

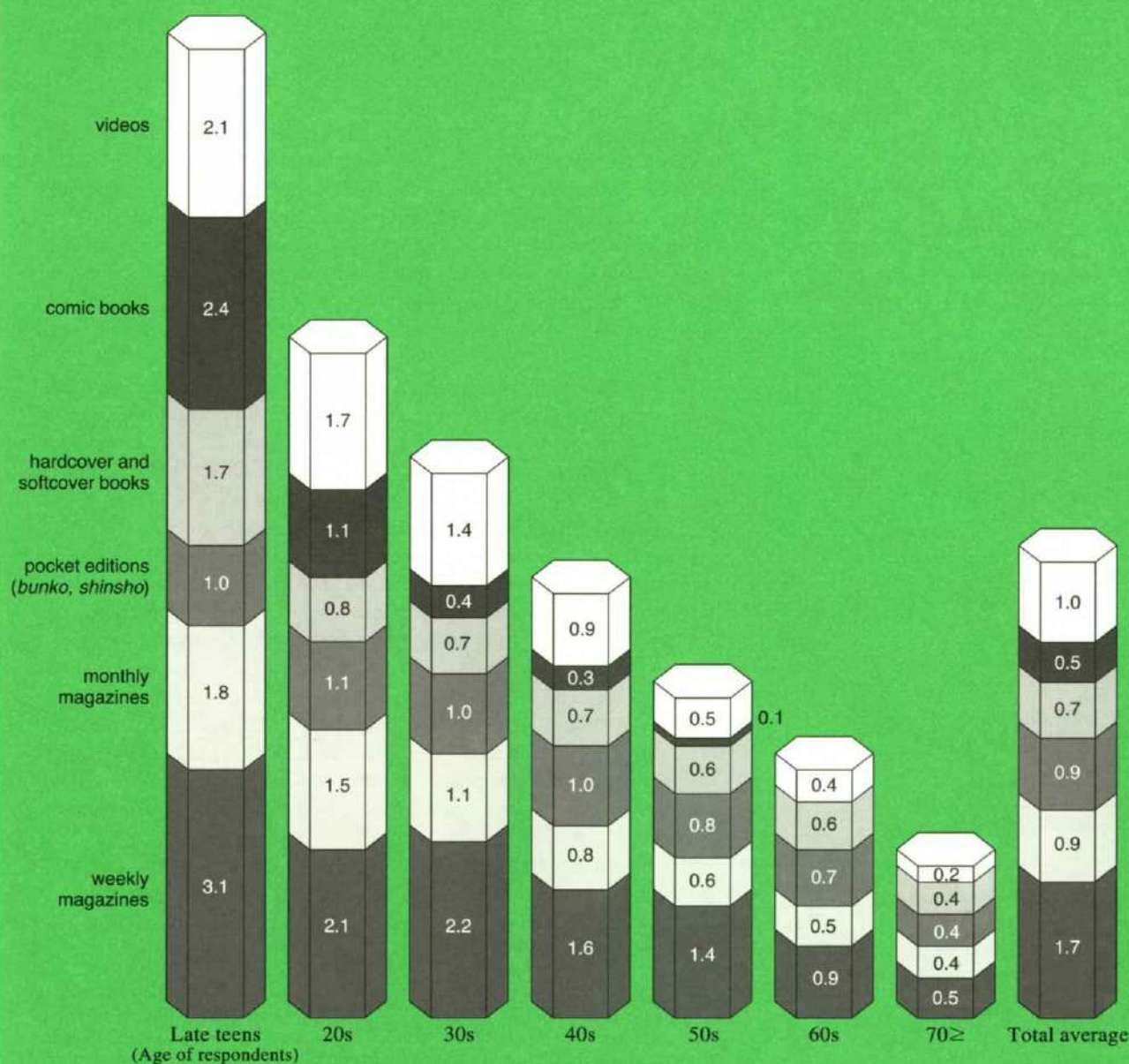


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Japanese Book News

Hanako and the Consumer Society
Bestsellers on Life and Death
"Exporting" Copyright

Monthly per capita consumption of books, magazines, and videos in Japan (numbers)



Source: "The 49th Mainichi Shimbun Survey on Popular Reading Habits," *Mainichi Shimbun*, October 27, 1995, pp. 12-13.



The Japan Foundation

Japanese Book News is published quarterly by the Japan Foundation mainly to apprise publishers, editors, translators, scholars, and libraries of the latest trends in Japanese publishing and selected new titles introduced with brief descriptions of the content. Articles and information included provide a window for Japanese books that contribute to the reservoir of human knowledge and the advancement of mutual understanding between Japan and the rest of the world. New titles are chosen for annotation by members of the advisory board from among notable current publications for their potential interest to readers in other countries, insight into Japanese society, institutions, attitudes, and culture, and perspective on issues and topics of domestic as well as international concern. The opinions and views expressed in the essays and new title summaries are not necessarily those of the Japan Foundation or the advisory board.

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Contents

<i>Hanako</i> and the Consumer Society <i>Kanai Yoshiko</i>	1
Bestsellers on Life and Death <i>Kida Jun'ichirō</i>	4
Japanese Books Abroad "Exporting" Copyright: Hurdles of Culture and Language, <i>Kurita Akiko</i>	6
New Titles.....	8
Events and Trends.....	20

From the Editor

The recession in book publishing in Japan was in its second year in 1995 as sales of books and magazines grew at their slowest rate in fifty years at 1.9 percent over the previous year. The sluggishness of the economy and increased unemployment in Japan can be cited as reasons for the trend. The year was also full of momentous events, from the Great Hanshin-Awaji Earthquake of January to the sequence of shocking incidents connected to the Aum Shinrikyō cult starting in March, that kept people glued to television screens when they might otherwise have been reading books.

Nevertheless, new magazines proliferated rapidly, raising the total of newly published periodicals to over 200 for the first time in ten years, and their content is increasingly specialized. Especially pronounced is a new panoply of women's magazines targeted at post-"bubble" economy readers in their thirties. Whereas most women's magazines up to recently were aimed at either young women in their twenties or older women in their forties, the new titles mainly address women in their thirties, among whom attitudes toward work, marriage, and childbirth are currently in flux. Our lead article by Nagaoka Junior College professor Kanai Yoshiko offers a feminist perspective on this age group and how they have responded to the changes in Japanese society since the collapse of the overheated economy.

Despite the slow sales of most books, some titles which offer new perspectives on life/death and living, such as Ei Rokusuke's *Dai-ōjō* [The Great Crossing] (Iwanami Shoten) and Jostein Gaarder's *Sophie's World*, have emerged as million sellers. Media critic Kida Jun'ichirō examines the background of this phenomenon.

In her third and final article on "Exporting Copyright," Kurita Akiko describes the cultural differences and yawning language gap that bedevil her profession but ends with an optimistic view of the translation and export of Japanese books.

Cover: One of the main reasons young people in their late teens and twenties give for not reading books is that they find solid text tiresome. On the whole, the current generation prefers to watch television or videos and play video games to reading. But an in-depth survey of motivations for reading revealed that an unexpectedly large number read when they are sick in bed, experience some setback or frustration in life, or feel sad or depressed, reminding us that books are, as ever, the source of hope and inspiration.

Hanako and the Consumer Society

Kanai Yoshiko

Among the thirteen new women's magazines launched in 1988, when the momentum of the overheated economy was at its peak, was *Hanako*, and the new breed of woman who followed its clarion call was dubbed "Hanako," the "Jane" of Japanese girls names. Like the majority of the 40-odd new magazines that came and mostly went before the bubble burst in 1991, *Hanako*'s content revolved around fashion, dieting, gourmet dining, and travel. Some of its articles were feminist-inspired essays about independence, careers, and male-female equality, but that was not its major stock in trade.

Hanako's basic editorial concept was that women ought to be freer and more aggressive. They ought to have their own way and be more self-centered, and *Hanako* made itself the code name for a new active, dynamic lifestyle option for women. "Hanako" wants to work outside the home, get married, and have children; she is determined to keep the freedoms she enjoyed while single even after marrying and having children. Naturally, she has no models in the older generations. The behavioral and thought patterns of her own mother, who was the epitome of the "good wife and wise mother" (*ryōsai kembo*) woman, were a world away. Equally remote was the tight-lipped career woman willing to give up both marriage and children to capture a place in the corporate world on a par with white-collar men.

Matsuda Seiko ron [A Study of Matsuda Seiko] (Asuka Shobō, 1990), by spirited feminist Ogura Chikako, touched off widespread discussion of the lifestyle of the popular singer who became the symbol of the *Hanako* woman. Even after marriage to a popular actor and birth of a child, Matsuda Seiko did not give up her career as superstar singer. On the contrary, the way she went on to set up and manage her own business, marched off in a bold attempt to break into the New York music scene, and thrived on the gossip about her affairs and other activities away from husband and home made her the model of the egocentric woman who wanted a great deal and "did it her way." Matsuda's antithesis was her close contemporary, Yamaguchi Momoe, who also rose to the pinnacle of fame as a popular singing star but completely abandoned professional ambitions to marry, retiring to a life as full-time housewife and mother in the classic mold. Ogura gives a scintillating portrayal of two momentous decades for women projected through the lives of the Yamaguchi Momoe type that shaped the 1970s and the contrasting "Decade of Women" Matsuda Seiko type of the 1980s. Matsuda never sang about "Japan" or tweaked the collective Japanese memory. And, unlike Yamaguchi, she never went back to being a "Japanese mother." Her message to Japanese women was that there was nothing wrong in taking flight from the home that was Japan, nor in looking one's best for the departure.

The *Nikkei Woman*, started up just after the Equal Employment Opportunity Law for Men and Women (EEOL)

went into effect in 1986, declared, "We believe in getting our own way . . . in being more ambitious than Seiko, working and loving the men of our choice as we please. We want the best of a woman's life and still have the freedom to work." This manifesto showed how the ideals of a woman's magazine aimed at working women reflected Matsuda Seiko's model for the woman of the 1980s.

Hanako and Motherhood

Then the economic bubble burst, and the impact of the prolonged recession dealt a powerful blow to women as cost-reduction priorities forced corporations to restructure and consolidate their human and other resources. New female university graduates are having a hard time finding jobs and part-time jobs for women have been cut back everywhere, and young women who try to stay in their jobs after marrying or who return to work after maternity leave face discriminatory and unpleasant treatment.

What happened to the Hanakos? What do they think about what has happened? Recent trends in the world of women's magazines, where publishing activity died down after the collapse of the overheated economy, offer some clues. A new wave of women's magazines is forming targeted at women in their thirties, the age bracket that had been left out of the earlier double thrust toward women in their twenties and those in their forties and fifties. Leading these new monthlies are magazines featuring information on pregnancy, childbirth, and childrearing. It is easy to tell that magazines have been re-targeted to keep pace with the current circumstances of the original *Hanako* generation now in the throes of motherhood. Their design and layout, therefore, reflect the tastes of the manga-culture generation, the women who like to spend their time out of the house where they can be seen, and a phalanx of reader-participation gimmicks appear in every issue.

When Hanakos need to know more about pregnancy, childbirth, or childrearing, they do not seek out the professional or expert advice of a doctor or specialist; they are far more deeply impressed by the personal stories, accounts, and light essays written by comic writers like Ishizaka Kei and Sakura Momoko (of "Chibi Maruko" fame) or poets like Itō Hiromi. They find great comfort in these publications' message that "it is all right" even if you are not a good mother. In fact, the extent to which readers of the recent spate of childbirth and childrearing magazines and childrearing comics heavily rely on these "manuals" of fashion, behavior, and information is a matter of increasing concern. Just as the women's magazines of the 1980s—*Hanako*, *An-An*, and *Non-no*, and *Croissant*—in many ways shaped new images of women geared to specific groups, now new images of motherhood are being fabricated in line with the stereotypes depicted in the childcare magazines. One wonders whether young women, preoccupied with the images they see in these

publications, will ever face their experience of motherhood with a sense of personal commitment, without leaning on mass-market images.

