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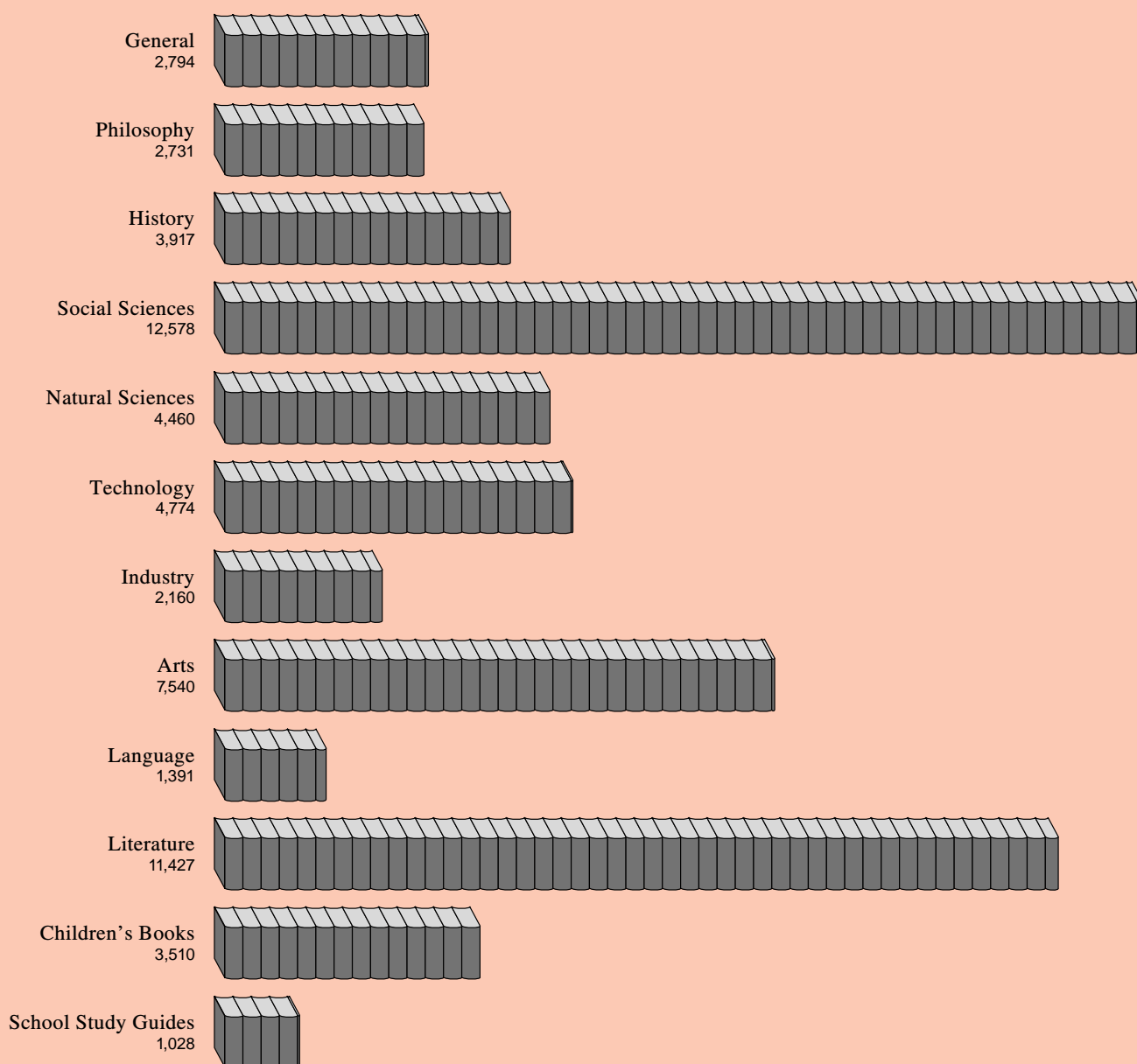
# Japanese Book News

Maruyama Masao and Democracy in Japan

Writing and the Aging Society

Manga Publishing: Trends in Europe

Number of New Titles Published, by Genre (1995)



Source: *Shuppan nenkan 1996-nemban* [Publishers' Year Book, 1996] (Shuppan News Co.).



The Japan Foundation

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Yano Tomozō, Managing Director  
Media Department  
The Japan Foundation  
ARK Mori Bldg. 20th Fl.  
1-12-32 Akasaka, Minato-ku  
Tokyo 107 Japan  
Tel: (03) 5562-3533; Fax: (03) 5562-3501

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## Contents

Maruyama Masao and Democracy in Japan <i>Mamiya Yōsuke</i> .....	1
Writing and the Aging Society <i>Hayase Keiichi</i> .....	3
Japanese Books Abroad Manga Publishing: Trends in Europe <i>Ono Kōsei</i> .....	6
New Titles .....	8
Events and Trends .....	20

## From the Editor

When political scientist Maruyama Masao died in August 1996, Japan lost not only one of its most distinguished scholars but a man who played a leading role in shaping democratic thought and establishing it in the Japanese psyche during the post-World War II period. Fifty years since the democratic system was introduced in Japan, advocates of the reconstruction and reappraisal of Japanese democratic politics reflecting post-modern intellectual trends often dismiss Maruyama's ideas and activities as outmoded. However, as convincingly argued by Kyoto University economist Mamiya Yōsuke, himself of the postwar generation, Maruyama's work continues to be important for its incisive perspectives on the essentials of the spirit of democracy.

