern Crisis of 1931–1933*, which achieved notice in Japan following its recent translation, examines the Manchurian Incident from this perspective. There are even those who go a step further and argue that colonial acquisition and the later war with the United States were for self-defense. Satō Seizaburō, one such proponent, has claimed concerning the colonization of Korea that if Japan had not acted Russia would have advanced into the Korean peninsula and threatened to colonize Japan itself ("Shazai: Fusen ketsugi e no gimon" [Some Doubts about the Apology—No War Resolution], in *Shokun!*, June 1995).

Satō cautiously avoids discussing the Pacific War, but condemning Japan and Europe as equally guilty potentially leads to a relativization of the Japanese-American conflict in that war as well. Ishihara Shintarō's statements in the 1993 Diet session to the effect that Japan, Europe, and the United States were equally guilty, based on a similar perception, can, by its implication, develop into anti-Americanism. This understanding slights the historical meaning of the fact that Japan, allied with Nazi Germany and Fascist Italy, fought World War II against the anti-Fascist allied nations (on this point I believe that Kisaka's argument in the previously mentioned work is on the mark).

Although the arguments shared on the left wing are several levels above those of the right wing in their understanding of history, I believe that a significant flaw remains, one that is both a problem of perceptions and a moral issue. Whereas prior perceptions of Japan as victim were based on a Marxist historical interpretation, the perception of Japan as aggressor has not been clearly positioned within the overall theoretical framework of leftist ideology. This is because the latter perception has emerged divorced from socialism and social democracy, whose decline and retreat characterize this era. As was suggested, for the "socialist" forces that have discarded not only socialist principles but also social democratic policies (by adopting neo-liberal slogans like deregulation and administrative reform), apology for colonial rule and the clarification of war responsibility have taken on political meaning as the



only issues with which they can hold together their old supporters. Left-wing ideology is now so confused and impoverished that its advocates are totally unaware that the assertion of national responsibility involves a sense of national identity and is therefore likely to arouse nationalist sentiment.

Ōnuma Yasuaki, through such works as *Tōkyō Saiban kara sengo sekinin no shisō e* [From the Tokyo Trial to the Awareness of War Responsibility] (third edition, Tōshindō, 1993) and *Saharin kimin* [The Castaways of Sakhalin] (Iwanami Shoten, 1992), has pursued the problem of war responsibility from a unique standpoint, arguing that "In order to regain national pride we must take responsibility for the war and make an apology."

Okuno and the LDP right wing refuse to accept war responsibility out of fear that it will lead to a loss of national pride; Ōnuma reverses their logic to resurrect that pride. Although left-wing critics and ideologues would probably hesitate to embrace such an open appeal to national pride, Ōnuma's argument seems the logical conclusion of their thesis on the national responsibility of the "Japanese people" as aggressors. I cannot but have serious reservations about calls for the strengthening of national identity, nevertheless, because the most important hurdle Japanese have to overcome is our deeply-ingrained groupist culture. (*Ōtake Hideo is professor of political science at Kyoto University and a specialist on Japanese politics and the political process.*)

Further information about the books in the New Titles Section starting on page 8 may be obtained by contacting the following publishers and agencies.

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# Japanese Film and the Ozu Phenomenon

Yomota Inuhiko

Even if one looks very carefully for books about Japanese film written in Japanese that might be worthy of translating into other languages, it is very difficult to find any. I search carefully through the crowded shelves of my study, packed with directors' memoirs from the silent movie days, autobiographies of famous actresses, pamphlets from retrospective showings, scenario collections, video catalogs, essay collections by well-known screenwriters, nostalgic albums of gone-forever movie theaters, and books on Japanese and foreign film by the many kinds of people who call themselves film critics, and find there are amazingly few.

## Prolific but Evanescent

The mountains of magazines and books about film grow steadily. I don't think there is any other country in the whole world where people write and publish on this subject so blithely and freely as Japan. Almost every columnist, idol, and editor seems to start out writing with something about films. All the monthlies and weeklies have a column of some kind for the latest information on the movies, usually authored by fledgling freelance writers who are hired and fired very disposable every couple of years. And there are some "guides" supposedly "packed with data" about the cinema, but most of them are riddled with mistakes and pass into oblivion as quickly as they are published. Anyone who has written anything, from the flakiest TV star to the most respected novelist, boasts at least one book about films on their list of publications.

The search within this flood of mass-produced, mass-consumed printed matter for writing that meets rigorous standards of criticism or that articulates some kind of universal aesthetic based on understanding of the Japanese cultural context, is arduous indeed. It is especially difficult for works on Japanese films.

The reason for the paucity of solid critiques is that, while journalistic writing on the cinema in Japan is extraordinarily prolific, the progress made in academic study of films is far from adequate. Only recently have people begun to think of films as a genre worthy of scholarly inquiry along the lines of literature or art, and as yet there is no agreed-upon terminology, let alone any sort of basic texts usable for introductory university-level courses. The vast majority of the senior faculty members who lecture on films tend to be old-style dilettantes lacking a clear methodological concern or glib theorizers who spend more time dabbling in abstract metaphysics than sitting in movie theaters. Younger researchers are likely to be more interested in pursuing the latest fashions in "arts cinema" that have arrived via Paris than in engaging in a serious inquiry into the history of Japanese film and empirical search for hitherto-unknown facts. It will be a long time yet before the repair of old films and research on techniques

for preserving color film are as actively discussed and studied as in Europe and the United States and before the texts and context of works in the genre can be analyzed on the same level as literary textual criticism.

## The Ozu Industry

There is, however, quite a good body of books about Ozu Yasujiro (1903–63). Japanese film is (rather miraculously) blessed with several internationally well-known and highly respected directors, but almost no substantive studies of Kurosawa Akira or Mizoguchi Kenji have come out in recent years. For some reason, however, there has been a steady stream of works containing basic materials on Ozu since the late 1980s and continuing today.

The list begins with primary sources like the 4 volumes of scenarios, *Ozu Yasujiro sakuhinshu* [Collected Works of Ozu Yasujiro], edited by Inoue Kazuo (Rippu Shobo, 1983–84), *Ozu Yasujiro zen hatsugen, 1933–45* [Collected Statements of Ozu Yasujiro, 1933–45] (Taishu, 1987), containing round-table discussions, talks, and interviews, and *Zen nikki: Ozu Yasujiro* [Collected Diaries: Ozu Yasujiro, edited by Tanaka Masumi (Film Art Sha, 1993)]. Then there is the biography by Takahashi Osamu who was assistant director under Ozu at Shochiku Co., Ltd., *Kenrantaru kage-e* [A Splendid Silhouette] (Bungei Shunju, 1982), the memoirs of Ryū Chishū, who played patriarch roles in Ozu's films over many years, *Ofuna nikki* [Diary at Ofuna Studios] (Fushisha, 1994), and *Akibiyori, Higanbana* [Lovely Autumn Day, Equinox Flower] (Natsume Sha, 1995), by novelist and close friend Satomi Ton, who wrote many of the short stories upon which Ozu's movies were based. So rich are these accounts with anecdotes that a fuller picture of the enigmatic director is gradually emerging.

Ozu focused careful attention on the way each character spoke, and it is often impossible to understand the overall structure of the film without grasping the ideological implications of the deliberately chosen words. Unfortunately, because most foreign researchers cannot read Japanese and thus make use of the basic materials introduced above, they tend to be content with formalistic analyses, failing to appreciate the linguistic subtleties in Ozu's films. The above-mentioned biographies of Takahashi and Ryū are filled with fascinating episodes, offering abundant insights into the depth of Ozu's creativity for those whose main exposure to Ozu has been through his completed films.

Among academic monographs in Japanese, Satō Tadao's *Ozu Yasujiro no geijutsu* [The Art of Ozu Yasujiro] (2 vols., Asahi Shimbunsha, 1978), is a pioneering work. Satō shows how Ozu was deeply influenced by Hollywood comedies of Ernst Lubitsch and others in his early years, but ultimately established an ascetic style of his own and how in his later years he



often clashed with young directors on matters of methodology. Satō offers not only a faithful account of Ozu's own footsteps but (as is usually the case with Satō's work) an analysis of the way the Japanese people's world view and their outlook on life changed in the course of modernization. Satō's preoccupation with what Ozu has to say about Japanese through his films, however, seems to get in the way of thorough textual analysis. There are places in the book where Satō's eagerness to present his own views of Japanese culture hinders an objective appreciation of the nature of film. It is a book of great value, nevertheless, because instead of discussing movies only within the closed world of the film alone, it demonstrates the author's belief that they should be understood within the broader context of culture.

Satō Tadao will be remembered as the most prolific Japanese film critic of our time. His career began, not in the stiff halls of academia, but as a railroad worker. His life as a conscientious, leftist-leaning intellectual coincides with the postwar development of Japanese democracy. When publication of his four-volume *Nihon eigashi* [The History of Japanese Film] (Iwanami Shoten, 1995-) is completed, it is certain to be the most accessible formal history of the genre available in Japanese. I must add that his insistence on viewing film as a simple representation of history sometimes becomes so dogmatic as to arouse the ire of academics who believe in the primacy of meticulous textual analysis.

Hasumi Shigehiko's *Kantoku Ozu Yasujirō* [Director Ozu Yasujirō] (Chikuma Shobō, 1983) is the author's direct rebuttal of Satō's discourse on Ozu. Calling himself a friend of French novelist Alain Robbe-Grillet, Hasumi applies the thematic criticism that was fashionable in France in the 1960s to the study of Ozu's complete works, cleverly grafting onto it the Freudian analysis of symbols to produce this self-contained work. He divides all the experiences of the figures in Ozu's films into separate categories, like "eating," "dwelling," "seeing," and "standing still," and discusses their interrelationships beyond psychologism. Hasumi does not take up the melodrama of popular culture that so preoccupies Satō nor does he touch on the place of films in the modernization of Japan. As if trying to put together a complex jigsaw puzzle, rather, he pursues the analysis of minute details and camerawork. Indeed, Ozu is the perfect victim for this typical kind of postmodern film critic. Hasumi and his ilk are not interested in the humanism and melodrama—often considered anachronistic today—of the confused years of the immediate postwar period that Mizoguchi and Kurosawa consistently addressed. It was Ozu's "enlightened" view on life (seen at a critical distance) that held the greatest snob appeal among the 90 percent of Japanese who regard themselves as members of the "middle class" in today's society.