Foremost among the books Hanakos turn to about birth and childrearing experience from a woman's point of view is a trilogy of essays by Itō Hiromi: *Yoi oppai, warui oppai* [Good Breasts, Bad Breasts] (Tōjusha, 1985), *Onaka, hoppe, oshiri* [Tummy, Cheeks, Bottom] (Fujin Seikatsusha, 1991), *Kodomo yori oya ga daiji* [Mother's More Important Than Child] (Fujin Seikatsusha, 1993). No doubt the young mothers browsing in the childcare corner of their local bookstore draw much help and support from their encounter with these books, much as their content deviates from traditional and orthodox norms. Known as the "childbirth poet"—and one who has no compunction about comparing the catharsis of childbirth to the relief provided by a healthy bowel movement—Itō tells all about her own experiences, physical and physiological, of giving birth and rearing children, and she stops at nothing in her determination to explode the modern myths of motherhood.

In contrast to the selfless devotion to children that is the traditional norm, today the "trente ans Hanakos" (Thirties Hanakos), as they call themselves, are starting to declare that "Mother is just as important as child." They say they love their children, but they consider themselves important too. There are things they want to do that can't wait until the children grow up, and women are showing up with children in tow in all manner of social situations where mothers with preschoolers once never dared to tread. Among the great variety of networks that have formed among women through the reader write-in columns of childcare magazines are groups of housewives wishing to start up their own businesses. Many of these women belong to the generation who took jobs for the first time after the Equal Employment Opportunity Law went into effect and quite a few tried career track jobs at one time or another. They withdrew from the work force in order to marry and raise children, but their "retirement" must be seen as a deliberate choice for an alternative lifestyle.

The typical life course of Japanese women for many years was described as consisting of two cycles (employment before marriage, departure from the work force to marry and raise children, and return to employment after children are grown). Now women are taking advantage of the years while their children are small not only to nurture their offspring but to prepare themselves for a personal "take off" from the traditional dependent role of wife and mother. Then, when the time is ripe, they return to work, not simply as part-timers or temporary workers without special skills, but in new careers, professions, or even businesses of their own.

Escape from Collective Fantasy

That sales of "ladies' comics"—either of the "knight in shining armor" fantasy type or the "housewives' extra-marital affairs" type—run into the millions is testimony to the fact that, although both women working in corporate offices and housewives at home on the surface seem to be enjoying quite a wide measure of freedom, they internally feel very repressed. Apparently women, too, seek release

from the stresses and boredom of their working or domestic lives, and have found the ladies' comics, which feature explicit sex, a handy medium. There has been considerable debate about the deleterious effects of the ladies' comics, but of even greater concern ought to be the stresses on women's psyches that are prompting them to find comfort there.

Komyunikeishon fuzen shōkōgun [Discommunication Syndrome], by Nakajima Azusa (Chikuma Shobō, 1991) views the dangerous side of women's internal repression in conjunction with abnormal eating habits among women. These syndromes reveal pathologies not only in the women themselves, but in the times and in their own mothers and fathers. In a sense these women are putting up a healthy resistance to the norms and values clung to by their parents' generation. They were reared in a society geared to intense competition starting in school and continuing all the way to work in company jobs, a process in which status is uniformly determined by academic record, as symbolized by the nationwide standardized achievement tests for entrance to national and private universities. While caught up in this competitive world, they are not free of the collective fantasy of "being a woman." Out of fear of alienation, patients with eating problems try their best to conform to the collective fantasy of "women." The problem is that, since what eating-syndrome patients suffer from is excessive adaptation, it is difficult to discover their more basic maladjustments. For that reason, what is much more to be feared than the pathologies of excess dieting are the collective fantasies society has concocted to which some women can only adapt by recourse to self-damaging habits.

Two recent books describe the mentality and behavior of these working women. One is what might be called the manga essay, *Uchida Shungiku no akujo na okusan* [Uchida Shungiku's Bad Housewives] (Media Factory, 1995). We cannot dismiss this book as a "mere manga" because it demonstrates that feminism has established a firm place for itself in the world of comics, and because, on the subjects of equality and autonomy, it cuts even deeper than the conventional dogma of feminism, ferrets out the false pretensions of love and marriage, and depicts very realistically the circumstances and mentality of the "office ladies" (female white-collar workers) who have moved nimbly beyond feminism or who have transcended conventional pretensions or are knowingly in their grip. Uchida's "bad housewives" continue to go out on the town at night even after marriage. They go on fraternizing with male friends. And they believe in husband-wife sharing of housework. This, in fact, is the ideal of marriage that contemporary women dream about. What makes the book so enjoyable is that the protagonist does all these things boldly and naturally. The fact that readers can empathize with and relate to writing of this kind tells us that there are now many women who do not have to gird themselves up with feminist dogma but can make the leap beyond conventions on the strength of their own sensibilities.

A second book that gives an excellent account of the realities of post-EEOL working women, especially those on the career track, is *Kanojo ga sōgōshoku o yameta riyū* [The Reasons She Quit the Career Track] by Akiba

Fusako (WAVE Shuppan, 1993). As the subtitle, "Journal of a Bank Career-Track Job," suggests, the book presents a detailed account of the author's own life working in a bank and an inside view of the circumstances that caused various women working around her to abandon positions on the career track that presumably would have given them equality with male employees.

After the enactment of the Equal Employment Opportunity Law, even in workplaces where women were offered the option to career-track positions, the walls of the lifetime male employment system proved to be very thick. Akiba's book goes deeper than ordinary documentary reports in analyzing the reasons most women are forced to give up the hope of parity with men in the workplace or find other employment. The career-track position for women is an employment category corporations intro-

duced in order to address the demands made by the EEOL that women be given the opportunity to work on a par with men. Its conditions of employment were premised on existing norms of male employment, which meant women would also have to be ready to accept job transfers (sometimes overseas), but would be assigned to responsible or managerial work and guaranteed lifetime employment. The aspiration to career-track employment for women has struck the hard wall of corporations' inability to do more than simply force women into the lifetime employment practices exclusively applied to men. This book vividly depicts the stark realities of Japanese employment that seem so puzzling to Western observers and dissects the structure of discrimination against women found therein. (*Kanai Yoshiko is Professor of Ethics at Nagaoka Junior College.*)

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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Bestsellers on Life and Death

Kida Jun'ichirō

Two books dealing with old age, illness, and death, have recently ensconced themselves among the top titles on Japan's bestseller list. One is *Dai-ōjō* [The Great Crossing] (1994) (see *Japanese Book News*, No. 8, p. 12) and the other its sequel, *Nidome no dai-ōjō* [The Great Crossing II] (1995), by well-known songwriter and commentator Ei Rokusuke. Both are extremely plain books included in Iwanami Shoten's paperback (*shinsho*) series, one of the most popular and respected series among serious readers. The first sold 2 million copies in the 19 months after it came on the market, and the second may surpass that, as 450,000 copies had sold only a month after it appeared in October. The text consists of reflections and observations by ordinary Japanese interspersed with comments by the author, a sampling of which follows:

[The rise of Japan's] average life span sounds like something to celebrate, but what it means is, when you grow old, it's time to say your prayers.

It's such a relief to hear the sound of a baby at a funeral. There should always be children at funerals.

Are there religions that have really saved lots of people? All the religions I've ever seen inflict harm on others or harm on themselves.

This is a home for old people without kin. But when one of the residents dies, often a relative appears . . . riding in a sportscar . . . to claim whatever assets were left behind.

When you get older, never complain about your wife. Tell her how grateful you are. This is not a matter of affection; it's a matter of survival.

As you get older, the world gradually comes to seem quite uninteresting. Well, it's a good thing; if life continued to be too fascinating, you could never let yourself die.

A few of the entries are footnoted, for example, "words of a master carpenter after a life of indulgence." But most of them, as Ei Rokusuke expressly intends, reveal by their language and tone the social status and circumstances of their otherwise nameless authors.

Ei was born in 1933, in line to become the head priest of a temple in old and prosperous Asakusa, in Tokyo's northeast quarter. He did not enter the priesthood, however, and is currently a scriptwriter and media personality. He is known as the author of the lyrics to the once popular song "Ue o muite arukoo," [meaning, "walk with your face turned up (so your tears won't brim over)"] which was a hit in the United States in the 1960s as well under the title "Sukiyaki." A speaker in great demand, Ei draws

on the contacts he makes with ordinary people throughout Japan on lecture tours for the *chotto ii hanashi*—interesting stories and anecdotes—that fill his radio programs and writings. The above-mentioned two books were written as the extension of these activities. Their unprecedented sales appear to be a result of their light touch in dealing with the inherently serious themes of illness and death and from working within the framework of popular wisdom and insight, both approaches that have strong appeal today.

Search for New Bearings

Now in a period of transition coinciding with recession and the 50-year anniversary of the end of World War II, many Japanese are facing serious life crises as traditional sources of social security and peace of mind are threatened. Struggling after the defeat in 1945 to rebuild their country, Japanese devoted their energies completely to the rapid economic growth that ultimately gave the country material prosperity. They had a clear purpose in life and their corporations guaranteed them security in exchange for hard work.

Japan did achieve remarkable economic growth and average life spans rose to among the highest in the world. But since the late 1980s, both the country as a whole and individuals in particular seem to have lost their bearings. The bill has finally become due, it seems, for working hard and making money while failing to nurture the inner spirit and resources of the individual. The price has included the excessive orientation of education to passing school and university entrance examinations, shocking incidents of vicious bullying among children and young people, and the upsurge of religious cults. Bereft of a larger sense of purpose or mission in life to guide their choices and unable to identify alternative values of their own, it is no wonder young people feel hopeless and hostile about the society around them.

The mature generations are experiencing a similar situation. The insecurity people experience when they are removed from the front lines of activity in society because of unemployment, retirement, illness, or other reasons is always traumatic, but it is all the greater because little or no attention was paid in postwar society to cultivation of the individual's spiritual resources and the fostering of fulfillment in private life. Their dismay is greatest in cases when they come face-to-face with death—for example, when asked what they think of euthanasia. Because of traditions and cultural values quite different from those of the West, Japanese cannot easily accept the idea of euthanasia. It is an issue that simply fans their insecurities about life.

When Tsurumi Hitoshi's *Kanzen jisatsu manyuaru* [The Complete Manual of Suicide] (Ōta Shuppan, 1993) became a bestseller not long ago, we began to wonder if young people's sense of despair and feelings of hostility

toward society were not directly linked to death. This book, which provides detailed explanations of the various options—pharmaceuticals, hanging, jumping off high places, asphyxiation, drowning, and setting clothes on fire, among others—has sold approximately 1 million copies since it was published in 1993. The author, born in 1964, is a graduate of the prestigious University of Tokyo and a freelance writer and former editor.

A particular feature of this curious *Manual* is its practicality. Instead of trying to use pharmaceutical substances that are strictly monitored by the authorities, it gives specific advice for obtaining large quantities of certain easily available patent medicines. For example, since buying them in large quantity would arouse suspicion, he gives tips for purchasing, such as locating several—say five—drug stores near a large railway station and buying small amounts once every couple of weeks, making it possible to collect 20 boxes within two months. The normal dosage for these medicines is one to two pills a day and there are only 10-12 in each box, so there's nothing strange about buying a box once every 10 days.

Preoccupation with minutiae of this kind is typical of the so-called *otaku-zoku*, the recently coined term describing young people obsessed with eccentric tastes whose other side is a disconcertingly cold and hostile view of society. Images of these estranged and determinedly odd-ball young people flicker through the guide to high-rise condominiums and remote spots where suicides often take place. One suicide "landmark" is the well-known dense and uncharted forest (known as the *jukai*—"sea of trees") in the foothills of Mt. Fuji. The author provides an extremely detailed and thorough discussion of this tangled jungle into which anyone who dares to stray is said to become hopelessly lost; information on access routes; advice against reading the warning signs aimed at dissuading would-be suicides; tips about how to find places not easily discovered by local people or roving Self-Defense Force troops in training; and cases of attempted suicide that were discovered.

The publisher reports that people first learned about the book mainly by word of mouth, but sales jumped after a copy was found by a search party at the Mt. Fuji forest and introduced on popular television talk shows. The publisher reports that it receives phone calls from young people who say they want to die, and that recently older readers are showing a notable interest in euthanasia and easy ways of dying. The appearance of the book on bookshelves in the rooms of starlets featured in pornographic videos suggests to the publisher that many of the book's fans are stay-at-home, reclusive types for whom self-inflicted death is not a matter of philosophy or ideas, but something they consider a very specific goal.