Japan will become a "super-aging society," in which one in every four persons is over the age of 65 in the early years of the twenty-first century, it is said. In a public opinion poll on care of the elderly conducted by the Prime Minister's Office in the autumn of 1996, 84 percent of respondents indicated their concern about this issue, showing clearly that awareness that the problems of aging affect us all is already becoming widespread. In this issue nonfiction writer Hayase Keiichi explains how the problems of aging have been dealt with in fiction and nonfiction books published during the postwar period.

The Japanese Books Abroad column presents the third and last article in a series introducing the translation and publication of Japan's manga (comics) overseas, this time focusing on Europe. For our series featuring insights from Japanese authors whose works have been published abroad, novelist Tsushima Yūko shares her thoughts on the translation process.

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# Maruyama Masao and Democracy in Japan

Mamiya Yōsuke

On August 15, 1996, Maruyama Masao, leading Japanese political scientist and scholar of the history of political thought, died at the age of eighty-two. His profound writings, extensive research, and active lecturing made him a formidable presence not only in the sequestered halls of academia but in the broad movement for democratization of post-World War II Japan.

He did seminal studies on the philosophical and psychological background of Japanese ultranationalism, political thought in the Edo period (1603–1868), and the nature of government. The depth and breadth of his work are being made clear with the on-going publication of *Maruyama Masao shū* [Collected Works of Maruyama Masao] (Iwanami Shoten), which began in 1995 and is to be completed in 16 volumes.

Maruyama died on a day that carries special meaning for Japanese as the anniversary of the defeat in World War II. On August 15, 1945, the Japanese government, which had accepted the Potsdam Declaration (the terms of Japanese surrender as defined by the Allied Powers), informed the people of the surrender through a radio message by the Emperor himself. That day marked not just the defeat of the nation but the failure of the modernization drive that had started at the beginning of the Meiji era (1868–1912). Aimed at catching up with Europe and the United States under the slogan of “enrich the country and strengthen the military,” that drive ultimately led to the rise of militarism and the nation’s plunge into a senseless war.

Maruyama’s scholarship as a whole was aimed at providing theoretical and practical prescriptions for the proper course for postwar Japan, as well as finding out why Japanese modernization led so inexorably to the nation’s defeat. Even his major work on the transformation of Confucianism during the Edo period, *Nihon seiji shisōshi kenkyū* (Tōkyō Daigaku Shuppankai, 1952; tr., *Studies in the Intellectual History of Tokugawa Japan*, 1974) may be considered part of, or at least an introduction to, that endeavor.

That August 15 had symbolic meaning for Maruyama is reflected in a lecture he gave right after the “automatic approval” in June 1960 of new U.S.-Japanese security treaty in the Diet despite vehement popular opposition. The title of the lecture was “Fukusho no setsu” [A Discourse on the “Return to the Beginning”], deriving from a phrase favored by ancient Chinese Confucian scholars, *fukusei fukusho* (Ch. *fuhsing fuch’u*, or “the recovery of [originally good] nature and the return to beginnings”). For Maruyama, who felt that the forced passage of the treaty meant the process of postwar democratization had become dead letter, the “beginning” that Japan had to return to was August 1945.

It is true that after the war the institutions of democracy were established in Japan under the new Constitution. The prewar emperor state, placing the emperor at the summit

of politics and society, was changed to a democratic state with sovereignty residing in the people. Even before the war, democracy was emergent, in the early-Meiji freedom and popular rights movement and the “Taishō democracy” that flourished in the years immediately after World War I. But these movements were based on the assumption that the people were the subjects of the emperor. Only after the end of World War II was democracy established with sovereign power invested in the people.

That democracy, however, was not so much acquired as a result of the desire and efforts of the people as something gratuitously bestowed on them by the Allied forces led by the United States. Because of this, some have dubbed postwar democracy “Occupation democracy” and they criticize the Constitution, the basis of that system, as a charter thrust upon the Japanese people by the United States. This kind of criticism was often cited by opponents of postwar democracy taking advantage of the “reverse-course” policies adopted by the Occupation after the start of the Cold War, and they are loudly heard today as well.

To argue that postwar democracy should be scrapped because it was imposed by the Occupation and that a new Constitution must be created by Japanese themselves because the current one was forced upon them from outside violates the normal rules of logic. The important question is not how democracy was introduced but how Japanese give substance to it.

## Appeal to Individual Conscience

Maruyama’s self-imposed task was to inject life into the institutions of democracy that had thus been established and to implant a genuine spirit of democracy in people’s minds. Not only Maruyama but Ōtsuka Hisao (1907–96), Kawashima Takeyoshi (1909–92), and many others poured their energies into work outside the world of scholarship in the endeavor to build up solid bastions of democracy from within. They claimed that having established the apparatus of democracy marked but the halfway point in the process of democratization, and that only after each and every citizen grew mature enough to support democracy would it be here to stay.

For example, Ōtsuka Hisao, scholar of Western economic history and Weberian thought, emphasized the role of human ethos in modernization, arguing that in order for democracy to strike root in Japan it needed to be widely sustained by the modern and democratic ethos (or ethics) of the people. (*Kindaika no ningenteki kiso* [The Human Basis for Modernization], Chikuma Shobō, 1968). Kawashima Takeyoshi, authority on civil law, asserted that democratization of Japan could not be achieved without abolishing the family system that had supported the prewar emperor-system state and changing the feudalistic family-centered consciousness of the people (*Nihon shakai no kazokuteki kōsei* [The Family Structure of

Japanese Society], Nihon Hyōronsha, 1950). Among Marxist scholars, too, there were those, like Umemoto Katsumi, who criticized deterministic and materialistic interpretations of history and stressed the role of the people as actors capable of changing the course of history.