The most metaphysical study of Ozu to be found is by Maeda Hideki, a critic—of a generation younger than Hasumi—who starts with a critical analysis of Saussure and Bergson, in *Ozu Yasujirō no ie* [The House of Ozu Yasujirō] (Shoshi Yamada, 1993). What is the perception of space of the characters portrayed in Ozu's



Scene from Ozu's film *Higanbana* (Equinox Flower). Still photo courtesy of Shōchiku Co., Ltd.

works? How does Ozu render the act of recollection in film? Maeda asserts that considering Ozu through questions such as these takes Bergson's concept of "duration" one step further. For a book of film criticism, it is unusual, but deserves mention as the fine product of the latest research on Ozu.

There are far too many works about Ozu to enumerate here. Regrettably, there are almost no new studies about Mizoguchi coming out these days, but he is another great director whose accomplishments deserve careful research.

Turning to fiction, I would like finally to mention two beautiful books published since the 1980s on Japanese film. One is *Eigaza* [Movie Theaters] (Kawade Shobō Shinsha, 1983), a medium-length story, half-nostalgia, half-melodrama, about film director Nakahira Kō, known for his exceedingly versatile action films at Nikkatsu Corporation, written by his daughter, Nakahira Mami. When the author was small, her father abruptly left his family and moved in with a mistress. The complex emotions of an adolescent girl toward her absent father unfold against the backdrop of memories of the early 1960s during which the Japanese film industry was at its postwar height. This novel, released the same year as the film *El Sur* by Spanish director Victor Erice, portrays a lonely daughter's observations from a distance of the activities of a leading figure in the golden age of Japanese film. It is one of the finer achievements of Japanese literature in the 1980s.

The other book is novelist Kobayashi Nobuhiko's *Ichī shōnen no mita "seisen"* [The "Sacred War" As Seen by One Young Man] (Chikuma Shobō, 1995). Kobayashi stirred controversy during the Gulf War with his ascerbic pronouncement that the world had made no progress since that portrayed in the Marx brothers' film *Duck Soup*. This latest of the critic's works vividly portrays how he saw the fascist period of Japanese film for four years beginning in 1941 at the age of nine. He analyzes the film policy of Japanese militarist regime from today's vantage point. Its essays go far in filling in a major gap in the history of Japanese film. (Yomota is a critic and associate professor at Meiji Gakuin University.)



## "Exporting" Copyright: Brisk Business in Asia

Kurita Akiko

When I embarked on my career as a copyright agent specializing in the sale of foreign rights to Japanese works, no one believed it would come to anything. I was dreaming, they said, even to think of trying to "sell" Japanese culture overseas. How did I intend to break through the formidable language barrier? And who would pay money to purchase something so intangible and elusive as a copyright? Despite their reservations about my ambitions and audacity, my passion for this work seems to have been infectious, and I have been supported by many friends and associates.

I found when I started that there was no lack of people in other countries seeking the foreign publishing rights of Japanese works, but no one here was actively mediating translation rights. Deciding that I had better do it myself, I set myself up independently as a copyright agent over a decade ago. Today, as Asian countries have become very active in publishing and the works of young Japanese authors are being marketed throughout the world, I can see the small tree I planted finally beginning to bear fruit. I feel I have been very fortunate to be able to foster cultural exchange through the books I so love and to do it as a career rather than simply as a hobby or sideline.

### Asia's Thirst for Japanese Books

In the field of publishing, in contrast to the world of manufacturing, Japan is thought to be a net importer. While this is still true of our relationship with the United States and Europe, it no longer applies in Asia. Especially in the countries where Chinese characters are used or understood, Japan now exports far more copyrights than it imports.

One important reason for this change was the ratification in 1987 by the Republic of Korea of the Universal Copyright Convention (UCC) which went into effect on October 1 that year. Other contributing factors have been the growth of the economy there since before the Seoul Olympics and the relaxation of foreign currency controls, making it easier for Koreans to send funds abroad and travel to Japan.

In October 1992, China signed both the Bern Convention and the UCC. Several months earlier, in June 1992, Taiwan revised its domestic laws to give more protection to foreign copyrighted materials, although it did not sign either convention. In effect, this revision extended the same kinds of protection to copyright holders in other countries that are granted to American copyright holders on the basis of the June 1987 bilateral agreement with the United States. The copyright of any foreign publication, when it is published in Taiwan within 30 days of its original issue, is protected in Taiwan. Also, under government guidance, no public institution is permitted to purchase books without authorized copyright, and measures are being taken to control distribu-

tion routes by prohibiting bookstore and convenience store chains from handling such materials. These changes have made local publishers more sensitive to the copyright problem.

Even in Hong Kong, where illegal publishing is often observed, the restrictions of the Bern Convention apply at least until the British colony reverts to China on June 30, 1997. Possibly because of competition from Taiwan, publishers are beginning to make greater efforts to obtain publishing rights.

Another reason for the growing Asian interest in Japanese materials is that many people living in countries that use or understand Chinese characters can read Japanese. Quite a few Asian editors can read and evaluate the originals, and there is no lack of translators. There is tremendous interest in China, but the large economic gap between China and Japan means that several more years will be needed before it will be possible to formulate contracts on an equal, commercial basis.

### Manga and Management

Many kinds of Japanese books are of interest to Asian publishers. In Korea, juvenile educational books, mainly in the natural and social sciences, have been well accepted. Containing many high-quality photographs, these books generally come in sets and are sold in large quantities door-to-door or through telephone solicitation, and subsequent editions are published expressly for bookstore sales. Eager to do anything they can to promote their children's academic success, many parents buy these sets on installment plans.

The next-most active areas of copyright acquisition from Korea are language-learning books (English or Japanese) such as dictionaries and general nonfiction. Applications are flooding in at an astonishing pace for the same kinds of titles that are selling well in Japan today, in business, economics, management, self-improvement, health (such as the *qi-gong* method for physical fitness and health), and how-to books (such as for the games of *go* and *shōgi*). The focus of Korean interest, it seems, is on Japan's status as an economic superpower.

Japanese authors popular in Japan are also widely read and appreciated in Asian countries. For instance, Akagawa Jirō has a large following, with about 100 of his works now published in Hong Kong and Taiwan. In Taiwan, business books enjoy the same high sales as in Korea, with many contracts also being signed for general nonfiction, historical novels, and picture books. The most notable success, however, has been comic books (*manga*), including those put out by large Japanese publishers, educational series featuring popular animated television characters. Tie-ups with comic magazines are also numerous.

Reflecting the impact of Japanese animated television programs, there has been a tremendous increase in the number of inquiries concerning Japanese comics from Thailand (a Bern Convention signatory), Malaysia (same), Indonesia (not a signatory), and other countries. Similarly, more contracts are being signed for children's picture book series.



In Korea, where the depiction of violence and sex is subject to severe censorship, few Japanese comics are available. However, the Seoul government recently announced that domestic comics constitute an "important industry" and that, along with videos and TV games, they should be made more appealing to the public. In such a climate, it may not be long before some of the more moderate Japanese comics are also permitted to enter the market.

### Perception Problems

Reportedly, there are already more than 10,000 publishers operating in Korea. Besides the major publishing houses, there has apparently been an explosion in the number of start-up publishers run by two or three former staff of large presses. Since it is difficult to check their credit standing and to supervise details, contracts are in principle signed through local agencies. Even then, some unexpected things can and do happen when working with editors long accustomed to putting out unauthorized editions. Perception gaps remain, as a few anecdotes will illustrate.

For reasons of clarity, we usually write letters and contracts in English. But English is not the native language of either side, so sometimes interpretation of terms can differ between the two, leading to significant misunderstandings. For example, I once informed a Korean publisher that the Korean language rights to a certain work were "free" (i.e., available), and that person interpreted it as meaning they were free of charge.

Even when all the negotiated conditions have been settled, it usually takes time to get the copyright holder to sign the contract. Many factors can cause delay—sometimes more than one author must be contacted and one or more may be difficult to locate, especially if they are overseas. Meanwhile, it sometimes happens that the Korean translation is completed and the book is published without final confirmation from the proprietors. While some of the blame must be placed on the slow response of the Japanese side, it is still fair to say that the Koreans are more impatient than their Japanese counterparts. Perhaps this is just a sign of their enthusiasm.

We once informed the Korean side that they must obtain separate permission to print the same cover as the Japanese edition. Perhaps they interpreted this to mean that a slight modification might be permitted. We received a copy of the published Korean version with the people depicted on the cover reversed from left to right and the color of their clothing changed!

We also have to mediate cultural differences. One Korean publisher changed the main character of a children's book from a cat to a panda, since cats are disliked in that country (they are thought to transform into ghosts). The problem was, the change was made without the consent of the author. In other cases, the clothing of characters in picture books is changed from Japanese to Korean style, or the text is rewritten without prior permission.

As these stories show, even if we on the Japanese side mediate copyright with the aim of conveying an appreciation of our culture overseas, the publishers we are

dealing with tend to think of books as products first and foremost for sale in their own markets. This tendency is by no means restricted to Korea, as I will explain in the next installment of this article. The dilemma of the copyright agent derives from the desire to serve both commercial needs and the ideal of building cultural bridges between Japan and other countries.

Particularly in Asia, the shadow of Japan's past military aggression hangs over the work of publishers. In playing the role of arbitrator between the copyright holder and the foreign publisher, the agent must take every precaution to avoid being accused of "cultural aggression." Many young Asians are reportedly studying Japanese with great fervor, and I cannot help thinking that Japanese should work harder to understand the language and cultures of neighboring countries.

### Japan-side Problems

Generally speaking, Japanese editors are unprepared to sell publication rights abroad. As a result, they often do not know how to respond when foreign publishers contact them about acquiring the rights to a work. Occasionally this leads to confusion, as the following examples illustrate.

A translator interested in a given Japanese work contacts the publisher or author directly. Impressed by the translator's passionate interest and his or her Japanese speaking ability, the publisher or author gives consent without checking the translator's company name and other pertinent information. As a result, no contract is signed and the Japanese side has no way of confirming when or where the translated work will appear.

In one case, two different Korean publishers contacted the Japanese author and his publisher at about the same time, resulting in two contracts being signed for the same work. In another case, the Japanese publisher entered into negotiations with one Korean publisher without knowing that the author had already directly negotiated and signed a contract for the same work with another Korean publisher. The busy author forgot about the first contract and ended up signing the second one as well. The two problems described above occurred either because no contract had been signed between the author and his or her Japanese publisher, or because the contract that was signed between them had no provisions concerning overseas publication.