Death's Real Dilemmas

My own criticism of this book is its underlying assumption that suicide doesn't involve as much pain and anguish, and its focus only on individuals who died very easily. Reality is quite a different matter, as nonfiction writer Yanuki Takashi writes in his *Jisatsu* [Suicide] (Bungei Shunjū, 1995) on the basis of his observations of 20 near-suicides treated in hospital emergency wards. The accounts include an obsessed junior college girl who slit

her wrists and lost 2,000 ml. of blood and an elderly woman who discovered she didn't want to die only after trying to kill herself by drinking a cat repellent chemical. The often-gruesome situations hospitals face in treating such attempts at self-destruction ought to bring would-be suicides to their senses. Yanuki reports that there are 20,000 suicides in Japan each year, and he firmly believes that thousands more people attempt to kill themselves but fail or are rescued.

Another book that approaches suicide, not from the objective viewpoint, but in terms of the grief and anguish it brings family and close relatives is nonfiction writer Yanagida Kunio's *Gisei* [Sacrifice] (Bungei Shunjū, 1995) (see p. 13 of this issue). This book tells about the author's own family: the brain death of his second son after attempting suicide, the 11 days of taking care of him until he ultimately died, the author's anguish at the depression his wife had long suffered, the issue of organ transplant, and death with dignity, all issues Japanese today are facing with increasing urgency.

One of the first to take up the issue of brain-death was another nonfiction writer, Tachibana Takashi, in *Nōshi* [Brain Death] (Chūō Kōron Sha), published in 1986. He aroused further controversy with his 2-volume *Rinshi taiken* (Bungei Shunjū, 1994), covering many cases of people who had been brought back to life after being declared clinically dead. This is an invaluable documentary presenting peculiarly Japanese views of life and death.

Also reflecting reader's heightened interest in the subject of life and death is the three-year long-selling record of Itsuki Hiroyuki's *Ikiru hinto* [Hints for Living], 3 vols. (Bunka Shuppankyoku). Based on the concept that life is essentially a repeated process of encounter and parting, it offers advice on ways of overcoming the ordinary insecurities and anxieties of life. Itsuki is a writer with a particular interest in the diverse lifestyles of modern Japanese, but more recently he has become absorbed with the fifteenth-century priest Rennyo (1415-99) who devoted his life to popularization of Jōdo Shinshū (True Pure Land) Buddhism (see *Japanese Book News*, No. 12, p. 16). The central theme of *Ikiru hinto*, "Don't push yourself too hard; do what comes naturally," reflects the influence of Buddhist thought and encourages people to assimilate and adapt rather than try to be different or separate.

We have no way of knowing what sort of views of life and death Japanese will adopt based on the ideas and information provided in the books mentioned here. With little proclivity for deep philosophic introspection, Japanese will probably make do with intuitive flashes of insight or suggestions that offer solace, as simply expressed in a song, "Ikiru mono no uta" [Song of the Living], written by Ei Rokusuke and produced on Victor CD in conjunction with the publication of *Dai-ōjō*. "I am born into this world / I pass away from this world / Then, you are born into this world / You pass away from this world / That makes tomorrow / That makes the future...." We can see here the essence of the Buddhist concept of transmigration that informs Itsuki's philosophy of life as a succession of encounters and separations. (*Kida Jun'ichirō is a media critic and a member of the advisory board of Japanese Book News.*)

Exporting Copyright: Hurdles of Culture and Language

Kurita Akiko

There are at least three main reasons that the flood of copyright imports and translations into Japanese is answered by only a trickle of copyright exports and translations of Japanese works into Western languages: (1) the language barrier, (2) the lack of information on publishing from Japan, and (3) the high price of the yen.

Unfathomed Differences

Editors and publishers in Europe and the United States have still not grasped the fact that Japanese is a language totally different from any in the Western linguistic system. It is not just different in vocabulary and syntax, but in terms of expository writing practices, role of expression in words, philosophic system, and in many other ways. The general unwillingness to consider higher rates for translation than for works originally in English or other Western languages is one indication of this situation (Japanese-to-Western language translation fees overseas are about one-tenth their level in Japan). The general practice in the translation of a Japanese book into Western languages is to pay the translator an "outright fee" for the work, although I have heard of one exceptional case in which the publisher paid a one percent royalty to the translator after sales topped 10,000 copies. The rates being very low for what is extremely demanding working with an idiom completely alien to English, Japanese translators overseas cannot make a living simply from their craft. They are forced to find regular work teaching Japanese or otherwise and translate in what time is left over on weekends and by burning the mid-night oil. Their talents, moreover, receive almost no social recognition, and in many cases their names are not even included in the credits of the books they have slaved over.

But even if an editor or publisher does understand the intricacies and difficulties of translating from Japanese, the funds they can tap are limited. If a translator demands more than is available, the editor overseas will simply say the work cannot be published.

What can be done about this situation? Though eminently proficient at exporting manufactured goods, Japan has a chronic problem getting the world to know more about what it is thinking and feeling. The language barrier being thicker than with many of the world's languages, translation involves much more than simply interchanging words, and this makes translation costly. Some organized efforts have been launched to overcome the hurdle of cost. The Association for 100 Japanese Books was founded in 1993 (see *Japanese Book News*, No. 1 and No. 9) as an attempt to support the endeavors of translators from Japanese to other languages. (It acts as a go-between in finding corporate sponsors willing to provide money for translations that have a predetermined publisher.) The Japan Foundation also offers support for translation projects, but some feel there is too much red tape required in proportion to the small percentage of funds available.

In 1970, I started working for the Japan UNI Agency, a Tokyo-based literary agency, as a freelancer in New York. It was there that I realized, listening to the accounts of American editors, how costly the process of translating Japanese literature into English is. There were limits to the advance investment an agent can make, so we decided initially to promote illustrated children's books. Since 1976, Japan UNI Agency has participated actively in the Bologna International Children's Book Fair with a combined booth for books from a number of small and medium-sized Japanese publishers. I was put in charge of selling rights to children's books for both "import" and "export." We prepared English synopses for the books exhibited and, thinking that overseas editors were likely to judge books from the quality of the illustrations, we unconsciously ended up choosing works that featured Japan's exotic side. This strategy, however, turned out to be a mistake.

At the time Japanese picture books were produced without the slightest consideration of possible international editions. Almost without exception, they were bound on the right instead of the left, and the majority were folktales printed vertically, with the characters running from top to bottom, and the lines read right to left in traditional fashion. So we began with Japanese editors, asking them to consider the number of pages in accordance with the age range of readers, to choose formats appropriate to the price and content, and to avoid reverse text (to keep printing costs down), and we asked writers and editors to try to adopt left-hand bindings and horizontal printing as much as possible.

Within a few years, our campaign began to pay off. As international limelight shone on the original picture books written and illustrated by Anno Mitsumasa, and through the efforts of many other artists and editors, Japanese picture books with international appeal appeared in growing numbers, until they started winning prizes at the Bologna Book Fair. Among various projects, we succeeded in concluding one contract for a 50-volume photographic natural sciences series for children, and many Japanese books were introduced not only for sale in bookstores but for the library market. It was not long before, at least in the realm of picture books, the previously one-way traffic between Japan and Western countries became two-way.

Filling the Information Gap

For a long time, editors overseas declared that since Japan generated practically no information about publishing, they had no way of determining what titles ought to be considered for foreign editions. Those of us in the literary agency business had felt the need for an information periodical keenly for a long time, so when the Kurita-Bando Literary Agency was reorganized as the Japan Foreign-Rights Centre (JFC) in 1984, one of the first things we set our hands to was the publication of *Japan Book News*. The first issue we distributed at the Frankfurt Book Fair in 1984 and the second issue we handed out at the Bologna Book Fair in 1985. Despite a respectable number of subscribers, we could not cover our costs with the advertising fees provided by publishers, and were forced to suspend publication. Hoping to resume publication when the time

was ripe, we repeated our conviction of the importance of such a publication to anyone who would listen on every occasion we could find. It was profoundly gratifying to learn then in 1992, as if in answer to these fervent prayers, of the inauguration of the Japan Foundation's *Japanese Book News*. It is still the only periodical of its kind.

During the period I spent in Köln and London peddling translation rights of Japanese books to European publishers from 1981 to 1985, I arranged book exhibits for publishers in Rotterdam and London with the cooperation of the Japanese embassies and the Japan Foundation's London office. Publishers were interested, but the high price of the yen discouraged actual projects from moving forward. Later, the JFC proposed to the Japan Book Publishers Association that an international book fair be held in Kobe, but the idea was summarily dismissed because 90 percent of Japan's publishers are located in Tokyo. In 1992, at least, the Tokyo Book Fair was expanded into an international book fair. This has given Japanese publishers an ideal venue to appeal to Asian markets and conduct on-the-spot negotiations with Asian publishers.

Coping with High Costs

Our biggest headache in handling picture books and other visually oriented publications was the skyrocketing yen. A foreign publisher might take a fancy to a Japanese picture book, but have second thoughts upon finding out the high cost of the duplicate film. Particularly in the smaller European countries where first editions are generally between 2,000 and 3,000, the price was just too high, no matter how much they might want to publish.

As is often pointed out to us at international book fairs, American and Japanese publishers are relatively uncooperative when it comes to co-production because they can make their books pay solely within their own markets. In Europe, since the market for books in a single language is very small, publishers plan with co-production in mind from the outset—especially in photographic or illustrated books, and children's picture books. American publishers have the advantage of working in a language spoken throughout the world, so editors of high-priced books with many illustrations are familiar with co-production. In Japan, probably because few editors are knowledgeable of English (or any other language), their work rarely reflects awareness of international publishing trends or practices. Books are not designed to adapt to the needs of joint pub-

lishing from the outset. In any case, one of our most urgent challenges in the business of exporting copyrights was how to work around the high value of the yen.

One effective measure we finally worked out was to have the production done outside Japan. *Hiroshima no pika* and many of the overseas editions of Anno Mitsumasa's picture books were completed as co-productions with the cooperation of a printing company in Singapore, and around 100 titles including some original works as well (a total of 700,000–800,000 copies printed) have been and continue to be published in this fashion.

Some projects for original publishing in other languages, including *All in a Day*, a project on the theme of peace originally conceived by Anno Mitsumasa, and the "board book" series for preschoolers by Gomi Tarō, succeeded and have been reprinted over and over.

At first I was reluctant to become actively involved in "importing" copyrights just because of the high yen. It was not what I had started out to do. But after I returned to Japan in 1986, I began to receive works from foreign publishers that would not have been given serious consideration by Japan's bigger literary agencies. In honor of the cooperation I received from these publishers abroad, I have made it a policy to do whatever I could to promote their publications in Japan. Efforts like this sometimes lead to big successes, as happened in the case of *Sophie's World*, written by Jostein Gaarder, an author then completely unknown in Japan. It was recommended by an agent we had worked closely with in Scandinavia.

Bridging the Culture Gap

For a literary agent who considers books not simply merchandise but a means of transmitting culture, exporting copyright can involve unexpected headaches.

We have been surprised to find some editors who seem to have no qualms about tinkering with the content of literary works. One editor, for example, felt there were some parts of a certain novel that seemed "unnatural," and wrote asking that the author add a few lines to the text. We did not have to consult the author to tell the editor that this was unacceptable, explaining that it might seem unnatural to a Western context, but since the matters depicted are characteristically Japanese, we believed the reader should encounter them in the translation without change. One of the most important roles literature in translation can play is in the unobtrusive transmission of

Continued to p. 21



Selection of books published through the support of the Association for 100 Japanese Books

New Titles

IDEAS

Nihonjin wa shisō shita ka [What is Japanese Philosophy?]. Yoshimoto Takaaki, Umehara Takeshi, Nakazawa Shin'ichi. Shinchōsha, 1995. 215 × 150 mm. 254 pp. ¥1,900. ISBN 4-10-377903-9.

A discussion about the relevance to our time of the intellectual tradition known as "Japanese thought" by three leading thinkers is recorded in this volume. They agree that no monotheistic system of metaphysics such as that formulated by Plato or Aristotle ever emerged in Japan, but that important expressions of ideas that are not necessarily susceptible to systemization can be found in its religion, literature, arts, and other fields of culture.

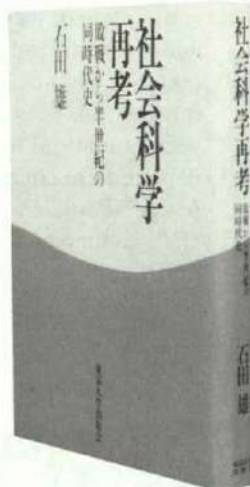
Among various topics discussed are the links between the Ainu, Okinawa and the main Japanese islands, the spirit of "mountain Buddhism," the evolution of waka poetry, and the influence of the nationalistic literary movement in the 1930s–40s in search of a universal model to "overcome modernity." Prince Shōtoku, the *Tale of Genji*, and Priest Shinran are also cited as representative of the rich reservoir of Japanese thought. These ideas, they believe, possess the potential to challenge the rigid structure of modern Western philosophy and

speak to the difficult issues of our contemporary age.