Maruyama was no different from these thinkers in that he considered it top priority for democratization to establish modern individualism in the people who would support democracy. "Democracy can be sustained, but only through ceaseless effort," said Maruyama in his *Nihon no shisō* [Japanese Thought] (Iwanami Shoten, 1961). He argued throughout his career that democracy could not be practiced without the commitment of individuals. Democracy could never be completed or perfect, he said; it was, rather, an endless process of perpetual revolution directed toward the ideal of democratization.

Amid current post-modern intellectual trends, Maruyama and the others who led Japan's postwar democratization movement are often labeled as enlightenment intellectuals who tried to educate the populace from on high, so to speak, or as "modernists" who played second fiddle to Western thinkers. Ōtake Hideo attacks Maruyama, Kawashima, and others in these terms in his *Sengo seiji to seijigaku* [Politics and Political Analysis in Postwar Japan] (Tōkyō Daigaku Shuppankai, 1994). Koyasu Nobukuni also chides Maruyama's modernism for being outmoded, saying that when Theodor Adorno wrote *Dialektik der Aufklärung* (1947) as a critique of European modernism, Maruyama was complacently expounding the necessity of Japan's modernization. (*Kindai chi no arukeorōji—kokka to sensō to chishikijin* [Archaeology of Modern Intellect: The State, War, and Intellectuals], Iwanami Shoten, 1996).

However, such criticisms are often based on hindsight acquired from the vantage point of today, and their paradigms are borrowed from the West. Typically, when modernism is criticized in the West it is criticized in Japan and when progressivism is attacked overseas it is attacked in Japan. Western ideas have long been imported as fashionable commodities, with little thought given to their inevitable emergence as challenges to existing ideas.

Such is the standard by which critics today dismiss modernism as outmoded. Maruyama's thought was not in the least, however, what they call modernism. When he stressed personal commitment he was talking not only about individuals as the torch-bearers of democracy but intellectuals in the development of their thought.

It was the lack of commitment on the part of Japanese intellectuals that made Maruyama write *Nihon no shisō*. He deplored the fact that Japanese intellectuals did not develop ideas and philosophies to deal squarely with the issues of their times and that concepts were not advanced to challenge other concepts. "The various systems of thought that are introduced to Japan in a certain chronological order tend to coexist timelessly in parallel, only their spatial positions changing within the mind," he wrote, and the result was the lack of a systematic structure or accumulation of intellectual thought.

Because of the structureless tradition of Japanese thought, Japanese intellectuals were quick to snap up the word democracy, but they could not draw strength from the spiritual foundations upon which it evolved, leaving

them impotent in the face of the reactionary anti-democracy movement. The launching of the Occupation's reverse-course policy gave some powerful people and intellectuals under their influence the opportunity to launch a campaign against postwar democracy. After the signing of the new U.S.-Japan security treaty in 1960, it was the leftist side this time that took up the attack, calling postwar democracy "a myth" and "a fiction."

### Insights of Continuing Relevance

Reporting Maruyama's death, newspaper articles carried some comments by intellectuals who said the Maruyama era, when the role of intellectuals had been to enlighten the public, had passed. Are they right? Quite on the contrary, I am afraid that Japan's "democracy" today is moving along the dangerous path that Maruyama urgently warned against.

First of all, Japanese politics has been increasingly rudderless since the end of the Cold War. The "1955 system," in which the Liberal Democratic Party (LDP) maintained single-party rule with the Japan Socialist Party (JSP) as the major opposition party for 38 years, was shattered in 1993. Since then Japan has been governed by administrations patched together by party coalition, and politicians have taken to much agile switching of allegiances in order to remain in power. People are growing quite disgusted by the repeated splitting of parties and the facile compromising of the principles espoused by both parties and individual politicians. Disillusionment and apathy toward politics have grown widespread among voters, as the less than 60 percent voter turnout for the October 1996 general election demonstrates.

Political apathy became conspicuous in the 1990s, but it had been growing gradually since the mid-1950s with the advent of the rapid economic growth era and with the consumer-oriented society. Maruyama once described this apathy as a phenomenon of the bipolarity between public and private, or between "big politics" and "small politics." He pointed out that whereas big politics increasingly concentrated on notable issues at the top, small politics would be widely dispersed around more mundane matters. This tendency has grown stronger today, and inherent in this bipolarity is the danger of the hollowing out of politics as a public domain.

Another recent concern is the fact that the American call for the opening of the Japanese market is seen by some Japanese as the third attempt by the United States to forcefully open Japan. (One book on this subject is Matsumoto Ken'ichi's *Daisan no kaikoku no jidai ni* [The Third Opening of the Country], Chūō Kōron Sha, 1995). As in the case with the first opening around the beginning of the Meiji era and the second right after the Pacific War, nationalism is rearing its reactionary head. A University of Tokyo professor, for instance, accuses the postwar Japanese history education of placing so much emphasis on soul searching of the past that it has inculcated in Japanese children's minds self-negating interpretations of their country's history.

The close of the Cold War did not mean the end of ideological confrontation. In Japan, on the contrary, ideology appears to be concentrating on conservatism and

*Continued to p. 5*



# Writing and the Aging Society

Hayase Keiichi

Ironically, few people even knew there was such a thing as a “special nursing home for the elderly” (*tokubetsu yōgo rōjin hōmu*) until a recent case of government corruption at the highest level was uncovered. A top Ministry of Health and Welfare bureaucrat was arrested on suspicion of receiving favors from a man who skimmed off huge profits from government subsidies provided for contracts to build nursing homes.