There are many other, sometimes minor, problems. When the work is created by an editing/production company, for example, it is sometimes unclear who owns the copyright. Overall, there is no way to predict problems until they arise. We are still blazing our trail in this field, striving to respond in good faith to the situations we encounter. Despite the pitfalls, I feel confident that we are building a firm road to deeper understanding between Japan and neighboring nations through the medium of publishing. (*Kurita Akiko is managing director of the Japan Foreign-Rights Centre and director of the Association for 100 Japanese Books.*)



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## New Titles

### MODERN HISTORY

**"Akumabarai" no sengoshi: Shimpoteki bunkajin no genron to sekinin** [The Postwar "Exorcism": The Views and Responsibilities of Japan's "Progressive" Intellectuals]. Inagaki Takeshi. Bungei Shunjū, 1994. 194 × 132 mm. 382 pp. ¥2,000. ISBN 4-16-349170-8. The term "progressive intellectuals" (*shimpoteki bunkajin*) was frequently used in postwar Japan to describe opinion leaders who advanced leftist views on politics, economics, education, and other social issues. But the epithet also conveys the contempt of the Japanese public toward postwar intellectuals in general, who failed to achieve a balance between idealism and realism.

Taking his cue from this nuance of scorn, former Asahi Shimbun journalist Inagaki looks back on the Japanese debate in the postwar era. He describes what he calls "the many reckless remarks of the progressives"—citing such pronouncements as that there is plenty of rice available in North Korea—as typical of the pattern of their thinking. They tended to uncritically idealize socialism and communism. They conveniently overlooked any information that might counter their own arguments and wrote what they

thought the public would lap up. Mentioning many well-known names, Inagaki calls for an "exorcism" of their irresponsible views.

**Senryō kaikaku no kokusai hikaku: Nihon, Ajia, Yōroppa** [Comparative Studies on Occupied Areas—Japan, Asia and Europe]. Yui Daizaburō et al., eds. Sanseidō, 1994. 215 × 152 mm. 404 pp. ¥3,500. ISBN 4-385-35553-3. After World War II, the victorious Allied Powers occupied the Axis countries and set about democratizing the latter's political and social systems. In an attempt to probe and evaluate the realities of occupation-led reforms in each case, this volume (including works by fourteen writers) offers a comparative analysis of Allied occupations in Asia and Europe.



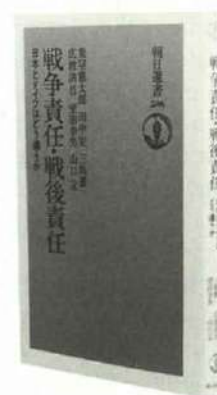
Cover design: Sanseidō

To the vanquished nations, the imposition by military force of occupation reforms was essentially intervention in domestic affairs. In the background, meanwhile, the United States and the Soviet Union were already jockeying for control of the postwar world. The editors argue that any comparison of the postwar histories of the nations involved is suspect if it accepts the victor-loser dichotomy but ignores the distinction between powerful and weak nations. They treat Korea, the Philippines, Austria, and other nations as not simply liberated by the two superpowers but also actually "occupied" by them after World War II.

**Sensō sekinin/sengo sekinin: Nihon to Doitsu wa dō chigau ka** [War Responsibility, Postwar Responsibility: How Japan and Germany Differ]. Awaya Kentarō, et al. Asahi Shimbunsha, 1994. 188 × 125 mm. 274 pp. ¥1,400. ISBN 4-02-259606-6.

This volume is a collection of papers presented at the symposium, "Reflection of the Past: The Different Postwar Paths of Japan and Germany," which was held by Dōshisha University's Institute of the Study of Humanities and Social Sciences in November 1992.

Though alike in their rise from the chaos and devastation of defeat to the heights of economic and political success, Japan and Germany stand in stark contrast in their handling of the question of responsibility for their actions during the war. Among the many works that point out this contrast, this volume stands out for its analysis of the factors behind the two countries' different stances. Intellectual historian Mishima Ken'ichi finds in German philosopher Jürgen Habermas' criticism of Martin Heidegger and the fallibility of intellectuals a clue to the awareness of responsibility for Naziism and the Holocaust. Historian Yamaguchi Yasushi points to the lack of inquiry in postwar Japan into the whole notion of war responsibility. This volume attests to the way reluctance among today's Japanese to take responsibility for their forebears' actions is radically altering the paradigms of the debate over war guilt and postwar obligations.



**Watashi wa kai ni naritai: Aru BC-kyū sempan no sakebi** [Next Time I Want to Be a Shellfish: The Anguish



Cover design: Ban Hiroki



of a BC-Class War Criminal]. Katō Tetsutarō. Shunjūsha, 1994.

195 × 133 mm. 270 pp. ¥1,648.

ISBN 4-393-44153-2.

This is the diary of Katō Tetsutarō (1917–76), a man once sentenced to hang as a BC-class war criminal. After completing a degree in economics at Keiō University, Katō took a job with the North China Economic Development Company, a so-called national policy company. During the war he was drafted into a field artillery regiment and sent to posts in China and within Japan. At the time of Japan's surrender he was first lieutenant in the army and director of a POW camp in Niigata. His trial and conviction as a war criminal grew out of allegations of cruel treatment of prisoners in his camp. But after retrying Katō's case, the Occupation authorities reduced the initial death sentence, and a subsequent plea for clemency miraculously won his release from prison. Using a pseudonym, Katō published his diary upon his release in order to tell the world that many BC-class war criminals were tried and executed for acts they were not guilty of or responsible for.

In the present volume, he describes how he faced the fate that awaited him for faithfully following Imperial orders. In constructing his unique outlook on life, he mixes criticism of the Emperor (for not coming to his rescue) with a poignant yearning to escape the trials of human existence by becoming, in his next life, a shellfish, a being which appeals to him because it has no soul to suffer anguish.



Cover design: Shunjūsha

## POLITICS AND ECONOMICS

*Dangō no byōri* [The Pathology of Bid-Rigging]. Kyōdō Tsūshinsha Shakaibu (Kyodo News Service, City News Department). Kyōdō Tsūshinsha, 1994. 194 × 131 mm. 238 pp. ¥1,600. ISBN 4-7641-0329-X.

This is yet another volume of hard-hitting journalism from Kyodo News Service's City News Department that examines Japan's postwar history to expose the mechanisms of collusion between the country's political, bureaucratic and business sectors.

The system of *dangō*—the long-standing practice of collective bid-rigging—prevents competitive bidders from undercutting the benchmark agreed for any given contract, thereby keeping general contractors' fees for public works projects inflated by 16–32 percent. The rationale is that as long as *dangō*-style cooperation, rather than open competition, keeps everyone in the industry happy, feeds the pockets of politicians, and ensures high-ranking bureaucrats to occupy cushy, post-public service jobs in the private sector, then if some of the taxpayer's money gets wasted along the way it can't be helped.

This structure of back scratching—said to be a reflection of Japan's traditional communal-agrarian way of thinking—was the core of the political system which former prime minister Tanaka Kakuei perfected and which made possible the Liberal Democratic Party's decades-long grip on power. These apparatuses are now being dismantled, the book explains, as the public prose-



Cover design: Kamegai Shōji; photograph: Gerry Uelsmann

cutors office exposes case after case of political corruption.

The present publication is a revised version of a much-talked-about series of feature articles run under the same title in some 44 newspapers throughout Japan in 1994.

*Kokka to kami no shihonron* [Das Kapital of Our Time: Eliminating the State and the Secularized God]. Takeuchi Yasuo. Kōdansha, 1995. 194 × 130 mm. 358 pp. ¥1,800. ISBN 4-06-206934-2.

Called "Leviathan" by Thomas Hobbs, the state has held sway over the individual for thousands of years, and engulfed the entire globe by the late twentieth century. Unable to protect its people and treat them equally, however, it is now fast eroding in competence and usefulness.



Cover design: Kawabata Hiroaki; object: Yamada Takashi

As the author of this book sees it, the state is a parasite feeding off the market; it creates unnecessary work for itself which it cannot even then perform adequately. In the eighteenth century, thinkers like David Hume and Adam Smith established the idea that human beings could get along without relying on a putative, paternalistic God. Smith argued, furthermore, that the role of the "secularized God"—the states—should be kept to an absolute minimum because the market would be able to take care of most problems.

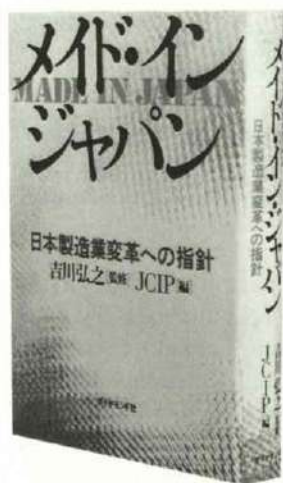
The author shows full support for this view as he develops his own unique theory. Taking illustrations mainly from the Japanese context, he proposes that the state be scaled back to almost nothing. He outlines



an ambitious plan to carve up government functions for privatization and so entrust to the open market the tasks which so far only the state has been thought capable of undertaking, including policy and defense.

**Meido in Japan: Nihon seizōgyō henkaku e no shishin** [Made in Japan: Ideas for Reforming Japan's Manufacturing Industry]. Yoshi-kawa Hiroyuki and the Japan Commission on Industrial Performance, eds. Diamond Sha, 1994. 194 × 132 mm. 492 pp. ¥2,800. ISBN 4-478-31121-8.

In 1990, Japan's business world was set astir by the publication in Japanese translation of *Made in America*, a cool-headed analysis of America's declining industrial competitiveness by the Massachusetts Institute of Technology. The impact of the book convinced many people that a similar study should be made of Japanese industry. The Japan Commission on Industrial Performance, made up of people from academia and industry, was set up precisely for that purpose, and this volume is the fruit of its research.



Cover design: Katsuki Yōji

In the past, the Japanese manufacturing sector pursued international competitiveness by increasing production, improving its technological strength, and achieving better product quality while reducing prices. But overseas market expansion has slowed down and, with the earth's environment and other global issues drawing increasing attention, this approach seems headed for a dead end.

The book presents general and area-specific discussions of seven key industries, including the semiconductor, computer, telecommunications equipment and automobile industries. Based on careful empirical analysis, it offers concrete, constructive suggestions on how Japan's manufacturing sector can avoid international isolation and continue to grow.