The participants in this discussion are literary critic Yoshimoto Takaaki, specialist in Japanese intellectual history Umehara Takeshi, and scholar of religion and Chūō University professor Nakazawa Shin'ichi.

Shakai kagaku saikō: Haisen kara hanseiki no dōjidai shi [A Reconsideration of the Social Sciences: A Fifty-year History since the Defeat]. Ishida Takeshi. Tokyo Daigaku Shuppankai, 1995. 194 × 133 mm. 316 pp. ¥2,884. ISBN 4-13-033048-9.

The author (b. 1923) is a specialist on Japanese political thought whose scholarly point of departure was deeply influenced by the writings of Maruyama Masao (b. 1914). Ishida served as an army officer during the Fifteen-year War (1931–45), and he knew that many of the people around him accepted the fact that the presence of a certain number of women was necessary to maintain order among the army troops. He was not, however, able to foresee that Japan's war responsibility would emerge in the form of the "comfort women" issue many years later. With this awareness of his own failure in mind, he reviews the history of the past fifty years from his vantage point as a social scientist.

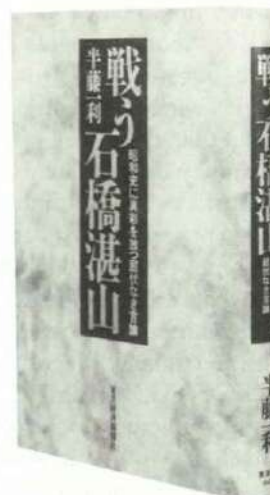


The book is made up of two parts, the first tracing the history of intellectual exchange between the United States and Japan and changes in Japanese images of the West and Asia, and the second taking up contemporary issues such as racism, gender discrimination, and destruction of the

environment. The special attraction of this book is Ishida's commitment to the search for a universal perspective and awareness of the inherently ideological nature of the social sciences.

Tatakau Ishibashi Tanzan: Shōwa shi ni isai o hanatsu kuppuku naki genron [Shōwa Journalist Ishibashi Tanzan: Unyielding Freedom Fighter]. Handō Kazutoshi. Tōyō Keizai Shimpōsha, 1995. 193 × 133 mm. 284 pp. ¥1,500. ISBN 4-492-06075-8.

This biography traces the political criticism of Ishibashi Tanzan (1884–1973), who advocated a "small Japan" (refraining from expansionism) and repeatedly attacked the military based on a view of world realities throughout the years following Japan's invasion of China and its plunge into the Fifteen-year War (1931–45).



Cover design: Tokyo Zukan

Ishibashi's concept of a "small Japan" derived from his utilitarian political philosophy and featured anti-colonialism and arms reduction. One of the interesting facets of the history of modern Japanese thought is the way utilitarianism or liberalism invariably came under attack, both from the Right and the Left. Ishibashi was left very much alone in his polemical battle against the trend of his times, and his firm grasp of reality made him all the more uncompromising.

Ishibashi's activities during the wartime period form a sharp contrast, this book shows, to the journalism of the time which compromised, backing the militarist regime.



Cover design: Shinchōsha

HISTORY

"Haisha" no seishin shi [An Intellectual History of the Defeated].

Yamaguchi Masao. Iwanami Shoten, 1995. 193 × 132 mm. 586 pp. ¥4,800. ISBN 4-00-002966-5.

"Zasetsu" no Shōwa-shi [A Showa History of Setbacks]. **Yamaguchi Masao.** Iwanami Shoten, 1995. 193 × 132 mm. 432 pp. ¥4,200. ISBN 4-00-00894-3.

The Meiji era (1868–1912) possessed a wealth of potential. Behind the formidable institutions that were established during its modernization process, networks formed among the intellectuals who acquired, cultivated, and disseminated knowledge upon which these institutions were based. *"Haisha" no seishinshi* delves into the story of all-but-forgotten intellectuals who might have made Meiji an era of freedom and tolerance.

According to the author, the word *shumi* (interests, or hobbies), which was quite new in those days, was a keyword in forming human relationships. The book introduces many fascinating individuals, and among them Awashima Kangetsu (whom almost no one remembers today), whose interest was in collecting toys. He extended his interests to folklore studies and archaeology, and in so doing came to know many people, developing a unique network of friendships. Almost all the people who appear in this book were on the

losing side at the time of the Meiji Restoration of 1868, that is, on the side of the Tokugawa shogunate.

"Zasetsu" no Shōwa-shi was published a little earlier than the above volume. It illuminates the little-known human ties that developed among individuals, from advocates of modernism to religious leaders, including army officer Ishiwara Kanji, a gifted strategist who was forced out of the mainstream of the Imperial Army. Tolerance is the underlying theme which runs throughout the two books, and the more than 1,000 pages are absorbing reading. Yamaguchi Masao is a cultural anthropologist internationally active in various disciplines.

Kankoku heigō [The Annexation of Korea]. **Unno Fukuju.** Iwanami Shoten, 1995. 173 × 105 mm. 246 pp. ¥650. ISBN 4-00-430388-5.

This book tracing in detail the relations between Japan and Korea in modern times and the trickery and discrimination behind Japan's annexation of the peninsula, demonstrates why Koreans' hatred of Japan is justified. Author Unno is professor of modern Japanese history at Meiji University.



In the mid-nineteenth century Commodore Matthew Calbraith Perry led an American squadron of steam-powered warships to force Japan's doors to open to the world. Later Japan applied the same gunboat diplomacy to Korea, and after prying it open, proceeded with an unremitting series of stratagems and overt abuse of power that gradually robbed Korea of its sovereignty and autonomy. Japan emerged victorious in the wars with Qing China (1894–95) and with Russia (1904–5), before it began to put the finishing touches on its control over Korea.

What is most disturbing is that, as Unno points out, few Japanese at that time—and later also—protested or criticized their government leaders' unjust and unfair way of dealing with Korea. Unno also discusses how the "dissociate from Asia, join the West" slogan, which first became influential during the Meiji era, has manifested itself in Japanese history as colonialism and discrimination against other Asians.

**Manga ni miru sen-kyūhyaku-
yonjū-go nen [The Year 1945 As
Witnessed in Manga].** **Shimizu Isao.**
Yoshikawa Kōbunkan, 1995. 188 ×
129 mm. 256 pp. ¥1,751. ISBN 4-
642-07466-X.

Among the fiftieth-anniversary books relating to World War II, the present volume focuses on 1945, the year the war ended. Editor of the cartoon quarterly *Kikan: Fūshiga kenkyū*, Shimizu has devoted his career to re-research on the cartoon and comics from the Edo period (1603–1867) onward.

The year 1945 can be clearly divided in two. The first two-thirds of the year ("spring, Jan.-April" and "summer, May-Aug." in the present book) is a period of desperate and hopeless battles, airraids, and starvation. The rest of the year ("autumn, Sept.-Nov." and "winter, Dec.") was a time of continuing starvation compounded by confusion immediately after the surrender.

Most of the book is made up of one or more cartoons shown on the left-hand page with explanation on the righthand page, including a description of the social situation. A bar at the bottom of the comment pages lists current events to help the reader



Cover design: Suzuki Sei'ichi

grasp the contemporary context. Effort is made to avoid critical, comments and simply introduce facts, and this proves effective in shedding light on daily life just before and after the defeat.

Meiji fukashigi dō [Emporium of the Wonders of Meiji]. Yokota Jun'ya. Chikuma Shobō, 1995. 194 × 132 mm. 388 pp. ¥2,400. ISBN 4-480-85684-6.

Meiji is certainly one of the eras when Japanese were at their most inspired and imaginative. It was a time when people's curiosity, long suppressed by the national seclusion laws in effect throughout most of the preceding Edo period (1603–1867), burst forth. The mingling of diverse values in the years after the end of the feudal regime unleashed tremendous energies. Those energies were expressed in many ways, as the "wonders" described in this book demonstrate.



Cover design: Minami Shimbo

Popular science fiction writer Yokota introduces sixty-two curious, mystifying, inspiring, or humorous stories that evoke the rich panoply of Meiji personalities and society: the young man who attempted to walk to the United States via the Kurile Islands, the mistress of a restaurant who toured Europe accompanied by geisha, musicians, a hairdresser, and a cook, among others, and a man (Maeda Kōsei) who toured Europe and the United States to promote judo as a competitive sport. The heroes or heroines of these episodes do not seem to have hesitated to embark upon often quite reckless adventures. The text, written in an engaging, humorous style, is illustrated with photos or/and prints that provide

vivid glimpses of the fertile chaos of Meiji, a modern era still under strong influence of the Edo period.

Nihon no sensō sekinin: Saigo no sensō sedai kara [Japan's War Responsibility: From the Last of the Wartime Generations]. Wakatsuki Yasuo. 2 vols. Hara Shobō, 1995. 194 × 133 mm. each. 286 pp.; 280 pp. ¥1,800; ¥1,800. ISBN 4-562-02682-0; 4-562-02683-9.

One of the many books reflecting on World War II published to coincide the fiftieth anniversary of its ending, this work deals with Japan's war responsibility from a non-leftist point of view. The author belongs to the "last of the wartime generations" who had served in the imperial armed forces. Wakatsuki was born in 1924, and after his discharge from the army in September 1945 worked with what is now the Japan International Cooperation Agency, among other organizations, before entering academia. He was professor at Tamagawa University until 1990. The two-volume book represents the summation of Wakatsuki's lifework, as suggested not only by the 571-entry list of references at the end of the book but by the unsuppressed anger that fills its pages.

Wakatsuki's indignation fires many questions: Why did Japan drag itself so deeply into the Pacific War, believing it could win despite its limited military resources? Why did its troops conduct massacres and commit other atrocities? Where was the conscience of the mass media, politicians, bureaucrats, and scholars? Why weren't these people opposed to the war?

Japan settled its postwar responsibilities without addressing the issue



Cover design: Shibukawa Ikuyoshi

of the emperor system, and this, he argues, has left many questions unanswered.

Sengo Nihon Kyōsantō shiki [A Personal Record of the Japan Communist Party]. Andō Jimbei. Bungei Shunjū, 1995. 152 × 106 mm. 428 pp. ¥550. ISBN 4-16-724403-9.

After World War II, many young Japanese, especially college students, saw a promising future in the Japan Communist Party. Some, Andō Jimbei among them, willingly dedicated themselves to the party. Starting out as one of the popular leaders of the early Zengakuren, or All-Japan Federation of Student Self-Governing Associations, his career took many twists and turns in the nearly two decades thereafter, but he remained a loyal JCP activist.



Cover design: Shimada Noriko

As the title suggests, the present book is an account of what the author saw with his own eyes and what he personally felt. At the same time, his experience and feeling are linked closely with the movements of the JCP and its factional struggles. For this reason the book is not a mere "personal" record but testimony from within the JCP of two decades after the war.

The author's overall experience with the JCP seems to have been beset by doubts and disappointments. The party's flip-flops in policy and the irresponsibility of the party's central leadership were a constant source of distress to the rank-and-file members of the party. The author left the JCP after the unsuccessful popular campaign against the ratification of the U.S.–Japan security treaty in 1960. His style of writing is straightforward and unsentimental, despite the setbacks he suffered.

Shirohata densetsu [White Flag Stories]. Matsumoto Ken'ichi. Shinchōsha, 1995. 197 × 133 mm. 234 pp. ¥1,700. ISBN 4-10-368406-2.

This book opens with a description of a picture hanging on the wall of the author's room of a little girl holding up a white flag in Okinawa, which witnessed the intense last-stand battles at the end of the Pacific War. How did a girl in Okinawa, a peaceful archipelago rarely touched by war in its long history, come to know that a white flag represents surrender? In Japan proper, too, raising a white flag as a token of capitulation is not part of tradition.



Cover design: Shinchōsha

In fact, Japanese did not know about the white flag of surrender until the American squadron of warships led by Commodore Perry arrived off Edo (now Tokyo) in 1853 to demand that the country open its doors to trade and commerce. Japan had been virtually closed to the outside under its national seclusion policy for centuries. Perry reportedly sent two white flags to the officials of the shogunate, with the message that if they did not want to open the country they should fight, but that if they fought they would surely lose. Perry's approach was quite literally gun-boat diplomacy, but Japan later made ample use of this style of diplomacy. Its "dissociate from Asia; join the West" (*datsu-A-nyū-Ō*) policy was its attempt to adopt the imperialist models of the West in its dealings with Korea, China, and other Asian neighbors.