Although the Old-Age Welfare Law was enacted in 1963 and Japan has become a rapidly aging society in the ensuing 34 years, the whole concept of “special care” is still very poorly understood among the general population. Special nursing homes are institutions designed to look after elderly persons who need full-time care (the bedridden and victims of various forms of senile dementia) or attention close to full time, and for whom it is difficult to provide adequate care at home. Anyone who falls into these categories is eligible, regardless of the economic resources of the individual or those responsible for his/her support. In other words, these institutions accept any bedridden, seriously disabled, or dementia-afflicted elderly person (as a rule 65 years and older), from those in difficulties for lack of income to the top-tax-bracket wealthy. The burden of the cost of this care is calibrated in accordance with the income of each individual. And all patients in these homes receive the same level of care, regardless of whether they pay nothing or all of the roughly ¥270,000–280,000 such care costs per month.

The special nursing home is more or less equivalent to a European-style nursing home. This type of home is the best, most path-breaking development in the laws and systems set up for the aged so far. The greatest difficulty in post-retirement life comes when people become bedridden or develop symptoms of dementia. As long as the elderly are healthy, they can take care of their personal needs. They can live by themselves and even when they live with the families of their children, they are not much of a burden.

In Japan, there are several types of public (tax-supported) facilities for the aged in addition to special nursing homes. *Yōgo rōjin hōmu*, or low-income nursing homes, provide care for those who are healthy but whose income is low. These facilities are mainly designed for elderly people without kin upon whom they can rely or, even if they do have close kin, cannot live with them. Then there are “low-cost” homes (*keihi rōjin hōmu*) which cater to seniors whose income is comparatively small but who are capable of paying a fixed monthly amount in expenses. Residents have a private room equipped with a sink (toilet facilities are joint use), and are provided with three meals a day. In some facilities, they can prepare their own meals.

There are also various levels of commercially run homes (*yūryō rōjin hōmu*), the most luxurious of them lo-

cated in recreation areas in hot spring spas or suburban areas. The usually quite wealthy residents make a flat entrance downpayment of ¥50–100 million as well as pay a ¥200,000–300,000 monthly fee. But in most cases they are left without any clear assurance that they will be looked after to the very end when they become bedridden.

Of all these types of homes for the elderly currently operating in Japan, I believe it is safe to say that the only ones that are absolutely necessary are the special nursing homes. The vast majority of people, however, do not know what the distinctions are between the different categories of homes until they themselves or a family member arrive at the point of considering professional care. The case of the bribery scandal involving the former vice-minister of welfare has certainly made the term special nursing home more widely known. It may be that the current case of corruption in the bureaucracy derived from the lack of adequate checks on central and prefectural government subsidies for the construction of homes for the aged, but it would be unfortunate if people were to start associating corruption with the special nursing homes themselves.

## Literature of Aging

The first writer after the end of the war to take up the theme of old age was Niwa Fumio, in a short story entitled *Iyagarase no nenrei* [1947, tr., *The Hateful Age*, 1956]. Originally published in a 1947 issue of the journal *Kaizō*, it “depicts the bewilderment and struggle of the granddaughter of a senile 86-year-old woman with a voracious appetite, kleptomaniac habits, and disgustingly unkempt appearance” (from the jacket commentary, Shinchō bunko edition).

Niwa apparently did not consciously set out to write about the problem of age, but had simply recorded in fictional form, following his preferred realistic style, something he had witnessed after evacuating to Tochigi prefecture during the bombing of Tokyo. This thoroughly realistic portrayal of the ugliness of aging is so vivid as to be at times repulsive. Even though it appeared soon after the war when everyone was still suffering from the shortage of food and getting enough to eat was something of a national obsession, *Iyagarase no nenrei* drew considerable attention.

Niwa Fumio, born in 1904, is now 93 years old. He stood at the head of Japanese literary world for many years as one of its most eminent writers and was a member of the Japan Art Academy. He continues to live in the city of Musashino, a western suburb of Tokyo, but ceased writing some time ago, and is now widely rumored to have entered his dotage.

The city of Musashino is known for having established the Musashino Municipal Welfare Corporation as Japan’s first experiment in welfare services for pay. This endeavor has provided a third alternative to bedridden

elderly persons who previously had only the choice between relying on a special nursing home or being cared for at home by family members.

The hope of spending one's old age in the comfort of home and to die in familiar surroundings is perhaps universal. Musashino has focused on this aspiration. Instead of trying to place in a nursing home every elderly person living alone, it offers a wide array of services people can take advantage of living right at home. They can have meals delivered, cleaning and laborious jobs done, and even receive 24-hour nursing care (i.e., home care even after they become bedridden). Assistance for living expenses is available up to ¥80,000 per person or ¥160,000 per couple a month. Livelihood-assistance funds provided under this system allow even those whose pensions are extremely small to live respectably.

Also epochal among the corporation's services is the set-up for loaning funds against dwellings or property of individuals up to the amount of their estimated value for several years. (See also my book *Nagaraeshi toki* [Long Lives Lived], Bungei Shunjū, 1984, a collection of previously written essays.)

The next work of fiction to draw attention to the problems of old age was Fukazawa Shichirō's "Narayamabushi kō" [tr., *The Songs of Oak Mountain*, 1961], published in the November 1956 issue of *Chūō Kōron* as the winner of the First Chūō Kōron Prize for New Writers (Shinchō bunko edition, 1987). Fukazawa was guitar accompanist for strip shows performed at the Nichigeki Music Hall when he wrote this, his first novel, based on a

legend passed down in his native Yamanashi prefecture, about a man who took his aged mother to the mountains to abandon her to die. He submitted the story to the Chūō Kōron Prize for New Writers' screening committee, composed of novelists Itō Sei, Takeda Taijun, and Mishima Yukio, and was awarded first prize.