**Nihon kabushikigaisha daikaizō keikaku: "Daikigyō kaitai no jidai" kara "atarashii kojinchugi no jidai" e** [Blueprint for Revamping Japanese Corporations: From the Dissolution of Big Business to the New Individualism]. Okumura Hiroshi. Tokuma Shoten, 1994. 193 × 131 mm. 262 pp. ¥1,600. ISBN 4-19-860121-6.

Chūō University professor Okumura argues that, whereas Western capitalism is founded on individualism, the Japanese version is "corporate capitalism," organized around the company as its key unit. Critical of "Japanese-style management" that views the company as a kind of community, he has long argued that both managers and employees are under the illusion of devoting themselves to their shared interests, when in fact they are sweating blood for the company.

Buttressed by the triangular structure linking the ruling political party, bureaucracy, and business, corporate capitalism was the driving force behind Japan's rapid economic growth from the late 1950s through the early 1970s. However, changes signaled by the weakening of that "iron triangle" and the end of the Cold War have made it impossible for this company-first system



Cover design: Inoue Masaatsu

to continue to function as in the past. In this book, Okumura presents his bold prescription for radically reorganizing the Japanese company as the only way out of the crisis.

**Nihon keizai no shinwa: "Jōshiki" no bēru o hagu** [Myths of the Japanese Economy: Unveiling False Assumptions]. Iwata Kikuo. Nihon Keizai Shimbunsha, 1995. 188 × 126 mm. 240 pp. ¥1,400. ISBN 4-532-14341-1.

Japan's media carries on a daily vigil of the economic issues weighing most heavily on the Japanese public mind today: the Japan-U.S. current account imbalance, yen appreciation and domestic-overseas price disparities, deindustrialization, deregulation, government measures to prime the business pump, the increase in outstanding national debts, and tax reform. But despite this constant attention, few people have any coherent answers for specific questions like why the yen continues to rise or whether or not Japan is to blame for its trade surplus with the United States.



Cover design: Yasuhiko Katsuhiko

In this book, Sophia University professor Iwata accounts for the dearth of answers by noting that the public is being led astray by the speculative thinking of experts who call themselves economists. Though widely circulated, he says, economists' views are often based less on reason than on intuition and personal experience. Aiming to disburden people of these economic "myths," Iwata exposes the fallacies of such specious arguments relating to the six issues listed above. The



book is also useful as a general guide to the Japanese economy.

***Shin-keizaishugi sengen*** [Manifesto for New Economism]. Terashima Jitsurō. Shinchōsha, 1994. 197 × 133 mm. 206 pp. ¥1,300. ISBN 4-10-402201-2.

In Japan today, the political system built on the foundations of the Cold-War order is undergoing profound changes. In the economic sector, too, the collapse of the overheated economy undermined business confidence. Author Terashima, vice-president of the Mitsui U.S.A. and chief lobbyist in Washington, D.C. for the giant trading company, condemns economic analysts for their tendency to address the current crisis with little more than haphazard critiques and indignant diatribes. He believes the time has come for all people in business, from workers to managers, to make a critical appraisal of the problems they face in their respective positions and set themselves to the job of constructing an alternative framework for the new era.

The philosophical basis for this transformation, which he calls the "new economism," has three central precepts. The first is self-help: people must outgrow their indulgent dependence on politicians and bureaucrats. Second is recognition that no economy can function in isolation from the world economic system. Finally, the new economism stresses the need for careful planning and innovative concepts. Terashima won the 15th Ishibashi Tanzan Prize for his article in the February 1994 issue of *Chūō Kōron*, which is included in this volume.



Cover design: Shinchōsha

## SOCIETY

***Ajia runessansu: Bokkō suru shintoshigata bunmei*** [The Asian Renaissance: A New Metropolitan Civilization]. Tsunoyama Sakae. PHP Kenkyūsho, 1995. 190 × 130 mm. 206 pp. ¥1,200. ISBN 4-569-54541-6.



Cover design: Yasuhiko Katsuhiro

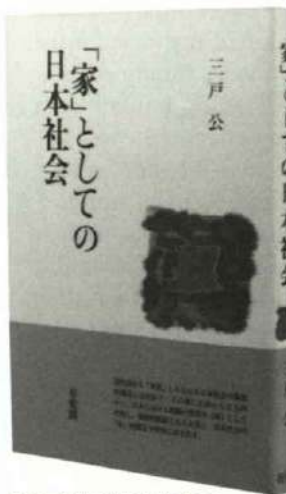
Humankind is now undergoing a historical change such as occurs only once every two or three centuries. In this book, a specialist in British economic history looks at the Japanese and other Asian economies that have moved to the forefront in the recent decade, and ponders the role they could play in shaping the future.

Five hundred years ago, Asia exerted great economic and cultural influence on Europe. Later came the modernization of the West as it achieved takeoff and freed itself from dependence on Asian products through the Industrial Revolution. The center of the modern materialistic civilization shifted to North America earlier this century, and is now moving westward to Asia. In the process, Japan has functioned as a sort of transformer station for the region. But because of its many negative consequences, such as environmental destruction, the industrial civilization requires fundamental reappraisal. Tsunoyama says Japan can lead the effort by developing a new urban culture based on the networking of people across national boundaries.

***"Ie" to shite no Nihon shakai*** [Japan as an Ie Society]. Mito Tadashi. Yūhikaku, 1994. 195 × 133 mm. 238 pp. ¥1,957. ISBN 4-641-06720-1.

Economist Mito is known for his studies of the "Japanese-style" corporate organization. In his book he examines the distinctive features of Japanese social organizations through the folk category of the *ie* or traditional "household."

The typical Japanese company, he says, is still not fully modernized in its organizational structure, but retains premodern elements he identifies as the "logic of the *ie*" as opposed to the "logic of capital." The *ie*-based society stresses ascriptive relations over contractual ones, makes a clear distinction between the ingroup and the outgroup, and treats those not part of the group exclusively as outsiders. This communal *Weltanschauung*, says Mito, permeates all areas of life in Japan. Through his analysis of the family, the schools, the company, the city, and the state, the author demonstrates the effectiveness of the *ie* concept as a theoretical tool applicable to Japanese society.



Cover design: Morimoto Gorō

***Nihon hoterukan monogatari*** [Hotels in the Modern History of Japan]. Hasegawa Takashi. President Sha, 1994. 216 × 151 mm. 351 pp. ¥3,200. ISBN 4-8334-1533-X. Well-known architecture critic Hasegawa reviews Japan's modern history by tracing changes in hotel architecture throughout the period. Japan's first modern hotel built entirely with Japanese expertise was the Tsukiji Hotel completed in





Cover design: Kumagai Hiroto; illustration: Hiroshige III

1868, the year the Tokugawa shogunate ended and Edo was renamed Tokyo. Because the Tsukiji Hotel burned down barely three years later in a major downtown fire, it was nicknamed the "Phantom Hotel."

In those days, hotels were more than places for ordinary travellers to lodge. They were symbols of great political significance—beacons, as the author puts it, lighting the way for a nation with a new direction. This was a time when the Western powers, which had just pried open Japan's doors, were facing resistance from the fading feudal regime. Into the space between those opposing forces rose the mediating figure of the international hotel. This intermediary role was underlined at the end of World War II when General Douglas MacArthur first set up his general headquarters in the Hotel New Grand in Yokohama.

By thus tracing the history of Japan's leading hotels, the author guides the reader along a path that offers a unique perspective on the ups and downs of modern Japan. The book incorporates a wealth of episodes and fascinating illustrations.

*Nihon no kazoku wa dō kawatta no ka* [How the Japanese Family Has Changed]. Nissei Kiso Kenkyūjo [NLI Research Institute], ed. Nihon Hōsō Shuppan Kyōkai, 1994. 193 × 134 mm. 302 pp. ¥1,500. ISBN 4-14-080184-0.

This report of a study conducted by a major life insurance company think tank addresses five topic areas: the work and family life of the average company employee; a child's eye view of the family; the urban family and personal networks; the effect of the information explosion on the family; and parent-child relationships in the aging society.

Throughout the postwar era, Japanese society has been geared for maximum efficiency and homogeneity under a company-centered system. While this certainly brought the country great prosperity in material terms, as a system premised on gender-based division of labor in the home, it inevitably had a profound effect on spouse and parent-child relationships.



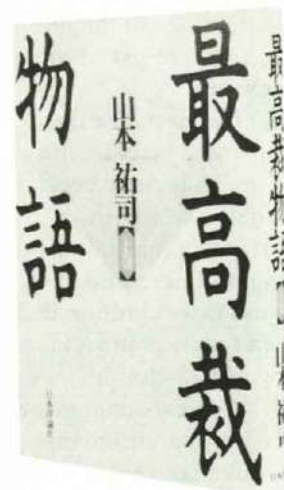
Cover design: Kawabata Hiroaki

This book portrays today's Japanese family through a consideration of the key social undercurrents—urbanization, the information boom, and the aging of the population. The report analyzes changes in the family as seen in its most common, rather than atypical manifestations. While it offers no proposals for the future direction of the family, it serves as an excellent reader on the postwar transformation of Japanese society viewed from the angle of everyday family life.

*Saikōsai monogatari* [The Story of the Supreme Court]. 2 vols. Yamamoto Yūji. Nihon Hyōron Sha, 1994. 194 × 132 mm. 324 pp.; 356 pp. ¥2,472 each. ISBN 4-535-58173-8; 4-535-58174-6. This is a particularly good history of postwar Japan as reflected in promi-

nent cases that have come before the Supreme Court during in the last five decades. Japan's highest court was established in August 1947, the same year the postwar Constitution went into effect. Its bench is made up of fifteen justices with distinguished careers as judges, attorneys, public prosecutors, and scholars. The chief justice holds sway over appointment of the justices, so his influence is tremendous.

Writer and former newspaper reporter Yamamoto considers how successive chief justices handled the important cases of the postwar era and what impact these cases had upon the nation. Focusing on the individuals who held that honored post shows the human side of the Supreme Court. The insider information he digs up on how the Court's rulings changed as conservatives on the bench regained majority control from their progressive colleagues enlivens the report.