Matsumoto compares the three major wars in modern Japanese history—the Sino-Japanese War of 1894–95, Russo-Japanese War of

1904–5, and Pacific War (1941–45)—examining relations between war and international law, as symbolized by the white flag of surrender.

Takamatsunomiya nikki: Dai nikan [Diary of Prince Takamatsu, Vol. 2]. Takamatsunomiya Nobuhito Shinnō. Chūō Kōron Sha, 1995. 197 × 135 mm. 608 pp. ¥3,800. ISBN 4-12-403392-3.

Prince Takamatsu (1905–87), younger brother of the Emperor Shōwa (Hirohito), was reportedly the emperor's most intimate sibling. The diary the prince had kept since his days as a naval cadet was discovered four years after his death in 1987. Covering the years 1912 to 1947, the diary will come out in eight volumes. Volume 2 (1933–37), is the first to be published. During the period covered in this volume, major developments unfolded that shaped the path ultimately bringing Japan to defeat in the Pacific War. The puppet state of Manchukuo had just been established in northeastern China. The February Twenty-six Rising (an abortive coup by young army officers, in which a number of government leaders were assassinated) occurred in 1936, and war with China broke out the following year (which led to the Pacific War).

Prince Takamatsu was a naval officer during this turbulent period, and his diary records his deep concern for the country's future. His candid accounts of what the emperor did and said as well as his comments on real circumstances within the government and military forces make the diary an important source for study of the history of the Shōwa era.

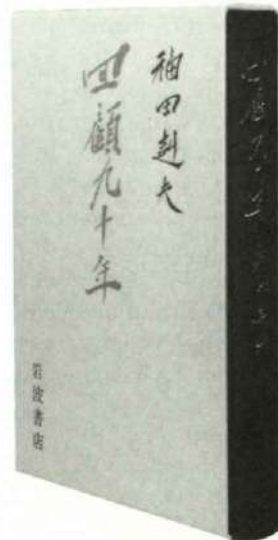


POLITICS AND LAW

Kaiko kyūjū nen [Ninety Years in Restrospect]. Fukuda Takeo.

Iwanami Shoten, 1995. 193 × 133 mm. 378 pp. ¥2,200. ISBN 4-00-002816-2.

This is the autobiography of Fukuda Takeo, leader of postwar Japanese politics and the doyen of the Liberal Democratic Party until his death in 1995. Born in 1905, Fukuda worked with the Ministry of Finance before entering politics. He was elected to the House of Representatives a total of fourteen times before he retired in 1990. As prime minister in 1976–78 he distanced himself from the mainstream of postwar conservative politics that began with Yoshida Shigeru and was succeeded to by Ikeda Hayato, Satō Eisaku, Tanaka Kakuei, and Ōhira Masayoshi. His running feud with Tanaka was known as the "Kaku-Fuku War," and thus he was invariably evaluated in comparison with this powerful rival (prime minister, 1972–74).



While prime minister, Fukuda advocated what became known as the "Fukuda doctrine," calling for international economic cooperation transcending ideological differences. It is considered one of Japan's few postwar foreign policy doctrines worthy of the name. His other achievements include his measures for dealing with the population problem and contributions to international peace through "summits" with former presidents and premiers of the major industrial nations.

Based on the voluminous "Fukuda memos," records he kept throughout his long political career, the book makes an ideal source of ruling-party inside stories since the end of the war.

Nihon kempō shi [The History of Japanese Constitutions]. Ōishi Makoto. Yūhikaku, 1995. 187 × 129 mm. 312 pp. ¥1,957. ISBN 4-641-12807-3.

This is a survey history of constitutional law in Japan by a specialist on the enactment of the prewar constitution. He presents an empirical, fully documented study of events relating to that history over one century: the conclusion of the "unequal" treaties with the Western powers in 1858, the enactment of the Meiji Constitution in 1889 and the postwar Constitution in 1946, the recovery of Japanese independence with the signing of the San Francisco Peace Treaty (1951), and Japan's reinstatement in international society in 1956. Many such survey histories of constitutional law are found in the West, and in Japan, while there are many scholarly studies of the postwar Constitution as well as books on the subject for general readers, there are almost no books, the author says, that deal with constitutional history going back to the prewar period. Ōishi attributes this lack to the view predominant among Japanese scholars that sees the postwar Constitution as an indictment of the Meiji Constitution. He is critical of this position, which seeks to dismiss and forget the past.



Cover design: Takasuga Masaru

ECONOMICS

Kisei hakai: Kōkyōsei no gensō o kuru [The War on Regulation: A Mace in the "Public" Fantasy]. Chūjō Ushio. Tōyō Keizai Shim-pōsha, 1995. 194 × 134 mm. 250 pp. ¥1,600. ISBN 4-492-39210-6.

Since the Hosokawa Morihiro administration made it a government priority in 1993, deregulation has been the target of widespread debate in Japan. Chūjō, who has been pointing out the obstacles posed by regulation for twenty years, starts out with a critique of the theories put forward by Uchihashi Katsuto and Group 2001 (see summary below) opposing deregulation and presents his own argument. The Japanese economy has long labored under "public" regulations that constrain free competition. While admitting that regulation may have been effective in the process of Japan's economic growth, he declares that it also spawned the groups of companies in the same industry that cooperate and protect each other, making up for poor performers and preventing the entry of new or outside competition.



Chūjō denounces the hypocrisy of the political debate on deregulation which has failed to produce any effective steps in the right direction. He argues that Japanese have to reaffirm the urgent necessity of deregulation, commit themselves to policy-making as well as actual implementation, and devise truly effective measures. Chūjō is a professor of the Keiō University Faculty of Commerce specializing in government regulations and social problems centering around public utilities fees and transportation from the point of view of economics.

He has cooperated with the work of the Fair Trade Commission and served on advisory committees to the Economic Planning Agency.

Kisei kanwa to iu akumu [The Nightmare of Deregulation]. Uchihashi Katsuto & Group 2001. Bungei Shunjū, 1995. 193 × 133 mm. 294 pp. ¥1,600. ISBN 4-16-350270-X.

This work by a veteran journalist who has been reporting on the Japanese economy from the field for forty years and a research team organized by the editorial department of the monthly magazine *Bungei Shunjū* became the center of controversy that set off a controversy with economists and even the U.S. Embassy in Japan. In today's Japan, debate on government regulation is lively and the supporters of deregulation currently hold the advantage. Many critics find the Uchihashi/Group 2001 defense of government regulation unacceptable. Since most of the arguments against deregulation are summed up in this volume, it can be useful in grasping the outlines of the debate.



Cover design: Sakata Masanori

The main point of this book is to show, on the basis of what happened following deregulation measures in the United States in the late 1970s and 1980s, that easing regulations ignores the general public good and lacks anti-monopoly policy perspective; it encourages oligopoly and risks the danger of destructive price wars. Half of the pages are given over to an introduction to the Hiraiwa Report (November 1993) of a private advisory group on economic reform commissioned by then Prime Minister Hosokawa and other key documents.

"Nihon kabushiki gaisha" no Shōwa shi: Kanryō shihai no kōzō [The Shōwa History of "Japan Inc.": The Structure of Bureaucratic Control]. Kobayashi Hideo, Okazaki Tetsuji, Yonekura Sei'ichirō, and the NHK Reporting Team. Sōgensha, 1995. 193 × 132 mm. 262 pp. ¥1,800. ISBN 4-422-30030-X.

This book is based on a well-received documentary program broadcast on NHK's educational television channel in 1994. "Japan, Inc."—the epithet that stood for the interplay of the private and public sectors in Japanese economic development—served as the engine of growth for many years after the end of World War II, but as the Cold War came to an end on the international scene and the 38-year conservative monopoly of power ended on the domestic scene, those engines ground to a complete halt.



Cover design: Yoshida Kinuyo

Many people believe that the collusion of public and private that created Japan, Inc., naturally came into being because of typically Japanese group-orientedness. The authors of this book explode such images based on research in private documents and interviews with influential figures in business and government. Tracing the beginnings of Japan Inc. to the puppet state of Manchukuo established in the early 1930s, they demonstrate that the occupation of Manchuria was an experiment in building a planned economy through government control. The planned economy was introduced in Japan proper during the war and further developed and the same mechanisms provided the impetus for postwar reconstruction and rapid economic

growth after 1945. The volume contains a wealth of photographs and useful data.

Shijō keizai to shakai shugi [The Market Economy and Socialism]. Itō Makoto. Heibonsha, 1995. 193 × 132 mm. 284 pp. ¥2,800. ISBN 4-582-49531-1.

A leading Marxist economist of international stature, who has published several books in English, presents his vision of the society of the future based on "market socialism." The crisis and subsequent collapse of Soviet-style societies in the late 1980s and early 1990s dealt a heavy blow to people who had placed their hopes for the future in the socialist ideal. But exhilaration in the capitalist world with what should have been a victory in the century's great ideological struggle was short-lived as what Itō calls "the worst economic crisis since the Great Depression" loomed into view. In the face of the "fin de siècle of disillusionment," Itō offers a Marxist solution for extricating the world from its problems and explores the possibility of reviving socialism as a philosophy of hope in world history.

Part I deals with theoretical issues such as the differences and conflicts between the market economy and socialism and possible ways they can complement each other. Part II discusses the historical experience of centralized socialism that sought victory over the capitalist market economy, the break-up of the socialist regimes of the Soviet Union and Eastern Europe, and the quite contrasting economic reform movement that has taken place in China.



Cover design: Sugiura Kōhei, Akazaki Shōichi

SOCIETY

Gisei (Sakurifaisu): Waga musuko, nōshi no jūchinichi [Sacrifice: My Son's Brain-dead 11 Days]. Yanagida Kunio. Bungei Shunjū, 1995. 193 × 133 mm. 254 pp. ¥1,400. ISBN 4-16-350490-7.

This book is leading non-fiction writer Yanagida's requiem to his son, Yōjirō, who killed himself at the age of 25 after a long struggle with anthropophobia. By the time Yōjirō reached the hospital, his heart and breathing had stopped, and he soon fell into a vegetative state. Five days later, he was pronounced brain-dead. Meanwhile, the author made up his mind to make his son's kidneys available for transplant.



Cover design: Sakata Masanori

His decision was based on the fact that his son had been so moved by the Andrej Tarkovsky movie "Sacrifice," that he had registered at a bone-marrow bank. Remembering that Yōjirō had cursed himself as "never having been of any use to anyone," Yanagida mediates in the resolution of such regrets through his son's "self-sacrifice."

Although he had previously published a book about brain-death, the first-hand experience with the death of a loved one, gave him new insights, says Yanagida. He urges that doctors, who usually treat death coldly and objectively (as he says, in

“the third person”), start to approach it with more warmth and sensibility (in the “second person”—i.e., as they would the death of someone close).

Ie shakai to kojīn shugi: Nihongata soshiki genri no saikentō [The *Ie* Society and Individualism: A Reconsideration of Japanese Organizational Principles]. Hirayama Asaji. Nihon Keizai Shimbunsha, 1995. 193 × 130 mm. 274 pp. ¥2,500. ISBN 4-532-13099-9.

The argument that the structure of the contemporary Japanese corporation is a product of traditional group-centered norms has been around for quite a while. It is evoked in debates over national policy and cited in negotiations with the United States to explain, for example, why “Japanese systems cannot be changed” and “deregulation isn’t suitable to circumstances in Japan.” This book represents recent scholarship suggesting that Japan’s contemporary economic systems may be exceptional in the history of Japanese society and that suppression of the individual is not necessarily the dyed-in-the-wool quality we have been led to believe.

to Japan’s economic system, but he argues that this is because it is a system created after traditional economic ideas that originally had considerable affinity with the Anglo-Saxon type were destroyed in the transition to the wartime economy.