All three of the screening committee members, despite their completely different character as writers, chose Fukazawa's work, and even the sharp-tongued Masamune Hakuchō (1879–1962) had nothing but praise for the work, which he called "the most memorable event of the year" and "the book I shall remember until I die."

Critic Hinuma Rintarō explains the story as follows:

*Narayamabushi kō* is based on the theme of the legends of old women abandoned in the mountains (*ubasute*) that are part of Japanese folklore, and the protagonist is an old woman named Rin. Quite unlike the image ordinarily associated with the *ubasute* legend, of an old woman being left to die against her curses and protests, Rin asks on her own volition to be taken away and left to die. She is moved to this request by the famine that has struck the village and household she lives in, and she even hastens the day she will be taken away by breaking her front teeth with a stone. Her son, Tatsuhei, though well aware of the village's rule that old women must be taken to Narayama to die, says nothing about it. He and his wife both want to keep his mother with them as long as she lives. Rin herself is fully aware of how much her son and his wife care for her. But then, when Tatsuhei's son Kesakichi falls in love with the daughter of the house next door and the girl becomes pregnant, [meaning there will be one more mouth to feed], Tatsuhei is forced to do something. Filled with anguish and despair, Tatsuhei carries Rin to Narayama to face the will of the gods. The curious blend of the cruelty of the act that is performed and the profoundly moving love and affection between mother and son fills the work with images suspended between profound sorrow and happiness.

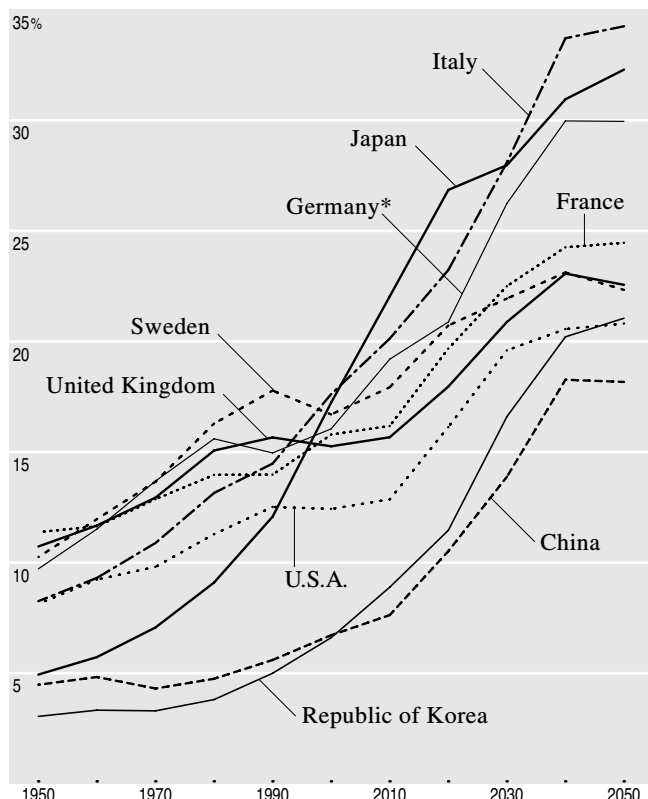
Until the early twentieth-century, the greatest difficulty in old age had to do with how to get enough to eat. Food was always in short supply, and particularly in rural areas where families were large, elderly persons no longer able to work often found themselves in the weakest position within the family. But the average lifespan was short, at around fifty. The problem of caring for elderly persons bedridden because of age was not an issue.

### From Fiction to Nonfiction

The year 1972 marked a turning point in the history of aging in Japan. When more than 7 percent of the population is over 65, the society is said to be "aging." In 1970, the percentage of people over 65 had risen to the 7 percent mark. In June 1972 Ariyoshi Sawako's novel *Kōkotsu no hito* [lit., "The Enraptured"; tr., *The Twilight Years*, Kodansha International, 1984] was published and sold a million copies within the first year.

*Kōkotsu no hito* is neither a suspenseful detective story nor a romance full of excitement and high emotions. It is simply a chronicle of a woman's devoted care for her hus-

Proportion of Population 65 Years and Over in Selected Nations



Sources: UN, *The Sex and Age Distribution of World Population 1994*. Figures for Japan from Management and Coordination Agency and Health and Welfare Ministry surveys on population projections as of January 1997.

\* Includes both former East and West Germany.

band's senile father, and the despair she sometimes suffers. This is the work that sold more than a million copies in only a year (it was later published in paperback and in a new hardbound edition and to date it has sold 2.63 million copies). It is clear evidence of the unspoken (or overt) and widespread concern about what people should do (how they should provide care) should a member of their family (a parent or spouse's parent) develop symptoms of dementia.

By coincidence, Japan's first organization aimed at the study of the mental and physical health of the elderly, the Tokyo Metropolitan Institute of Gerontology was founded in April 1972. The purposes of the Institute are to conduct advanced basic scientific, clinical, and sociological research about aging and the diseases of old age, in order to contribute to the improvement of welfare for the elderly living in the Tokyo metropolitan area. Its research is conducted in close cooperation with hospitals specializing in gerontological care and is intended to help enhance standards of diagnosis and treatment. (From *Tōkyōto Rōjin Sōgō Kenkyūjo nijūnen-shi* [The Twenty-year History of the Tokyo Metropolitan Institute of Gerontology]). After its founding, the Institute set up a team to pursue a ten-year research project on overcoming dementia and achieved remarkable results, particularly regarding Alzheimer's disease and other ailments of old age.