Cover design: Komai Yūji

In Japan's judicial process, the judge has exclusive authority over the court, there being no jury system to reflect the sensibilities of ordinary citizens. While that suggests that the public is far from directly involved in the administration of justice, this book reminds us that the judgments of the courts nonetheless are made by flesh-and-blood human beings.

*Seimeikan o toinaosu: Ekoroji kara nōshi made* [Rethinking Life: From Ecology to Brain Death]. Morioka Masahiro. Chikuma Shobō, 1994. 173 × 106 mm. 206 pp. ¥680. ISBN 4-480-05612-2.



Life is threatened in various ways in our world today, from destruction of the environment to the controversy on brain death. Life crises spring from the natural urge of all living things for maximum comfort and longevity. Reasoning thus, author Morioka rejects ecologist's calls for harmony of all life forms as hopelessly romantic. While all living beings have a certain propensity for coexistence with others, he argues, they also share a powerful survival instinct that prompts them to exploit and prey upon fellow living creatures for their own ends.

The author's point is that humanity needs to develop a new philosophy of life based on the recognition of this inherent duality if we hope to overcome environmental degradation and other crises confronting the world today. He regards these crises as the products of society and technology working together to sanction our fundamental "lust for life." Similarly, his interest in the topic of organ transplants from brain-dead donors lies in the recipient's intense desire for and attachment to life.

An advocate of what he calls "new life science," the author aims the book at young readers, writing in a light and plain style that contrasts with the gravity of the issues discussed.



**Shintai no reido: Nani ga kindai o seiritsu sasetaka** [The Body at Point Zero]. Miura Masashi. Kōdansha, 1994. 188 × 128 mm. 284 pp. ¥1,500. ISBN 4-06-258031-4. This is both a study of ballet dance and a unique look at modern history in terms of changing attitudes toward the human body.



Cover design: Yamagishi Yoshiaki and Nakatsugawa Minoru

People are imbued with the values of the society they happen to be born into, values which shape the meaning of their experience. The Chinese practice of binding the feet of girls and women, for instance, was, though clearly unnatural, a mark of their membership in the social elite. Most societies have taboos and unscientific beliefs about the body, like the Japanese superstition that cutting one's fingernails at night will cause the death of a parent.

Not until modern times was the body gradually disencumbered of such surplus semantic baggage and viewed more objectively. The body came to be looked at as it is, and this "naked" body is called "body at point zero" by the author. The new approach to the body led to the popularization of gymnastics and the revival of the Olympic Games. It transformed the physique of Japanese men from that of the traditional farmer to that of the modern soldier.

A literary critic and editor of *Dance Magazine*, the author sees these as related changes in a process which in the twentieth century nourished the blossoming of modern ballet as an art form based on the body at this naked, "point-zero" level of signification.

**Taiken rupo Nihon no kōreisha fukushi** [Japanese Welfare for the Aged: Report from the Inside]. Yamai Kazunori and Saitō Yayoi. Iwanami Shoten, 1994. 173 × 105 mm. 240 pp. ¥620. ISBN 4-00-430351-6.

By 2025, it is estimated, people aged sixty-five and over will ac-

count for 27.5 percent of the population of Japan, making it demographically the "oldest" society in human history.

Today, the task of caring for the elderly is still effectively left to family members, in accordance with the tradition in which the family assumes the burden for care of their elderly or sickly relatives. In this book, the coauthors—a married couple in their early thirties and both specialists on the problems of the aging society—point out the limitations and increasing difficulties of caring for the elderly at home, and propose more public welfare services and a more vigorous private welfare industry.



In order to gain a better understanding of the issue from the standpoint of the recipients of care themselves, the authors admitted themselves to a home for senior citizens. They even tried out how it feels to be bedridden, diapers and all.

The book also looks at how decentralization of government authority can produce regional disparities in the level of welfare available for the aged. The quality of people's post-retirement life depends less on their savings as, more and more, where they live. Citing some innovative measures adopted by local governments, the authors cover a broad range of issues, including where the funds come from for such measures and citizen participation in administration. They discuss how to create communities in which people can enjoy their later years with peace of mind. In so doing, they inject an optimistic note into the discussion of a topic that is usually tinged with both desperation and hopelessness.



**Zai-Nichi gaikokujin: Hō no kabe, kokoro no mizo** [Foreigners in Japan: Legal Walls, Spiritual Gulfs]. Tanaka Hiroshi. Iwanami Shoten, 1995. 173 × 104 mm. 252 pp. ¥620. ISBN 4-00-430370-2.

This book looks at the experiences of foreign nationals in Japan since World War II. Inspired by a job helping foreign students, the author has since been involved in various activities in support of non-Japanese residents (See article in *JBN*, No. 4, pp. 4-5). Japan's fundamental laws relating to foreigners are the Alien Registration Law and the Immigration-Control and Refugee-Recognition Act. Referring to specific cases, the author describes foreign residents' struggles to win rights denied them by these laws. He points out that, while a draft of the Constitution of Japan specified that foreign nationals should receive equal protection under the law, this and other provisions on the rights of foreigners were struck from the final version, showing a tendency toward exclusion of foreign residents. People born in regions formerly under Japanese colonial rule were stripped of their Japanese nationality after the San Francisco Peace Treaty of 1951, and Japan has since discriminated against them on that basis in response to claims for war-related compensation. Also discussed is the issue of finger-printing for alien registration, a practice that many foreign residents find demeaning and some refuse to comply with.

Highlighting these and other problems with numerous actual cases, the author offers many valuable suggestions on ways to make Japan a truly open, international-minded society in which people accept and live with foreigners in their midst.



## JAPAN

**Ainu minzoku to Nihonjin** [The Ainu and the Japanese]. Kikuchi Isao. Asahi Shimbunsha, 1994. 188 × 125 mm. 298 pp. ¥1,400. ISBN 4-02-259610-4.

This is a history of relations between the Ainu people, a minority ethnic group native to northern Japan, and the Japanese state.



In ancient times, the area of northeastern Honshu and Hokkaido was known as Ezo. Originally belonging to the Jōmon culture which arose some ten thousand years ago, between the eighth and the thirteenth centuries the people of this region developed the Satsumon culture, a lifestyle based on hunting (mainly salmon and trout fishing), gathering and the cultivation of various grains other than rice. Absorbing Okhotsk culture along the way, this later became the distinctive culture of the Ainu. The Ainu prospered through free sea trade and other interchange across the straits dividing southern Hokkaido and northern Honshu. Throughout history, however, Japanese authority tracing back to the Yamato court, sought in various ways to assimilate and subjugate the people of Ezo, a long history of conquest which Kikuchi says culminated in Japan's aggressive expansion into Asia in this century. A major milestone in that process in modern times was the Meiji government's enactment of the Hokkaido Natives Protection Law. Though amended several times, this discriminatory law is still in effect today. The author makes a strong appeal for new legislation to protect the rights of the Ainu as Japan's indigenous people.

**Beikoku hōdō ni miru Nihon** [Images of Japan in the American Media]. Kondō Sei'ichi. Simul Shuppankai, 1994. 187 × 130 mm. 334 pp. ¥2,300. ISBN 4-377-31024-0.

The author is a councilor of the Japanese Embassy in Washington. When he was made its public relations and cultural affairs officer in 1992, he began analyzing the American media coverage about Japan-U.S. relations and writing up his personal views on them for circulation among fellow embassy and consulate staff. These notes became the basis for the present volume.

The news reports are treated in groups by topic, such as the selection of the crown princess, the rise of Hawaiian sumo wrestler Akebono to the sport's top rank, and developments in the ongoing trade friction between the two countries. From the tone of these reports, the author offers between-the-lines interpretations and highlights aspects he feels should be stressed in Japan-U.S. dialogue. His story-by-story analysis reveals a host of different points of view in the American coverage of Japan-related news, testifying to the American sense of balance and fair play.

In order to enhance communication between Japan and the United States, the author argues, the Japanese must look closely at American news about Japan, gain an understanding of the values upon which American perspectives on Japan are based, and realize the importance of actively elucidating Japan's own values and points of view.



Cover design: Tamura Katsuo



**Nihonjinron: Meiji kara konnichi made** [Nihonjinron: From the Meiji Period to the Present]. Minami Hiroshi. Iwanami Shoten, 1994. 216 × 151 mm. 410 pp. ¥3,800. ISBN 4-00-001707-1.

In this work, the author, a social psychologist now in his early eighties, traces the development of Nihonjinron (the discourse on Japanese character) since the Meiji Restoration (1868) in what he calls a "modern history of Japanese self-consciousness."

The Japanese seem to like discussing their national character, a term the author defines as the traits apparent in the consciousness and behavioral tendencies shared by the majority of the population. In the case of Japanese people, he suggests, this includes a special sensitivity to relations with others and a strong tendency to compare themselves with people from other countries.



Cover design: Moriya Yoshiaki and Rokugatsusha

From about 1,500 writings he has encountered in many years of research on the lifestyle, culture and psychology of Japanese people, the author selects 548 works for summary and commentary. This selection represents a wide range of approaches to the question of Japaneseness, including arguments based on Japan's natural environment; the study of its myths and ancient history; psychoanalysis; the analysis of public opinion polls; and the content analysis of mass culture. Though ostensibly a compendium of past Nihonjinron, the book itself is a unique, contemporary addition to the debate.

## SCIENCE AND TECHNOLOGY

**Jōhō tsūshin no shakaishi** [A Social History of Information and Communications]. Ishii Kanji. Yūhikaku, 1994. 212 × 149 mm. 222 pp. ¥1,957. ISBN 4-641-06717-1.

This volume considers the impact of communications technology on modern Japan's economic, political, and military affairs as well as on the everyday lives of its people.



Cover design: Nagasawa Shun'ichi

Postal, telegraphic and telephone technologies were introduced to Japan prior to its industrial revolution, and therefore spread along with the process of industrialization. The patterns of popularization varied, however. As Japan modernized in the latter half of the nineteenth century, the transition from the *hikyaku* courier system of the feudal regime to the government-operated postal services soon made efficient postal communication—until then a luxury enjoyed by the privileged classes only—available to the masses. The spread of telegraphic messages also gradually broke the previous monopoly on certain kinds of information. On the other hand, the appearance of the telephone widened the gap between rich and poor, between the haves and have-nots. For many years, the upper class had exclusive access to this means of two-way communication.

The author, a professor at the University of Tokyo's Faculty of Economics, incorporates a variety of concrete examples and anecdotes in an engaging account of how in-

formation and communications technology have affected people's lives.