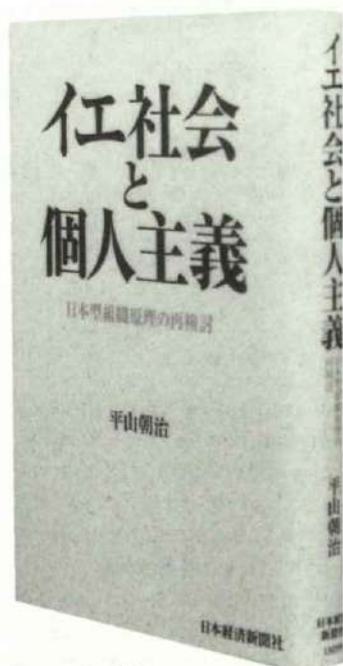
“Koe” no shihon shugi: Denwa, rajio, chikuonki no shakai shi [“Voice” Capitalism: A History of the Telephone, Radio, and Phonograph]. Yoshimi Shun’ya. Kōdansha, 1995. 188 × 128 mm. 294 pp. ¥1,500. ISBN 4-06-258048-9.

The history of the audio media—the phonograph, telephone, radio—follows advances in electronic technology going back to the late nineteenth century. Sociologist and specialist in media studies Yoshimi Shun’ya marshals a wealth of case studies to chronicle the way the audio media were accepted in society. Of particular interest is his account of the role of amateurs—who were distinct from professional musicians and broadcasters on the one hand and passive listeners on the other—in the shaping of the “voice-recording” culture and the amorphous character of the early media that they created. At the time, the lines that now divide the different audio media were not clearly drawn. In the creation of the device known as the “telephone,” for example, the forces of the “voice-consuming” culture were at work. Yoshimi calls

these forces “voice capitalism.” This perspective will challenge the prevailing view of the media which tends to view cultural change in conjunction with the industrial revolution and changes in macroscopic systems such as capitalism.

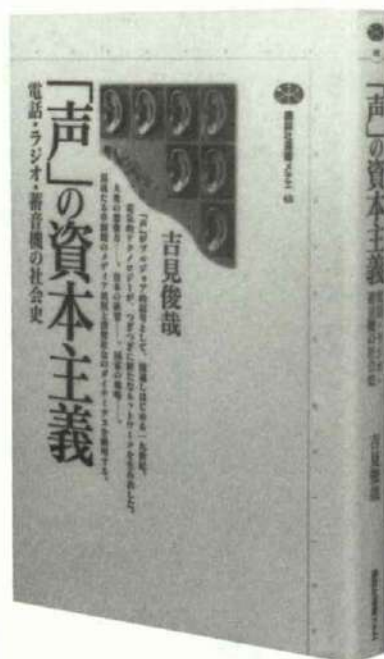
Nihon wa kōfuku shiteinai: Bura-jiru nikkeijin shakai o yurugaseta jūnen kōsō [“Japan Is Not Defeated”: The Ten-year Feud that Grippped Japanese-Brazilian Society]. Ōta Tsuneo. Bungei Shunjū, 1995. 194 × 133 mm. 228 pp. ¥1,500. ISBN 4-16-350170-3.

For roughly ten years after August 1945 there were quite a large number of ethnic Japanese in Brazil who refused to believe that Japan had been defeated in the war. These diehards—the “victory camp”—threatened and terrorized those Japanese-Brazilians who accepted the defeat. This book delves into the reasons for this turmoil within the Japanese community in Brazil, examining in detail the experience and circumstances surrounding it.



Cover design: CAC

The *ie* (“household”) society is indeed the structural principle of Japanese society but deserves reevaluation for the strong traditions of individualism and liberalism inherent within it, says Hirayama. It is said that Anglo-Saxon liberalism is alien



Cover design: Yamagishi Yoshiaki, Nakatsugawa Minoru



Cover design: Suzuki Seichi

The author, a specialist on Brazil, first went there after university and briefly served as a reporter for a Brazilian newspaper. He returned to Japan to pursue a career at Mitsubishi Electric Corp. (holding posts such as President of Mitsubishi Electric’s European affiliate).

Ōta's research revealed that "victory camp" was actually quite complex. It included individuals who refused to accept the defeat of the nation they believed to be divine, profiteers out to exploit the confusion for monetary gain, and instigators who sought to prolong and aggravate the turmoil. The entire debacle, he says, can be attributed to the isolation of the Japanese community in Brazil, the sad lives of first-generation emigrants who could not understand the local language nor assimilate with Brazilian society, and who felt a deep resentment of the forces that had driven them from their homeland in the first place.

Sabetsu no minzokugaku [Prejudiced Folklore]. Akamatsu Keisuke. Akashi Shoten, 1995. 194 × 133 mm. 204 pp. ¥1,600. ISBN 4-7503-0709-2.

Folklorist Akamatsu (b. 1909) has been a steadfast critic of dean of the field of Japanese folklore studies Yanagita Kunio (1875–1962) for his lack of concern with issue of sex-related customs and failure to grapple with the realities of discrimination in Japanese society. This book describes the origins and history, as well as current state of the deep-rooted prejudice in Japanese society against the *buraku* communities, with particular attention to the discriminatory practices that were widespread in the

Taishō (1912–26) and early Shōwa (1926–89) eras. It offers helpful hints to understanding the tendency among Japanese to be severely critical of prejudice in other countries while failing to recognize its presence in their own midst.

Sengo Nippon hanzaishi [A Postwar History of Crime in Japan].

Koishikawa Zenji. Hihyōsha, 1995. 188 × 128 mm. 318 pp. ¥2,220. ISBN 4-8265-0190-0.

Nonfiction writer Koishikawa Zenji's selection of fifty criminal cases from the 1945–95 period, although at times a bit arbitrary, includes practically every landmark incident in the postwar period: crimes by Occupation Army personnel and the censorship that prevented reporting of such incidents from 1945, the knife attack on U.S. Ambassador Edwin Reischauer (1964), the 1970 Mishima Yukio disembowelment incident, the Glico-Morinaga poisoned candy case (1984), and the subway poisoning by followers of Aum Shinrikyō in 1995, among others. The book outlines the background and particulars of each case, and gives a list of further references for each. The commentary on how society reacted to each case offers interesting perspectives on the characteristics of postwar Japanese society.

Taishū kyōiku shakai no yukue: Gakureki shugi to byōdō shinwa no sengo-shi [The Future of the Mass-Education Society: The Postwar History of Academic Credentialism and the Egalitarian Myth]. Kariya Takehiko. Chūō Kōron Sha, 1995.

173 × 109 mm. 226 pp. ¥720. ISBN 4-12-101249-6.

Buttressed by the popular hunger for advanced educational credentials and supported by improved economic conditions that made them accessible to many people, the educational system has attained an unassailable position in postwar Japanese society. In this book, educational sociologist Kariya seeks to explain the particular social functions played by the education system thus far.



In a modern society in which one of the organizational principles is merit, the schools, i.e., educational systems, in any industrial nation play a key role in the production, reproduction, and justification of inequality. He states that the Japanese schools that assumed this role have in fact come to spread as well as to conceal concern for the existence of the various social inequities that actually exist. He delineates how the cruel "examination hell" sustained by the rigid faith in the power of academic credentials has brought about the "mass-education" society quite distinct from other industrial societies.



Cover design: Naniwa Masahiro

THE WORLD

Bunmei no shōtotsu ka, kyōzon ka [Civilizations: Clash or Coexistence?]. Hasumi Shigehiko and Yamauchi Masayuki, eds. Tokyo Daigaku Shuppankai, 1995. 188 × 130 mm. 238 pp. ¥1,854. ISBN 4-13-002070-6.

In May of 1994, a symposium entitled "Civilizations: Clash or Coexistence" considered the future of the world in the twenty-first century, using as a point of departure Harvard University professor Samuel Huntington's *Foreign Affairs* article "The Clash of Civilizations?" Huntington portrays the confrontation in post-Cold War international politics between the Islam-Confucian connection and Western civilization.

This book divides the proceedings of the symposium into three parts: the meaning of civilization, local region and civilization, and the "central" civilization. Rather than considering the clash of cultures now unfolding in various forms around the globe as negative, as a whole this book sees it as the workings of universal forces that move or have moved history thus far. It also seeks to reinterpret and reframe the issue of clash between cultures in terms of the unification of the world accompanying the "information civilization" and the frictions produced in the process.



Isuramu to Roshia: Sonogo no Surutan-Gariefu [Islam and Russia: Sultan-Galiev Revisited]. Yamauchi Masayuki. Tokyo Daigaku Shuppankai, 1995. 193 × 134 mm. 274 pp. ¥2,266. ISBN 4-13-025021-3. Born in the southeastern part of Russia near the Ural Mountains, Sultan-Galiev (1892–1940) was the champion of Tartar independence ultimately executed by the Soviets. Following the 1917 Revolution, Sultan-Galiev tried to achieve independence for the Tartar minority people, but fell into a trap set by Stalin, who saw him as an anti-Soviet rebel, and was arrested.

A historian and specialist in Islam in Russia, Yamauchi Masayuki became interested in Sultan-Galiev as an undergraduate, and in 1986 wrote his biography (*Surutan-Gariefu no yume* [Sultan-Galiev's Dreams], Tokyo Daigaku Shuppankai) despite the virtual absence of historical documentation on the little-known Tartar independence fighter. The present book, drawing on new materials, gives a striking account of Sultan-Galiev's lifelong struggle against the Bolshevik leadership and its allergy to anything Islamic.



Cover design: Suzuki Takashi, Takigami Asako

FILM

Ichi shōnen no mita "seisen" [A Boy's View of the "Holy War"]. Kobayashi Nobuhiko. Chikuma Shobō, 1995. 194 × 134 mm. 216 pp. ¥1,500. ISBN 4-480-81378-0. On the Japanese side, World War II was known as the "holy war" (Japan fought to liberate Asia), and that was the reality that surrounded children in the thirties and early forties (roughly from the Manchurian Incident in 1931 to 1945). This autobiography-cum-documentary by a professional writer describes what it was like to grow up during wartime through the films the author saw during his boyhood and youth.

Kobayashi was born in 1932 to a middle-class merchant family of the old downtown *shitamachi* area of Nihonbashi. His father, a devotee of Western movies, took him frequently to the cinema from an early age, where he became an avid movie fan. The American movies he loved were banned with the outbreak of hostilities with United States when he was in third grade, 1941, but the war seemed far away. As a faithful cinema-goer, the author says, he watched the films shown in local theaters change to reflect national propaganda and policy, and sensed the shift from the war's early victories to the final defeat.

In writing this book, Kobayashi supplemented memory by reviewing videos of the old films he describes from the prewar, wartime, and immediate postwar phases (1940 through 1947). The book can be read in various ways: as a study of the relationship of popular culture to the war or one author's critique of the "holy war."



Cover design: Kusaka Jun'ichi

Teikoku no ginmaku: Jūgo-nen sensō to Nihon eiga [The Empire's Silver Screen: The Fifteen-year War and Japanese Film]. Peter B. High. Nagoya Daigaku Shuppankai, 1995. 215 × 150 mm. 514 pp. ¥4,944. ISBN 4-8158-0263-7.

This exhaustive and scholarly study of Japanese film covers the fifteen years from 1931, when the Japanese army began its advance into China to 1945. It is the product of fifteen years of research by an American scholar (currently professor at Nagoya University) begun under a Japan Foundation fellowship in 1980. An English edition is forthcoming.



Cover design: Ishikawa Kyūyō

How were the intelligent and well-informed artists in the world of the cinema mobilized to support the war effort? How did they end up making state-sponsored and propaganda films designed to whip up support for the war? Reasoning that the film and contemporary events are far more closely intertwined in time of war than in peacetime, Peter High meticulously analyzes the historical backdrop and the process in which the movie industry cooperated with the war effort, examining not only the films and movies of the period but adding extensive documentation from contemporary newspapers and magazines as well. Not until this volume has the war responsibility of the movie industry, which possessed the power to stir up sentiment among the people in favor of the war, been seriously questioned. Aiming the spotlight at a sensitive and puzzling period, this book fills a long-neglected vacuum in the history of Japanese film.

LITERATURE

Kamiya Sōtan no nokoshita nikki [The Diary Left by Kamiya Sōtan and Other Stories]. Ibuse Masuji. Kōdansha, 1995. 194 × 133 mm. 226 pp. ¥2,200. ISBN 4-06-207698-5. Known internationally as the author of the story of the Hiroshima atomic bombing, *Black Rain* (tr. 1969), the late Ibuse Masuji (1898–1993) is considered one of the greatest names in modern Japanese literature and is the mentor of many younger writers. The unsentimental, detached quality of his writing eloquently evokes the profundities of human experience.