Probably the next book to draw the most attention, although I hesitate to make this claim myself, was my book *Nagai inochi no tame ni* [For Long Life] (Shinchōsha, 1981). This work, significantly enough, is nonfiction. Since the end of the war, old age had been mainly the stuff of fiction writing, but by the 1980s it was a very real and immediate issue. As described on its back cover, this book is "written by a newspaper reporter who was brought up completely by his mother after his father's early death, but was ultimately forced by circumstances to place her in a home as she entered advanced age." It is based on my own firsthand research and information-gathering in welfare-related offices and homes for the elderly, and incorporates a wide variety of data and actual accounts of the dedication as well as frustration of welfare workers as they confront the day-to-day problems of the aging society. The book was awarded the 1981 Ōya Sōichi Nonfiction Prize.

Little was known about the special nursing homes for the elderly founded in 1963. *Nagai inochi no tame ni* presented for the first time, in exhaustive detail, thorough research on the inner workings and conditions of these homes. Since that book came out, a large number of non-

fiction works have been published on the problems of aging. It prompted the appearance of stories of personal experience such as by well-known actress Takamori Kazuko and popular singer Hashi Yukio.

The impact on women's lives of the emerging problems of the elderly has brought to the fore a whole new set of issues. (See Okifuji Noriko, *Onna ga shokuba wo saru hi* [The Day Women Leave the Workplace], Shinchōsha, 1974.) Until the end of the war in 1945, the role of women was overwhelmingly as housewives, and they were considered responsible for all the work in the home (housework, child-rearing, and care of the elderly). After the war, however, family configurations gradually changed and the number of women continuing to work after marriage steadily increased. The proportion of married women who work is now higher than those who do not work. Even women who do not work rarely stay at home, but are active either in various personal pursuits and hobbies or in volunteer or organizational endeavors. In the absence of adequate public welfare services for the aged, women—or even men—may be forced to leave their jobs and abandon their activities outside the home to care for them.

Recently talked-about and much-read books include Sae Shūichi's *Kōraku* [Withering Leaves] (see *Japanese Book News*, No. 14, p. 17) and *Oikata no tankyū* (Quest for the Best Way to Age) (Shinchōsha) and Saku Sōgō Byōin [Saku General Hospital], ed., *Jibun rashiku shinitai* [To Die in Your Own Way] (Shōgakusan), and Ōkuma Yukiko et al., *Fukushi ga kawaru iryō ga kawaru* [Welfare Will Change, Medical Care Will Change] (Budō Sha).

*Kōraku*, though presented in novel form, is essentially a nonfiction account of the author's experience caring for his mother (age 87) and father (92) especially during the difficult times when they require intensive nursing care in advanced age. This book was much discussed as soon as it appeared in 1995 and is still widely read.

As described in *Kōraku*, there are increasing cases today in which the caregivers themselves have already crossed the threshold into advanced age, and the situations are such that one never knows whether it will be the recipient of the care or the caregiver who succumbs first. This is one of the new dilemmas being faced among the problems of aging.

All living beings, certainly not human beings alone, eventually die. Especially for human beings, the eternally compelling questions are how to live well and how to die well. (*Hayase Keiichi is a nonfiction writer.*)

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*Continued from p. 2*

indigenous nationalism. This tendency, aided by the increase in political apathy, could create a vacuum that would allow Japanese politics to move in a dangerous direction. It would be a mistake to view the recent developments too optimistically. There are fewer people in Japan today who are willing to point out and criticize the malaises of society as Maruyama did. There is also a tendency to

attack those who do as advocates of the universalization of Western ideas. This situation suggests to me that all the more attention should be given to Maruyama's achievements in social analysis and criticism, which display a most admirable consistency that goes all the way back to his pre-1945 study of fascism. (*Mamiya Yōsuke is associate professor at Kyoto University.*)



## Manga Publishing: Trends in Europe

Ono Kōsei

The Spanish city of Barcelona was the setting for a three-day Manga and Video Game Fair from October 11th to 13th 1996. This was an occasion for spot sales of Japanese comics, animated cartoons and video games, and the event—held behind a temporary partition on a platform at Barcelona station—drew enthusiasts of these genres from all over Spain.

Barcelona already plays host annually in May to the International Comics Salon. Cartoonists and publishers are invited from all over America and Europe and comics fans gather there. Reflecting the popularity of manga in Europe, the organizers of these international comics conventions invite popular Japanese artists to attend and strongly encourage publishers to participate. Kōdansha, Shogakukan and other publishers generally have booths at these events at which they display their own comics and they discuss business projects with publishers from other countries. The Kōdansha booth, for instance, attracts young Spanish cartoonists with hopes of selling their own work. In addition to their own interest in Japanese comics, they know that Kōdansha's weekly comic magazine *Morning* frequently carries work by European artists.

### Two-way Trade

Barcelona has its own major comics publisher, Planeta-De Agostini, which enjoyed great success by winning the race to publish Toriyama Akira's *Dragon Ball* series, the animated version that has been very popular on Spanish television. Planeta's current Japanese hit is *3 × 3 Eyes*, Takada Yūzō's fantasy series depicting adventures in a magical world. The company launched its Spanish version in 1993, following up with a series of video animations in 1996. Another fantasy series doing well in Spain is Fujishima Kōsuke's *Aa! Megami-sama* ("Oh, My Goddess!"), translated into Spanish as *Ah! Mi Diosa*. At one point Planeta was actually publishing a magazine entitled *Shonen Magazine* devoted entirely to Japanese comics, though it is currently out of print.

While Planeta focuses mainly on comics for children, another Barcelona-based publisher, Ediciones La Cúpula, publishes a pair of comic monthlies for adults, *El Vibora* (Poison Snake) and *Kiss Komix*. The latter consists entirely of sex comics, but the former also serializes Tanaka Seiji's dinosaur adventure *Gon* and various manga by Ōtomo Katsuhiro.