**Sengo kagaku gijutsu no shakaishi** [A Social History of Science and Technology in Postwar Japan]. Nakayama Shigeru and Yoshioka Hitoshi, eds. Asahi Shimbunsha, 1994. 188 × 125 mm. 360 pp. ¥1,600. ISBN 4-02-259611-2.

Most of Japan's scientific and technological achievements of the postwar era are the fruits of research and development in the private sector. This is a consequence of the Occupation policy of separating scientific research from military affairs and reorienting it toward economic reconstruction. From that new starting point, industries led Japan, during its period of rapid economic growth beginning in the late 1950s, to a flowering of science and technology at a pace rarely matched in the history of human innovation. Then came the watershed changes of the late 1960s, since when anti-pollution and other movements have continued to challenge the notion that science can solve all our problems.

This collection of papers is an attempt to bring postwar Japanese society into focus through the lens of scientific achievement. Twenty-seven contributors examine Japan's fifty-year progress from the Allied Occupation to its current place as one of the world's technological leaders. They cover some seventy topics spanning a broad array of fields, including nuclear power, space development, medical research, and public hygiene. Their accounts also touch on the technology-related political and social issues, as well as debates and disputes.





**Araki!** [Araki!]. Iizawa Kōtarō. Hakusuisha, 1994. 210 × 148 mm. 248 pp. ¥2,200. ISBN 4-560-03860-0.

When it comes to inspiring critical studies, few professional photographers in Japan today can match Araki Nobuyoshi, if the prominence of books about him is any indication. This is not to say it is easy to discuss him, especially in Japan, which has almost no tradition of photography critique. This book is an attempt to describe Araki's varied and ostensibly unconnected activities during his thirty-year career as aspects of a single, coherent process of development.



Cover design: Ise Kōji

Pitting words against photography is no simple task, as the author well knows. It is especially difficult when dealing with Araki's work, which, while seeming to branch in many directions, in fact always converges on the individual entity of the photographer himself. To gain some insight, the author keeps pace with the fast-moving Araki, trying to read the artist's inner condition from outward clues.

Featuring many Araki photographs and a useful appendix introducing over a hundred of his photographic collections published to date, this book is sure to become essential reading for anyone hoping to join the debate on the artist and his work. (See synopsis of *Arakizumu* [Arakism], *JBN*, No. 10, p. 14).

**Kaze no tani no Naushika** [Naushika of the Valley of Wind]. 7 vols. Miyazaki Hayao. Tokuma Shoten, 1995. 256 × 181 mm. each. 136–225 pp. ¥340–¥490. ISBN 4-19-773581-2; 4-19-773582-0; 4-19-775514-7; 4-19-777551-2; 4-19-771061-5; 4-19-773120-5; 4-19-770025-3.

This *manga* comic book series brims with a welcome commitment to the art of story-telling. The author is a *manga* artist and animator whose previous works include the hit film *Tonari no Totoro* and whose creative style has attracted widespread interest beyond the world of *manga* entertainment. He also made an animated film which, although bearing the same title and featuring the same heroine and setting as the present *manga* series, is a separate work.



Cover design: Mano Kaoru

The story is set in the future. The excesses of industrial civilization have left the world hopelessly polluted and the human race on the brink of extinction. In a forest called the Putrid Sea lives a species of monstrous creatures, who, though living in a world reduced to primitive conditions, continue to add to the history of human folly. Amid this chaos, a girl named Naushika desperately seeks a way to save humanity from what seems to be its imminent end.

The story unfolds on a grand scale, exploring love and hatred along with good and evil in a world where little distinguishes the living from the dead. Will hope arise only after utter ruin? While spicing each volume with his own criticisms of

and sense of crisis about contemporary civilization, the author achieves a major work of fiction that reaffirms the exciting creative possibilities of *manga*.

**Kusabue: No no gakki o tanoshimu** [Nature's Woodwinds: Enjoying the Musical Instruments of the Fields]. Satō Kuniaki and Satō Eibun. Tsukiji Shokan, 1994. 188 × 127 mm. 196 pp. ¥1,480. ISBN 4-8067-2349-5.

To Japanese people who are old enough, *kusabue*, or whistles made from blades of grass, leaves, nuts, berries, grass stalks, and just about anything else found in the gardens and fields, are the stuff of nostalgia, a trigger for images of childhood and visions of fields and mountains bathed in the sunlight. Today, however, such simple, age-old musical instruments have all but disappeared from the lives of most Japanese children.

This book is a tribute to the humble *kusabue*, a comprehensive introduction to everything from the various types and how to play them to profiles of noted *kusabue* players throughout Japan. The authors, both school teachers, are trying to revive interest in this forgotten piece of folk culture through various activities, such as holding concerts throughout the country. The authors also explain that there are different kinds of *kusabue* unique to each of the four seasons, and that it is possible to tell where people grew up from the kinds they played as children. These and other intriguing facts make this book truly delightful to read.



Cover design: Nakagaki Nobuo



## FICTION

**Kai-on** [The Sound of Destruction]. Shinohara Hajime. Bungei Shunjū, 1995. 193 × 123 mm. 174 pp. ¥1,200. ISBN 4-16-315300-4. To the younger generation of Japanese, the world may seem to be on the brink of ruin. More so than their elders, they may even share a kind of presentiment of calamities that seem to forebode the end of the world, such as the recent Great Hanshin Earthquake and Tokyo subway gas attacks. Or perhaps they regard the world as already destroyed, and are simply absorbed in picking through its shattered remains for clues to what comes next. It is the privilege of the young to foresee and warn the world of imminent destruction, but it is also their right to regard that destruction not as a portent of death but rather as an opportunity for new life.



Cover design: Nakajima Kahoru; illustration: Yano Mariko

The people of this book already live amid ruin. Written by a sixteen-year-old high school girl, the book comprises two works: the title story, which won the New Writer's Prize awarded by the literary journal *Bungaku*, and "Getsurei" [Moon Age]. Although the characters in the story fear the sounds of destruction, they also feel that the complete devastation it augurs is their only chance for a new beginning. This work hints of the potential of a promising new talent on the Japanese literary scene.



Cover design: Nagao Minoru

**Keimusho monogatari** [Prison Story]. Koarashi Kuhachirō. Bungei Shunjū, 1994. 194 × 133 mm. 330 pp. ¥1,800. ISBN 4-16-315160-5. The central character of this novel, a New Left radical serving time for inflicting bodily harm during an inter-faction dispute, muses from his prison cell that the Japanese are just not suited to philosophical or religious thought. He sees prison as Japanese society in miniature, and the cliquism of his fellow inmates reminds him of the various factions of the New Left. The gang members, the rightwingers, the con men, the thieves—each prisoner scans the scene for the most powerful-looking group and attaches himself to it. Since each judges in his own way, they all inevitably form into factions, with the guards, whom they call *kan* ("the government"), as their overseers.

Most of the narrative is derived from the author's personal experience. He was a radical activist for almost twenty years from the time he was in college, and served a total of five years in prison. For all that, though, this is not a heavy novel; on the contrary, it crackles with sardonic humor. Prison may represent an extreme kind of controlled society, but its stifling, authoritarian air is all too similar to the atmosphere of the Japanese school room, where bullying has grown to alarming proportions. Through laughter, ironically, the author highlights the intolerable circumstances shared by the controlled and the controllers alike.

**Semi no tsuioku** [Memoirs of a Cicada]. Furuyama Komao. Shinchōsha, 1994. 196 × 133 mm. 214 pp. ¥1,900. ISBN 4-10-319305-0.

All eight short stories collected in this volume, including the Kawabata Yasunari Prize-winning title story, are the literary memoirs of an author in his seventies, who has come to regard reminiscing as a form of exercise. Sometimes fluid, sometimes stiff, his writing appears at first glance to ramble but on closer inspection reveals a staunch will, scrutinizing life, death and the mysterious spaces in between. His raw material is his own past: he grew up a so-called "colony child" in prewar Korea, fought in the Pacific War, and was later court-martialed on charges of brutality to POWs. He started writing comparatively late in life—well into middle age—but has published a number of other works, including *Ari no jiyū* [The Freedom of Ants].



Cover design: Shinchōsha

The stories in this volume belong in the semi-autobiographical I-novel genre of modern Japanese fiction. The author describes his immediate experience with a sharp-edged clarity, free of the transparent artifice common in writing of this kind. His recollected past is mostly a miserable and sometimes a brutal one, but after putting it in perspective, he sees it with a sense of acceptance of "what will be will be" and firm backbone, told with a curious blend of pathos and pleasure. This is the voice of a modern-day hermit-sage.



***Aimai na Nihon no watashi*** [Japan, the Ambiguous, and Myself]. Ōe Kenzaburō. Iwanami Shoten, 1995. 173 × 105 mm. 232 pp. ¥620. ISBN 4-00-430375-3.

This is a collection of Ōe's speeches and lectures from recent years, including the commemorative lecture he made in Stockholm as winner of the 1994 Nobel Prize for literature. While his use of "ambiguous" in the title of that address made the adjective a fashionable buzzword, his own intentions in the lecture were anything but ambiguous. Similarly, this entire collection is a plain-language account of the thematic thread and driving force in all his work: the relationship between life and imagination.



Ōe has remained at the forefront of Japanese literature since the publication of his earliest works, a series of novels which included *Shisha no ogori* [Lavish Are the Dead]. Throughout his career he has been constantly concerned with the fact that, in literature, Japan has remained on the periphery. In this respect he joins many other Japanese intellectuals of the modern era who, admiring the West, have grappled with that fact. His idea of the "ambiguous" can be traced to the warped consciousness of Japanese intellectuals who cannot but treat what ought to be the universal field of literature in terms of center and periphery, the West and Japan.

***Binan e no ressun*** [Lessons in Male Beauty]. Hashimoto Osamu. Chuō Kōron Sha, 1994. 196 × 135 mm. 506 pp. ¥1,800. ISBN 4-12-002367-2.



Cover design: Chuō Kōron Sha

For most men, the topic of male beauty is one they have trouble discussing. No Adonis himself, this author draws instead upon his great breadth of learning to explore the notion at considerable length. He concludes that the physically beautiful male is "a species of animal which has devoted its entire mode of life to outward appearances," a creature composed of natural physical gifts and the enhancing results of training. He looks at a number of well-known actors and other popular heroes in both Japan and the West. While following the various types of masculine beauty, their changes through time, their implications, and so forth, the reader is subtly guided toward a consideration of much broader themes, such as what is typically "Japanese" or what is signified by the term "modern."