Cover design: Babasaki Hitoshi

This tastefully bound volume includes seven short stories Ibuse wrote between the ages of 73 and 90; not previously published in book form, they were compiled in commemoration of the second anniversary of his death. The title story is based on the diary of well-known connoisseur of tea and merchant of the early Edo period, Kamiya Sōtan (1551–1635) which covers the period between 1586 and 1613. It describes his involvement in the world of tea, and the splendid and extravagant tea parties held by teamen of the Kyoto, Osaka, and Sakai area, among whom figured the great warlord Toyotomi Hideyoshi (1535–98), who was among his acquaintances. Ibuse translates the diary into modern-day Japanese, rewriting it along the way as he pleased. The rich flavor of Ibuse's writing reveals itself with careful readings. This collection encapsulates literary writing in Japanese at its finest.



Cover design: Shinchōsha

Kono hito no iki [A Person's Threshold]. Hosaka Kazushi. Shinchōsha, 1995. 197 × 135 mm. 210 pp. ¥1,300. ISBN 4-10-398202-0.

This volume of four pieces, including the Akutagawa Prize-winning title work, is the author's fourth published short-story collection. (His second anthology is reviewed in *Japanese Book News*, No. 7, p. 18). In the title work, a single man in his late thirties who goes to the city suburbs on business, unexpectedly finds he has extra time on his hands. On the spur of the moment he decides to pay a visit to a woman who lives in the area and whom he had known in university. One year his senior, the woman welcomes him like a younger brother, and he falls to pulling weeds in her garden. The story unfolds in the living room and garden in the afternoon.

The "threshold" appears to mean the distance between the housewife in her late thirties and the male friend a year younger. The story is told in simple and serene style, evoking dialogue and scenery as they might have been recorded in an unrehearsed home video. Daily events unfold without emotional conflict, vividly depicting the sensibilities typical of the generation of which the author (b. 1956) is a member. It is an undramatic story that can be read without deep reflection, but it is the kind of writing with which one can identify and which lodges itself in one's memory.



Cover design: Shinchōsha

Nejimakidori kuronikuru, Torisashi-otoko hen [Chronicle of the Wind-up Bird, Part III (Bird Skewerer)]. Murakami Haruki. Shinchōsha, 1995. 197 × 133 mm. 494 pp. ¥2,200. ISBN 4-10-353405-2.

By the author known outside Japan for *A Wild Sheep Chase* (tr. 1989) and *Norwegian Wood* (tr. 1989), this is the third volume of the "Wind-up Bird" trilogy (first two volumes introduced in *Japanese Book News*, No. 8, p. 18). The title of Part III comes from the man, Papageno, who earns a living catching birds in Mozart's opera *Die Zauberflöte* ("The Magic Flute"). In the opera the man rescues a princess imprisoned in a distant castle with his magic flute and bell. But in this work, as with the second in the trilogy, the protagonist is a man who tries to rescue his missing wife.

Why has his wife disappeared and why doesn't she try to come back to him? To answer these questions, we have to search through the intricate webs of history. The "wind-up bird," which creaks as if the world itself is being wound up to trace the past, is a symbol of the passage of time and destiny. The novel reaches back to 1939 at the time of the Nomonhan Incident (in which the Japanese Kwantung Army was routed by Soviet forces on the border of Manchuria and Outer Mongolia) and links events of the past with the present.

The author creates a complex puzzle of diverse characters and metaphorical episodes. Creating mystery by the strategic concealment of certain facts, the author cleverly weaves his tale, leaving the protagonist (and the reader) bewildered at each step of the way. Will the man find a path in the mysterious, dried-

up well that will ultimately lead him to his wife? The distinctive transparency and pathos of Murakami's writing is characteristic of this long novel as well.

Omae ga sekai o koroshitai nara [If You Want to Destroy the World]. Kiridōshi Risaku. Film Art Sha, 1995. 195 × 133 mm. 326 pp. ¥1,900. ISBN 4-8459-9543-3.

What are young Japanese, now in their twenties and thirties, thinking today? Titled with the line from a 1990s rock group "message song," this collection of essays published mainly in film magazines offers some answers. The author, born in 1964, is a member of what has come to be known as the "otaku" generation. *Otaku* is the name given to young people (so named, some say, because of their preference for the formalistic pronoun for "you" [*otaku*]) who absorb themselves in a closed world of personal hobbies or pastimes, shunning relations with other people. Even as adults they don't try to extricate themselves from a world woven of animation and manga comic-centered fantasies. Today these traits of young Japanese people foreshadow the futures of people in other countries as these very animation films and manga become fashionable throughout the world.



Cover design: Arai Yasunori

Kiridōshi belongs to the younger generation of critical writers. Author of one previous book, *Kaijū-tsukai to shōnen* [The Youth and the Monster Tamer] (see *Japanese Book News*, No. 5, p. 11), he pens sharp social criticism through analysis of the phenomena of "otaku culture," monsters (Godzilla, Ultraman, etc.), animated works, comics, and adult videos. Having personally experienced the

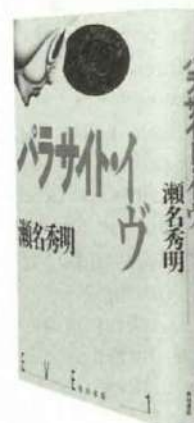
insidious bullying (*ijime*) that is such a pervasive problem in Japanese schools today, Kiridōshi's perspective has a chilling persuasiveness quite different from the writing of educators who think they know this subject best.

Parasaito ibu [Parasite Eve]. Sena Hideaki. Kadokawa Shoten, 1995. 194 × 130 mm. 396 pp. ¥1,400. ISBN 4-04-872862-8.

Unanimously acclaimed by the prize-selection committee, this novel won the Japan Horror Fiction Prize in 1995 and quickly became a best-seller. A biochemist's beloved wife is brain-dead. Stricken with grief, he follows his wife's instructions that her kidneys be made available for transplant. At the same time he surreptitiously collects a cell sample from her liver which he secretly cultures. Then the cells, which he has nicknamed "Eve" begin to take on peculiar qualities.

When life first originated on earth, the *mitochondria* cell matter was an organism independent from the cell that for some reason evolved as a parasite to the cell, establishing a symbiotic relationship with it. Scientifically established fact goes this far, and then the horror story—reminiscent of *Alien*—begins. What if the *mitochondria* cells became parasites with a will of their own?

A 27-year-old graduate student in the field of pharmaceuticals, the author pours his broad knowledge of state-of-the-art biochemical science into a chilling tale told on a grand scale of the unknowns that unfolds within the mysterious microcosm of the human body. Sena opens up new territory in Japanese horror fiction in an entertaining work of top-notch international standard.



"Nichi-Bei kaiwa techō" wa naze uredaka [Why the "Anglo-Japanese Conversation Manual" Became a Best-seller]. Asahi Shimbunsha, ed. Asahi Shimbunsha, 1995. 148 × 105 mm. 190 pp. ¥500. ISBN 4-02-261110-3.

The Anglo-Japanese Conversation Manual is legendary in the Japanese publishing industry for having sold more than 3 million copies within three months of the time it went on sale in September 1945 after the end of World War II. It was a book of only 36 pages.

September was only one month after the day of the defeat and the arrival in Japan of Supreme Commander for the Allied Occupation forces Douglas MacArthur (1880–1964). At a time when people were struggling for their very survival, the book was a runaway best seller. What was the attraction of this slender booklet with its elementary conversational vocabulary and phrases?



Cover design: Ideshita Takeshi

The present pocket-size book includes photographs of each page of the "Manual" and original retrospective essays by 12 authors (including Kunihiro Masao, Tanabe Yōji, Saruya Kaname, and Yukawa Reiko). Within months, the country that had called Americans and British "beasts" was transformed by an "Anglo-Japanese conversation boom." Some bought it as a tool for pragmatic purposes, others as an extension of interest in the United States originating before the war. A good retrospective of the tragedy-comedy of Japan's postwar period through a well-known bestseller.

Shoshigaku no kairō [In the Corridors of Bibliography]. Hayashi Nozomu. Nihon Keizai Shimbunsha, 1995. 194 × 134 mm. 250 pp. ¥1,600. ISBN 4-532-16166-5.

Starting with an essay collection written about his foreign-student experiences in Britain published in 1991 entitled *Igirisu wa oishii* [England is Delicious], Hayashi has become a popular essayist, turning out 16 titles in four years (see *Japanese Book News*, No. 1, p. 17, and No. 9, p. 16). His original profession, however, is as bibliographer assigned to the work of cataloging old Japanese works in the Cambridge University Library, a job which resulted in *Early Japanese books in Cambridge University Library: A Catalogue of the Aston, Satow and von Siebold Collections* (with Peter Kornicki) in 1991.

Faced with many visitors and interviewers asking what "bibliography" involved, Hayashi decided to write this book as an introduction for general readers. He explains how to appreciate old Japanese books, starting with "nine keys" for evaluating the quality, age, authenticity, and other attributes based on examination of the cover (*hyōshi*), inside cover (*hōmen*), front matter (*shumoku*), inside title page (*honmon kantō naidai*), publication data (*hanshiki, shashiki*), etc. Drawing on the latest scholarship in the field, his discussion is amply illustrated with photographs of sample books, yet it is a scholarly essay, not an introductory work of bibliographical science. When described in Hayashi's articulate, easy-to-understand writing, the field he himself describes as "drab and depressing" actually comes across as a quite exciting and appealing science.



Cover design: Shirota Susumu

Mongoroido no michi [Path of the Mongoloid Peoples]. *Kagaku Asahi Editorial Staff*, ed. Asahi Shimbunsha, 1995. 188 × 125 mm. 238 pp. ¥1,300. ISBN 4-02-259623-6.

Because the indigenous Negrito people of the Philippines so closely resemble the Pygmies who dwell in central Africa, they were long thought to be a Negroid people. The Ainu people of the northern parts of the Japanese archipelago, because of their general appearance, were thought to be related to Caucasoid peoples. Recent research in the field of genetics, however, has clearly demonstrated that both these peoples come from Mongoloid ethnic stock.



Cover design: Tada Susumu

This book illustrates the process of Mongoloid dispersal over seven-tenths of the earth's surface based on the results of the latest scientific research. Presenting the findings of scientists in DNA and other recent research accompanied by ample illustrative material, this volume answers many of the layman's questions about where the Mongoloids originated and how they migrated around the world as well as about the origins of Japanese.

For example, the book says that DNA research indicates that Japanese and American native peoples have common ancestry. It also introduces the results of HLA (human leucocyte antigen) research which suggests that the ancestors of the Japanese came from four routes over the continent, rather than two as previously believed. The text was prepared by or with the assistance of eminent scientists in the field and indexed.

Events and Trends

Japan's First Electronic Library

The National Diet Library in Tokyo houses every publication Japan has put out and, in 2003, it will hit its 12-million-volume shelf limit. By 2002, a Kansai Branch of the library will be created on the grounds of the Kansai Science and Culture Research City at the point where Kyoto, Nara and Osaka prefectures converge. The land has been purchased and the foundation surveys are underway.

The first stage of the plan calls for a building with 60,000 square meters of floor space and a 5-million volume capacity. The Kansai Branch will ultimately house 20 million volumes. The library is being designed to function as an Asian document and data center with collections of printed works from other parts of Asia as well as Japan. Its main feature will be an electronic library that stores and makes books available for perusal in digital form, an idea that may be realized first in Japan. Although still in the experimental stage, the eventual aim is a system in which data can be collected, retrieved, and read by simple command at personal computer terminals anywhere.

Japanese Business in Cartoons

The Mangajin company of Atlanta has been publishing Japanese manga (cartoons) in English for six years now (ten issues a year) in its magazine *Mangajin*. In November, 1995, it published *Bringing Home the Sushi*, a collection in book form of manga about the office worker.

This collection introduces nine manga highly popular in Japan, including *Kachō Shima Kōsaku* [Section Chief, Shima Kōsaku], *OL shinkaron* [The Office Lady Evolution Theory] and *Tsuribaka nishshi* [Diary of a Fishing Freak], to give a behind the scenes look at Japanese business to a non-Japanese audience. The book also provides detailed background interpretations and explanatory articles by T.R. Reid, former Far East Bureau Chief for the

Washington Post, and eight others intimate with Japan.

The Ministry of Foreign Affairs handed out 500 copies to overseas reporters attending last year's APEC conference in Osaka. The ministry's public relations department actively purchases *Mangajin* and distributes it for public relations purposes to embassies and consulates in 180 countries. The Japanese consulate in Atlanta is now preparing a program in which it will use manga in English translation at this summer's Olympics as a means for promoting understanding of Japan.