Although it appears to be little known, *Kiss Komix* translates and publishes sex comics by Japanese artists (the graphic details outlawed by Japanese censorship restored to the original) along with Spanish, French, and Argentinian pornographic comics. The manga are re-published in book form after serialization and are growing in popularity.

One feature of the Barcelona manga fairs is that alongside the Spanish and French translations are a fair number of original Japanese editions which seem to attract just as

much attention. Just as in the United States and various Asian countries, so too in Europe there are young manga fans who are not content merely to read translated material, but want to read "the real thing," and learn Japanese for that specific purpose. There are various fan magazines relating to manga and Japanese animation, and information on manga flows so quickly that true devotees are far better informed than the average Japanese reader.

### The French Connection

In May 1995, at an international animation festival at the French town of Annecy, Takahata Isao, director of *Heisei tanuki gassen ponpoko* [Heisei Era Battle Ponpoko of the Raccoon Dogs], winner of the full-length feature animation prize, found himself surrounded by a group of fans.

This group of enthusiasts proved to be the producers of a magazine for fans of Japanese animations. They told the author they were planning a voluminous "Encyclopedia of Japanese Animation." Meanwhile, in Paris, *Kurenai no buta* [The Crimson Pig], a film by Takahata's colleague Miyazaki Hayao, was about to open. The video of Miyazaki's best-known work, *Kaze no tani no Naushika* (Nausicaä of the Valley of the Wind), has sold very well in America and Europe, and Miyazaki's feature-length manga on which the video was based has been translated into English, published in the United States, and widely read both there and in Europe. Miyazaki enjoys a growing international reputation as a creator of animations, and in particular as the creator of *Nausicaä*.

In the bookshops of Paris one may find French translations of *3 × 3 Eyes*, *Oh, My Goddess!*, *Dragon Ball*, of course, along with Ōtomo Katsuhiro's *Akira* and Takahashi Rumiko's *Ranma Half* and *Maison Ikkoku*. Stacks of French re-makes of Japanese animation videos are also available. But that is not all. On the ground floor of Paris Junku, a large bookshop close to the Opera, there is an impressive stock of original Japanese publications. The target customers are young French manga fans along with fans and dealers from other European countries who know the bookshop's reputation.

Paris also boasts more than ten shops that make them a specialty. One, located near Redru Rollin station on the metro, is Atomic Club. The shop only opened in 1995, and is run by a Japanese, 25-year-old Ōnishi Hiroaki. Ōnishi was born in Osaka, but came to Paris at the age of nine because of his father's work and went on to study management at a French university. He discovered manga on a return visit to Japan three years ago. Entranced by all-action tales of heroism such as *Hokuto no Ken* (Fist of the North Star), he found himself wanting to introduce them to French readers.

True to his roots as a native of the merchant city of Osaka, Ōnishi developed his own import route. It involved working through secondhand book dealers in the Osaka region. Most paperback manga published in Japan find their way very quickly into the second-hand bookshops. They are as good as new and far cheaper than when purchased from the publisher. The system has worked so well that these days Ōnishi acts as a wholesaler, helping supply some of the other manga bookshops in Paris. A group of young fans gathers at the Atomic Club every Sat-



urday to exchange information. An information journal called *Okaz*, modelled closely on the city guide magazine *Pariscope*, is packed with useful information on Japanese comics and animation, including maps showing the location of manga shops, and advertisements from several different fanzines.

### Thirst for Detail

Needless to say, France has its own proud comics tradition, derived from the format of the serialized newspaper strip (bande dessinée, abbreviated “BD”). René Goscinny’s *Asterix* series remains popular, and France has several best-selling science fiction comic artists, such as Enki Bilal. How have manga managed to win such popularity against such powerful domestic competition?

Ōnishi suggests three reasons: “Even the minutest details of the characters’ everyday lives are depicted. That’s interesting. Then again the characterizations aren’t simplistic—even the villains have appealing qualities. And of course, the drawing is vivid and striking.”

These features may be attributed mainly to the publishing environment: Japanese comics are allowed to consume many more pages than would be permitted to European or American comics. This results in differences in expressive style and comic-frame grammar. European comics, led by the French, are printed in color and on good-quality, large-size paper. In terms of visual impact and use of color they are superior to the works of Japanese artists. However, because they have relatively few pages, the storyteller must pack a lot of information into each frame. Japanese comics are easier to read because artists can use plenty of frames, producing a smooth chronological and spatial progression. The result is a fluid rhythm in which there are no disruptive breaks (skipped frames) in the plot development.

At present, French BD and Japanese comics co-exist on different shelves in Paris bookshops. There are critics who anticipate new developments in BD if only a new form of expression can be found that combines the strengths of the two forms.

In the publishing world, several companies produce manga, including Glenat and Media System Editions. Media System publishes a magazine devoted to Japanese comics called *Manga Player*, which has reprinted *3 × 3 Eyes*, Shirō Masamune’s *Kōkaku kidōtai* (*Ghost in the Shell*), and Fujishima Kōsuke’s *Taiho shichau-zo* [I’ll Arrest You!]. The TV animation *Bishōjo Sailormoon* (Beautiful Girl Warrior Sailormoon) is a hit on French television, and *Evangelion* the TV animation which took Japan by storm in 1996, is now attracting attention in the French television industry.

The fact is that French BD publishing has been in the doldrums since the second half of the 1980s, with the best business being done by sex comic magazines such as *BD-X* and *BD-Adult*. It may be worth mentioning that translations of Japanese sex manga appear in these magazines, too.