Hashimoto is a critic known for his contemporary-language translations of classics like *Genji monogatari* [The Tale of Genji] and *Makura no sōshi* [The Pillow Book of Sei Shōnagon] that have rekindled interest among young people in the classics.

***Karera no Shōwa*** [Their Shōwa]. Kawasaki Kenko. Hakusuisha, 1994. 194 × 135 mm. 336 pp. ¥2,800. ISBN 4-560-04337-X.

This book, by literary and theater critic Kawasaki, author also of *Shōjo biyori* [A Beautiful Day for Girls] and *Ran no kisetsu* [Orchid Season], highlights one aspect of the recently ended Shōwa period (1926–89) by tracing the variously distinguished lives of four brothers of the illustrious Hasegawa family: Umitarō, Rinjirō, Shun, and Shirō,

writers and artists who each occupies a unique place in Shōwa history. Writing under three pseudonyms, Umitarō, the eldest, made a great contribution to popular literature in the early Shōwa years. Rinjirō was a painter, and Shun was deeply involved in the literary scene of what was then Manchuria (now northeastern China). Youngest brother Shirō was taken from Manchuria to a Siberian internment camp before finally managing to return to Japan. His writing is tranquil on the surface but with an undercurrent of anger and regret that is attractive to left-leaning readers.



Cover design: Azuma Yukio

Though herself part of the younger, postwar generation, Kawasaki displays an acute awareness of relevant issues as she explores the lives of these four intellectuals, finally grasping the Shōwa period itself as a consequence of the modernization process which began with the Meiji Restoration in 1868.

***Nan'yō, Karafuto no Nihon bungaku*** [Japanese Literature of the South Pacific and Sakhalin]. Kawamura Minato. Chikuma Shobō, 1994. 193 × 134 mm. 222 pp. ¥2,500. ISBN 4-480-82314-X.

***Umi o watatta Nihongo: Shokuminchi no "kokugo" no jikan*** [The Japanese Language Abroad: "National" Language in Japan's Former Colonies]. Kawamura Minato. Seidosha, 1994. 195 × 134 mm. 302 pp. ¥2,400. ISBN 4-7917-5351-8.

At last, fifty years after the end of World War II, a generation of Japanese has emerged that can survey their country's history be-





Cover design: Kikuchi Nobuyoshi

fore, during and after the war without bias. The analysis of the Shōwa period (1926–89), a task until recently hampered by social and political constraints, is now proceeding apace. Literary critic Kawamura is at the forefront of that effort, and these two volumes are among his latest contributions.

In *Nanyō, Karafuto no Nihon bungaku* he follows on from *Ikyō no Shōwa bungaku* [Shōwa Literature from Other Lands] and other previous books in which he considered the works and activities of Japanese writers in Korea, Taiwan and China. This time, he looks at the mentality of Japanese writers who lived in the South Pacific and in Sakhalin (formerly the Japanese territory of Karafuto). He finds them trapped in their own delusions of superiority, enthralled by the ideology of “dislocation from Asia” that had permeated the Japanese outlook since the Meiji Restoration (1868).

*Umi o watatta Nihongo* deals with Japanese language education in Japan’s prewar and wartime colonies. The author is harshly critical of the attitudes of the Japanese language and literature scholars who attempted to transplant Japanese into those countries as their new national language. It is a well-written account that has special poignancy today as attention focuses increasingly on Asia and the conspicuous place the Japanese occupy within the region.

*Taiwan no Nihongo bungaku: Nihon tōchi jidai no sakka-tachi* [The Japanese Literature of Taiwan: Taiwanese Writers under Japanese Rule]. Tarumi Chie. Goryū Shoin, 1995. 194 × 131 mm. 190 pp. ¥2,000. ISBN 4-906010-66-0. What does it mean to be denied one’s own language and forced to adopt that of one’s colonial rulers? What is the inner reality of literature written in a language thus imposed? These are some of the questions addressed in this book, written by an associate professor of Japanese language and literature at Yokohama National University’s International Students Center. Having once taught Japanese at Taiwan Tungshai University, the author considers ethnicity in literature through the works of Taiwanese writers who wrote—had to write—in the Japanese language when the island was under Japanese colonial rule.

To be precise, five of the six writers treated are Taiwanese. While they differ in terms of style, ideas and attitude toward Japan’s suzerainty, they all share the burden of having to use the Japanese language to express their individual identities. After Taiwan was liberated from Japanese domination, some of these writers were scorned as Japan sympathizers, while others were praised for refusing to betray their ethnic roots even under such difficult circumstances. The author challenges this oversimplistic approach through a careful scrutiny of historical records and the works of the writers themselves.



Cover design: Koma Takahiko

*Waga shōgai: Ikite, aishite, tatakatte* [My Life: Living, Loving and Fighting]. Sumii Sue. Iwanami Shoten, 1995. 194 × 133 mm. 212 pp. ¥1,600. ISBN 4-00-002626-7. This is the biography of novelist Sumii Sue as she relates it to her daughter, Masuda Reiko. When Sumii was eighteen, she left her native Nara for Tokyo, where she married Inuta Shigeru, a writer specializing in peasant literature. Under the repressive conditions of the prewar and wartime years, she and her husband remained active in the struggle to make Japan a prejudice-free and egalitarian society. After Inuta’s death in 1957, Sumii began writing her life work *Hashi no nai kawa* [River without a Bridge], a novel about the *burakumin*, Japan’s outcast minority. Now, at ninety-two, she is working on the eighth volume of the series.



Cover design: Iwanami Shoten

Masuda became a newspaper reporter in the days when that was a rare career for a Japanese woman. Today she is a free-lance journalist and has numerous publications to her credit, including *Inku tsubo* [Ink Pot] and *Hito o aisuru to iu koto* [To Love Someone].

Sumii deplores the artificial in human thought and action. What she means by the artificial is epitomized by the very existence of the *burakumin* as a social category. She has devoted her life to the eradication of discrimination, and is as committed to the cause today as ever.



## Events and Trends

### Hiroshima in a Picture Book

Coinciding with the 50th anniversary of the bombing of Hiroshima, Fukuinkan Shoten published a picture book, *E de yomu Hiroshima no gembaku* [The Hiroshima Atomic Bombing in Pictures]. By two authors, one a specialist in children's literature and the other in picture books, this 84-page volume took six years to complete, and was created with the intention of providing basic material from which adults can also profit.

The book makes liberal use of bird's-eye views and diagrams of the city, and discusses the entire range of nuclear issues. It describes the scientific principles underlying the bomb, traces the time line from initial development to actual use on Hiroshima, and provides a survey of the nuclear arms race and disarmament in the postwar era.

The book shows what Hiroshima was like before it was bombed, and provides detailed descriptions of the lives of its residents, including a vivid glimpse of the prewar serenity of the city, the horrifying effects of the bomb, and the process of reconstruction that followed.

### Religion and the Aum Shinrikyō

Since March, Japanese periodicals have overflowed with news and special reports on the Aum Shinrikyō cult. Many books, too, have come out about the investigations into Aum-related incidents (including the alleged attack on the Tokyo subway with deadly sarin gas in March) as well as about new religions, cults, and mind control.

The basic corpus of Aum-related work includes *Kyūseishu no yabō: Ōmu Shinrikyō o otte* [The "Savior"'s Conspiracy: An Investigation of Aum Shinrikyō] (1991, Kyōikushi Shiryō Shuppankai) by journalist Egawa Shōko, who has been investigating the cult ever since the disappearance of lawyer Sakamoto Tsutsumi and his family in 1989. Egawa's book analyzes the sordid internal affairs of the

cult that are now coming to light in the media, underlining the abnormalities and setting the story in the context of the times.

Asahi Shimbunsha quickly published three Aum-related books, including *Ōmu Shinrikyō jiken* [The Aum Shinrikyō Affair] by Fujita Shōichi and *Ōmu Shinrikyō to wa nanika* [What Is Aum Shinrikyō?], a compilation edited by Inoue Nobutaka, Takeda Michio, and Kitabatake Kiyoyasu. Shimozato Masaki's *Akuma no shiroi kiri tsuiseki dokyumentari: Sarin jiken to Ōmu Shinrikyō* [Deadly White Mist: Aum Shinrikyō and the Matsumoto Sarin Incident] was published by Goma Shobō.

Several books dealing with mind control were also published during fiscal 1994, including: *Maindo kontorōru no kyōfu* [The Terror of Mind Control], by Steven Hassan and published in translation by Kōyū Shuppan; *Maindo kontorōru no kakuchō* [The Extension of Mind Control] and *Sennō no kagaku* [The Science of Brainwashing], both published by Daisan Shokan; and *Sennō taiken* [The Experience of Brainwashing], published by Takarajima Sha. All are enjoying vigorous sales.

### Americanization of Translation

According to a survey conducted by the Research Institute for Publications, collections of famous Western works, often sold under the rubric of "world literature," sold well from the end of the war through the 1970s.

Translated works by Hesse, Maupassant, and Gide often provided Japanese middle-school and high school students with their first introduction to literature. Recently, however, fewer people are systematically reading literary works of this kind. Instead, they are turning to translations of easy to read and understand American novels. Meanwhile, Japanese novels written in an American style have also become more prominent.

In 1974, 50 percent of Japan's pocket-sized book collections featured foreign works; by 1994, this proportion had been halved, to 25 percent. Looking at the translated collections of four representative publishers, American works ac-

counted for just 16 percent of total foreign publications in 1974, as compared with 39 percent in 1994, an increase of 250 percent. Classic works by French, German, and Russian authors, which represented 47 percent of all foreign translated works in 1974, have been reduced by half, to 24 percent. Works by British authors have remained virtually unchanged over the period, going from 27 to 28 percent, and yet emphasis has changed from classic works to spy and military novels.

One reason for these changes is the extraordinary advertising and public relations power behind American literature. At international book fairs, U.S. books have by far the greatest number of displays; even non-American works are introduced in an American context if they have sold well in the United States.

The propensity for mass media attention to boost book sales has also pushed the market in favor of American works. Since the late 1980s, books upon which Hollywood movies are based have tended to become best sellers. Since the beginning of the 1990s, a marked number of books become best sellers in both the United States and Japan, as typified by the novels of Tom Clancy, Stephen King, and Sidney Sheldon.