Personal Computer Book Boom

The boom in sales of books and magazines about personal computers has been heating up since the Windows '95 went on sale with much fanfare in late November 1995. Substantial sections devoted to magazines and books in this genre are now a well-established fixture in city bookstores. The rush of new monthly periodicals for computer neophytes began in the autumn of 1993 and by the end of 1995, there were a total of 120 magazines about personal computing and the Internet, a completely new phenomenon in the periodical market. With over 90 million copies of magazines being printed—an increase in fiscal 1995 of 40 percent over the previous year—not only publishers long involved with computers but many that never had much to do with computers before are keen to develop this market. Existing magazines have introduced features or feature issues on computing. The reader stratum is steadily expanding and stable income is anticipated from advertising.



Tokyo's hub of electronic goods retailers, Akihabara, was thronged at midnight on November 22, when Microsoft's Windows '95 Japanese edition first went on sale. Photograph: Kyodo News Service.

Computer-related books have also become bestsellers in the field of business books, not just how-to manuals, but works on the basic principles and philosophy of software and guides to better communication between users and their computers.

Complete Works of Bach on CD

Shōgakukan began issuing its 15-volume *Complete Works of J. S. Bach* in the last part of November 1995. This large-scale project will eventually total 156 CDs, and is said to be "the first time in the world that every work by Bach from BWV1 to BWV1120 will be contained in one collection." Shōgakukan was very successful with a similar collection that it launched in November of 1990, the 15-volume (1-supplement) *Complete Works of Mozart*.

The collection was compiled under a joint project with Bach scholars from Germany, the United States, and Japan. Specialists in a wide range of fields—religion, art, philosophy, literature, history—examine Bach and his times from their particular perspectives, making the set a substantial reference as well as musical collection. Recordings come from many different recording companies and include famous performances of the past as well as newly recorded works.

Economics/Politics Book Slump

Japanese society was shaken in 1995 by a series of dramatic events: domestic and international political upheaval, a four-year long recession, the Great Hanshin-Awaji Earthquake, the terrorist gassings by the Aum

Shinrikyō cult. Perhaps because of the overwhelming realities people face, publication of serious works about economics and politics has come to near standstill. No awards were made during fiscal 1995 of either the Yoshino Sakuzō Prize, for only the second time since its founding by Chūō Kōron Sha in 1966, nor the Suntory Prize for Social Sciences and Humanities (sponsored by the Suntory Foundation), for

the first since it was inaugurated in 1979. Both are highly-respected prizes for distinguished publications of politics and economics.

The number of books published and sold has declined to the point at which the sale of 20,000–30,000 copies is considered a success. Amid the turmoil of events, few scholars and writers on politics and economics are ready to publish anything, preferring to watch and wait until the situa-

tion stabilizes. Some critics claim their silence is a sign of Japanese social scientists' inability to supply a vision for the future.

However, all publishers are actively issuing titles in the portable *shinsho* (small paperback) series. They cover a wide range of subjects from highly newsworthy topics such as the new product liability laws and the financial crisis to hard-core textual essays on Keynesian economics.

Continued from p. 7

Japanese culture. The differences in culture such novels can illuminate for readers are one of their greatest appeals, as readers have written to testify.

In the case of children's books, editors often make major revisions, which they explain as necessary to make the book sell in their country's market, without adequate attention to the book's original message or sensibility to the pride of the author, as some examples will show. In one case, a British publisher had a prominent scholar of juvenile literature rewrite the text of a book originally by a well-known Japanese picture book author/illustrator. His name as author was removed from the title page and mentioned only as illustrator. An American publisher of a picture book describing a bear who turns one year old, wanted to change one passage in which the bear's family has their picture taken in front of a restaurant to having the picture taken on the way home from the zoo. The author was infuriated: The animals in the book might be depicted acting like humans, but having a family of bears go to the zoo seemed to go beyond the limits of black humor. In the end, the family went to watch a parade.

Publishers of overseas editions of Japanese books often attempt to change the names of characters. A French editor was concerned that the names of the children of a family of mice taken from numbers—It-chan, Fu-chan, etc. in a certain book—sounded "militaristic"! Another publisher renamed the characters with names popular in its own country (Germany). I do not think Japanese publishers ever change the names of the characters in books translated into Japanese.

The cultural gap produces many problems. The story about the little bear who turns one year old, introduces the old Japanese custom of having a one-year-old shoulder a large cake of pounded rice—*mochi*—as a demonstration of a healthy boy's strength. Calling this "cruelty to animals," the American editor wanted to change the cake of *mochi* to a pillow! A British editor expressed her alarm at another story, about a family of mice who fish through a hole in a frozen pond and then roast the fish and eat them on the spot, for fear of censure from the Society for Prevention of Cruelty to Animals. One story, about a "masculine, energetic" boy and his "feminine, gentle" little sister, was changed by an American publisher for not conforming to the rules of gender equality.

In a picture book we sold showing a large number of dolls of many kinds, a black doll included, was taken out

of the British and American editions. A story about a grandma bear taking a bath Japanese-style with her grandson was rewritten, replacing the grandma with grandpa (U.S.A.). In a picture book scene of an experiment being conducted, the children were redrawn to include black children (U.S.A.). But times change. Where once an American editor wrote to ask an illustrator to redraw a boy is sitting on the toilet in a more "tasteful" setting, now Gomi Tarō's *Minna unchi* (Everybody Poops) (original publisher, Fukuinkan Shoten) has become a best-seller in the United States, popular even among adults.

A certain amount of adjustment is obviously needed in publishing overseas, but what makes exporting copyrights different from trade in automobiles or cameras is that it offers an opportunity to present distinctive cultures and to get readers to understand cultural differences.

Prospects for the Future

Interest in Japan has spread from its close neighbors in East Asia to the Southeast Asian region, and as China's economic strength increases, the Asian market can only grow more immense. Business from smaller countries in Latin America and Eastern Europe has also been steadily increasing.

The recession continues and reasons for economic and social uncertainty abound with the threat of earthquake disasters to our cities, the revelations about the Aum Shinrikyō cult, and declining confidence in financial institutions. But we intend to continue our efforts to turn the concern of Japanese corporations toward the "export of culture through publications" that can assure the transmission of culture at the grass-roots level by sure and steady methods. Now in its third year, the Association for 100 Japanese Books has been able to arrange roughly ¥30 million to help the translation and support of 22 titles from Japanese to other languages. The day when translation from Japanese can become a viable profession is still far off, but we believe that our efforts will eventually be rewarded. Many obstacles remain, but the enterprise we started in the export of copyright without any real promise of success has finally risen to stand on its own feet and to move steadily forward. (*Kurita Akiko is managing director of the Japan Foreign-Rights Centre and executive director of the Association for 100 Japanese Books.*)

Japanese Book Design 3

Michiyoshi Gow

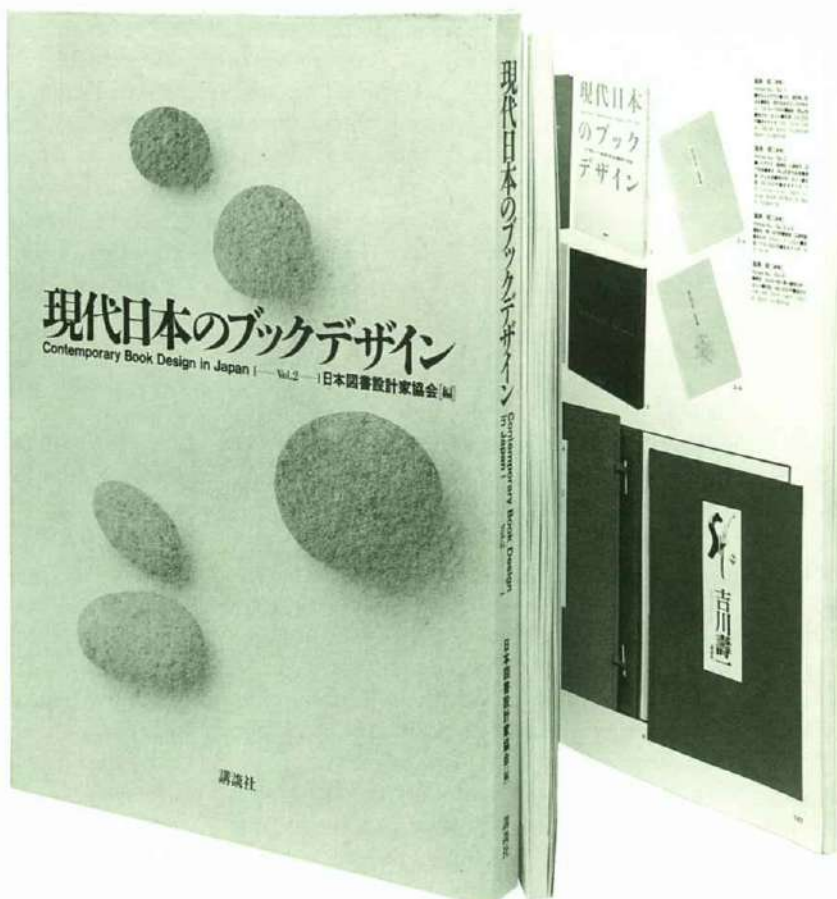
In addition to the awards and competitions for the encouragement of excellence in book design, Japan has one professional organization led by book designers. The Society of Publishing Arts, founded in November 1985 in Tokyo, currently has 128 members, 9 guest members, and a corporate support group of 25 companies. The Society encourages a book design concept based on the organic interrelation of all aspects of bookmaking, from meaning and content and visual appearance to paper, materials, methods of production, sales and distribution, readability, and preservation. In addition to a standing committee composed of elected members, committees on general affairs, organizational affairs, research, programs, rights, and promotion handle regular activities. Here we introduce two book design-related books planned and edited by the Society.

Contemporary Book Design in Japan, Vol. 2

Volume 1, published in 1986, was Japan's first large-scale collection on book design, presenting 1,270 works by 148 designers published in the 1975–84 period. Its editorial advisor was Hara Hiromu and the editorial committee included Michiyoshi Gow, Tada Susumu, Hirose Iku, and Shiota Shō. Volume 2 presents 1,069 works by 243 designers from among books published in the 1985–90 period. The contents include introductory essays by Kida Jun'ichirō, Hirose Iku (in English), and Michiyoshi Gow, and as in Volume 1, are a chronology of publishing and book design edited by Kiyota Yoshiaki and a bibliography on publishing arts edited by Ōkubo Hisao. Volume 2 includes an essay by Shiota Shō. The works included provide a good bird's-eye view of the field.

Workbook on Books: 97 Book Designers and Their Work

This volume devotes one page to each of the Society of Publishing Arts members, giving samples of their work and a brief profile. The profiles providing basic information including personal history, major works, professional societies and organizations, current activities, design philosophy, and address follow a standard format and the layout of works exhibits the individual style of each artist. Full publication data is provided, and the layouts are attractive. The book opens with an essay by Tagawa Seiichi, "The Profession of Bookmaking" and closes with a discussion between Hirose Iku and Kudō Tsuyokatsu on the art of bookbinding. The editing and production of this book was handled by the Society's members and 16 others. Meticulous attention to composition is visible on each page, enhancing the effect of this cooperative project by book design professionals.



Contemporary Book Design in Japan, Vol. 2. The Society of Publishing Arts, ed. Kōdansha, 1993. 364 × 257 mm. 238 pp. ¥24,000. ISBN 4-06-205467-1. Language: Japanese (Foreword in English). Slipcase: Covered box, 120.0 gsm, fine paper (Ikono Rex Special), offset printing, 4 colors; mat laminated. Cover: Soft cover, 200.0 gsm, fine paper (Viola 55), offset printing, 1 color. Cover design: Suda Teruo. Text page art direction: Kumazawa Masato.

Workbook on Books: 97 Book Designers and Their Work. The Society of Publishing Arts, ed. Genkōsha, 1995. 257 × 182 mm. 128 pp. ¥2,000. ISBN 4-7683-0042-1. Language: Japanese. Cover: Soft cover, 255.8 gsm, fine paper (NK Belne), offset printing, 4 colors; gloss laminated. Art direction: Yamamoto Masayoshi. Objet production: Fujiwara Ikuzō Tōbō. Title computergraphics: Yamane Itaru. Design DTP: Yamaoka Hiroki.