Literary critics point to a shift in the affinity of Japanese readers toward the United States; young people in particular read American fiction without experiencing any sense of strangeness, and seem unaware that they are produced in a foreign country. Meanwhile, readers seem to be maintaining their distance from other literatures that portray worlds still genuinely foreign to them.

### Japanese Poetry Translated and Published in Sweden

Lars Vargö, envoy at the Swedish Embassy in Tokyo, has compiled and translated into Swedish a selection of Japanese poetry. Entitled "The Well in the Moon," the anthology has been published in Stockholm.

Vargö selected 84 works written by "poets who understand the transience and pathos of human life," ranging from the Edo-period haiku poets Bashō and Buson through such modern representatives as Hagiwara



Sakutarō, Takamura Kōtarō, Kaneko Mitsuharu, Inoue Yasushi, Tomioka Taeko, and Ōoka Makoto.

Asked why he became involved in Japanese literature, Vargō replies that he was attracted to the depth and richness of the Japanese language. Profoundly interested in haiku, he even composes haiku himself in Japanese with the avowed intention of deepening his understanding of translation.

Two years ago, Vargō established the Japan-Sweden Literary Society, which operates from an office within the Swedish Embassy. Last spring, he also inaugurated the literary magazine *Hikari* [Light], dedicated to introducing the breadth of Japanese literature to his countrymen, who until now have had access to only a very narrow range of Japanese literary works. Though privately published, the magazine's premier issue features essays by Nobel laureates Pär Lagerkvist and Ōe Kenzaburō.

## Publishing in Early 1995

A look at wholesale book distributor Tōhan's most recent best-seller list shows no explosive-selling titles for books published in the first half of 1995. In all the commotion over the Great Hanshin Earthquake in January and the succession of Aum Shinrikyō incidents since March, business at the

newsstands in magazines and newspapers has been lively while that at bookstores has been markedly slow.

The same books top the list as did at the end of 1994, including *Dai-ōjō* [The Great Crossing] by Ei Rokusuke, *Chōseirihō* [The "Trans-classification" System] by Noguchi Yukio, and *Isho* [Testament] by Matsumoto Hitoshi. Perhaps reflecting the current state of affairs, *FBI shinri bunsekikan* [Whoever Fights Monsters], which deals with the handling of a psychopathic killer (went on sale in Japan in April 1994) is also still there. *Hot Zone* by Richard Preston, with a story that involves the killer virus ebola epidemic, and *Nijūyo-nin no Biri Mirigan* [Twenty-four Billy Milligans] about a schizophrenic, also sold well.

The hits for the publishing industry during this period were not so much works original in the printed media as spin-offs of trends in other media—films, television, *manga*, or computer game software. *Forrest Gump* became a best-selling title in the wake of the movie's hit and *Hot Zone* sales took off after the film *Outbreak* opened. After the movie *Mākusū no yama* [Marks' Mountain] came out, sales of the novel of the same name published in April 1994 swelled again.

Strategy guides to popular computer game software were in the

best-seller list this year as last, with those for the game *Derby Stallion*. *Kindaichi shōnen no jikembo* [Young Kindaichi's Crime Case Record] and *Kaze densetsu: Bukkomi no taku* [Hurricane Legend: Special Attack], are both novels based on popular comics.

Translations continue to hold a prominent place in best-seller fiction, including *Sei naru yogen* [The Celestine Prophecy] by James Redfield and *Akushidento* [Accident] by Danielle Steel.

## Private Universities Donate Books

The Japan Association of Private University Libraries, organized by the administrations of some 350 private universities and colleges in Japan, is pursuing plans to donate unneeded books and materials to overseas universities engaged in Japanese Studies. Many member libraries have reached the limit of their storage capacity or have acquired extra copies of certain books, and hope such materials will prove useful to those engaged in Japan-related research overseas. Donated materials will primarily consist of multivolume works in the humanities and social sciences, as well as university-published scholarly research journals.

## Best-sellers, General, Jan.–June 1995

1. *Isho* [Testament], by Matsumoto Hitoshi. (Asahi Shimbunsha, ¥1,000). Star of the popular "Downtown" comedy team Matsumoto's views on human nature and the entertainment industry.
2. *Forrest Gump* [Forrest Gump], by Winston Groom. Translation by Ogawa Toshiko. (Kōdansha, ¥1,500). Story of a man and his eventful life in America's turbulent 1950s–80s. Original work of the hit film "Forrest Gump."
3. *Dai-ōjō* [The Great Crossing], by Ei Rokusuke. (Iwanami Shoten, ¥580). Comments on old age, illness, and death gathered primarily from anonymous persons by a versatile TV scriptwriter and author.
4. *Dauntaun no gaki no tsukaiya arahende!!* [Don't Make Me Lose Face!], ed. by Nihon Television. (Wani Books, ¥900). Dialogue by the popular "Downtown" comedy team, presented in dictionary style.
5. *Seinaru yogen* [The Celestine Prophecy], by James Redfield. Translation by Yamakawa Kōya and Yamakawa Akiko. (Kadokawa Shoten, ¥1,800). The author's first novel, portraying the course of changing attitudes in the style of adventure story.
6. *Chōseirihō* [The "Trans-classification" System] and *Zoku Chōseirihō jikan hen* [The "Trans-classification" System Part II: Time], by Noguchi Yukio. (Chūō Kōron Sha, ¥720, ¥780).
7. *Dabi sutarion III zensho* [The Complete Derby Stallion III], by Narusawa Daisuke. (Asupekuto, ¥1,200). Advanced guide to strategy in a popular video game.
8. *Dabi sutarion III kōshiki pāfekuto gaido* [Derby Stallion III, The Official Complete Guide], by Narusawa Daisuke. (Asupekuto, ¥1,100). Elementary guide to strategy in a popular video game.
9. *Hotta Tsutomu no "Ogoruna Jōshi!"* [Hotta Tsutomu's "Don't Be Arrogant, Big Boss!"], by Hotta Tsutomu. (Nihon Keizai Shimbunsha, ¥1,000). Advice and words of wisdom on personnel and organizational management in a Ministry of Justice manual commented on by the author from his experience as personnel section chief.
10. *Watashiwa betsujiin* [A Stranger in the Mirror], by Sidney Sheldon. Translation by Tenma Ryūko (Academy Shuppan, ¥600, ¥750). Jill arrives in Hollywood dreaming of stardom, meets superstar Toby and enjoys a momentary appearance in the spotlight.

(Based on book distributor Tōhan Corporation lists, January–June 1995)



# Japanese Book Design 1

Michiyoshi Gow

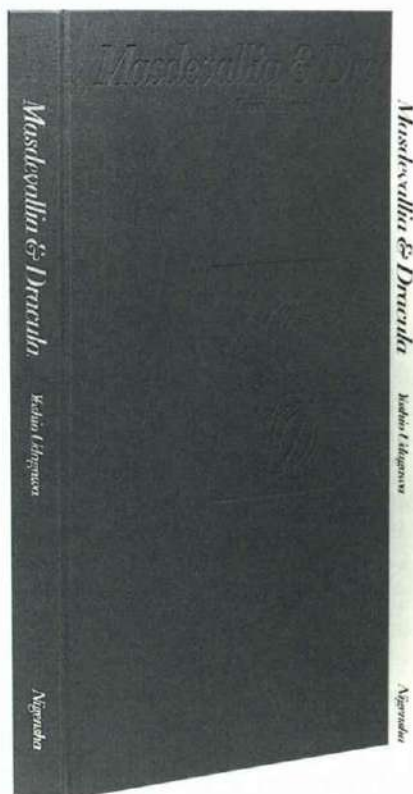
Book design plays an important role in heightening the attraction and appeal of books, and in Japan as elsewhere, systematic efforts have been made to promote book design through concours, exhibitions, awards, published collections, and individual shows of works. The Japan Book Design Concours/Exhibition is a good example. For the past twenty-nine years, this annual event has been sponsored by the Japan Book Publishers Association and the Japan Federation of Printing Industries under the theme, "More Beautiful and Better-Made Books." It has succeeded in nurturing stronger bonds between publishers and the reading public, raised general interest in book design, and furthered two publishing goals: preserving function and artistic expression. Most recently, 41 works out of 500-odd candidates were awarded prizes and displayed in February 1995 at the Tokyo International Book Fair. Two works that won awards in fiscal 1994 are described below:

## *Masdevallia & Dracula*. (Minister of Education Prize)

A native of the Andes, the masdevallia is a little-known species of orchid that gained popularity among women during the fin-de-siècle period. This large book is a splendid collection of finely drawn botanical sketches and photographs. The content is scientifically presented on the basis of classifications made by C. A. Luer, a research fellow at the botanical gardens of the University of Missouri. Overall, the editing and physical construction of the book are of excellent quality, with delicate photoengravage and printing adding to the refinement. The cover features the title and author's name in Roman letters only, giving the impression that the book was produced in the West. Great care was taken in all aspects of production, including the choice of fonts, typesetting, and layout.

## *The Making of Kansai International Airport Terminal, Osaka, Japan*. (Minister of International Trade and Industry Prize)

This book presents the main passenger terminal of the Kansai International Airport, a national project that opened in the fall of 1994. The book records the process through which this massive "cathedral on the sea" was constructed and its finished form; it contains text in English and Japanese, photographs, and many diagrams, and is noteworthy for its detailed explanations and finely finished appearance. The multilayered space of the terminal building, with its high-tech serenity and fluid functions, seems to foretell the forms of architectural space for the near future. The book admirably embodies these characteristics in its typesetting and printing, with a cool, metallic cover that imparts an appropriate sense of scale.



*Masdevallia & Dracula*. Udagawa Yoshio. Nippon-sha, 1994. 371 × 263 mm. 196 pp. ¥25,000. ISBN 4-544-02063-8. Jacket: 209.4gsm mat-coated paper, offset lithography 4 colors. Cover: hardcover, dark green linen cloth, silver hotstamping. Cover design: Miyahara Takao. Illustrations: Imai Mariko.



*The Making of Kansai International Airport Terminal, Osaka, Japan*. Renzo Piano Building Workshop, ed. Kōdansha, 1994. 306 × 308 mm. 250 pp. ¥20,000. ISBN 4-06-205866-9. Jacket: 157gsm gloss-coated paper, offset lithography 5 colors. Cover: hardcover, metallic silver cloth, silver hotstamping. Cover design: Akazaki Shōichi.