### A Taste for Candy

In Italy, which ranks alongside France, Belgium, and Spain as a great home of the comic genre, Japanese ani-

mations have long been highly regarded, with *Dragon Ball*, *Akira*, *3 × 3 Eyes*, and the girl’s manga *Candy Candy* among the most popular. Interestingly, it is the Latin countries of Europe that have been most willing to take manga into their hearts. Even *Doraemon*, massively popular in Asia but generally considered less appealing to European taste, was broadcast in Italy in 1995.

In Britain, a company called Manga Entertainment has attempted to secure copyright on the word “manga,” drawing protests from the Japan Cartoonists Association. That is one indication of the genre’s popularity, along with the availability of Japanese animations for sale in video shops and the broadcasting of a BBC documentary on Japanese manga and animations. Manga Entertainment invested in the making of the full-length animated version of *Ghost in the Shell*, and is now operating in the United States as well.

Germany is a country with a less developed comics culture than most other European countries, and shipments of manga do not stand out particularly. However, recent years have seen new comics emerging in Germany which are starting to draw attention.

Generally speaking, the outstanding feature of the European market is the high level of acceptance enjoyed by the more intellectual manga, such as Shirō’s *Appleseed*. These relatively high-brow productions are more popular in Europe than in Asia, and arguably are better appreciated than in Japan itself.

Every January the French town of Angoulême stages Europe’s biggest international comics salon, and over the last few years manga have made a steadily growing impact at this important event.

### Otaku All Over the World

In this three-part series on manga I have outlined the spread of Japanese comic publishing in Asia, Europe, and the United States. My lingering impression is of a natural interchange among the generations brought up on comics around the world. Japanese cartoonists have always created works targetted at Japanese readers alone; they never gave a thought to overseas readers. It is quite intriguing that they have nevertheless found so many supporters abroad. At the same time it comes as something of a surprise that the class of crazy comic fans seems to exist all over the world. The Japanese slang word “otaku” used to describe these people is beginning to gain international currency.

The risk associated with this global *otaku* phenomenon is that the extent to which manga have been accepted could end up being exaggerated. Even the most enthusiastic countries have plenty of people with no particular interest in Japanese comics at all. We must not forget that however eye-catching the ranks of the *otaku* may have become, most ordinary citizens are not that interested in manga. Conversely, I must point out that Japan itself is unwelcoming toward comics from other countries. This is partly because the style of expression cultivated by Japanese manga has, by imperceptible degrees, drifted very far from that of equivalent genres in other countries. (*Ono Kōsei is a film and manga critic and science fiction writer.*)

## New Titles

### MEDIA AND PUBLISHING

***Chi no henshū kōgaku* [Editorial Engineering]. Matsuoka Seigō.** Asahi Shimbunsha, 1996. 194 × 133 mm. 327 pp. ¥2,200. ISBN 4-02-256988-3.

The author (b. 1944) is what is known in Japan as an “editorial director” who has explored the philosophical frontiers of the editorial profession through the process of editing since he founded a general-interest magazine entitled *Yū* (which means “play”; Matsuoka sees editing as a kind of game) in 1971. This book is Matsuoka’s attempt to present his original ideas on editorial engineering, which he describes as the most “basic information-related technology of human activity.”



The essence of life itself, he says, is edited information in the form of inherited genetic data, and human existence and activities proceed in accordance within the framework of that data. Information is not by nature separate or independent. It incessantly pursues the world of meaning and value. Information can be considered a metaphor for the “self,” and editing consists of placing oneself within a given context. Everything related to our daily lives—child raising, cooking, sports, play, work—possesses the qualities of editing; it is the mechanism for evaluating and sifting through the opinions and information that bombard the self.

### RELIGION AND THOUGHT

***Kindai Nihonjin no shūkyō ishiki* [The Religious Consciousness of Modern Japanese]. Yamaori Tetsuo.** Iwanami Shoten, 1996. 193 × 133 mm. 260 pp. ¥2,400. ISBN 4-00-002755-7.

Attempting to assess the Japanese religious consciousness from the Western point of view, which tends to expect a clear profession of faith, does little to help understand why Japanese celebrate New Year's by observing various Shintō rituals and have Buddhist priests officiate at their services for the dead, yet when asked usually declare that they have no particular religious affiliation.

This study of the deeper layers of Japanese religious consciousness grows out of the author's scrutiny of the issues raised by the series of incidents perpetrated by members of the Aum Shinrikyō cult. Examined in this volume are the thought and behavior of a variety of Japanese intellectuals including haiku poet Masaoka Shiki (1867–1902), novelist Natsume Sōseki (1867–1916), physicist Terada Torahiko (1878–1935), poet Miyazawa Kenji (1896–1933), philosopher Watsuji Tetsurō (1889–1960), and scholar of Buddhism Kimura Taiken (1881–1930). Yamaori's aim is to detect the sensibilities toward nature prescribed by Japanese climate and culture and the primal religious consciousness that these men share. He also expands his discussion to the problems of communication among religions and contemplates the possibilities for development of a coexistential model to replace the existing dialogue (conflictive) model.



Cover design: Shiota Shō



Cover design: Mamura Toshikazu

***Kyokō no jidai no hate: Ōmu to sekai saishū sensō* [Consequences of Fiction: Aum Shinrikyō and “Armageddon”]. Ōsawa Masachi.** Chikuma Shobō, 1996. 173 × 106 mm. 302 pp. ¥680. ISBN 4-480-05673-4.

This book is an analysis of contemporary Japanese society occasioned by a study of the terrorist acts conducted by the followers of the Aum Shinrikyō cult in Tokyo in 1995 by an up-and-coming young sociologist (b. 1957). Aum was an incorporated religious organization with a following of more than 10,000 at the time of the incidents under the powerful charismatic leadership of founder Asahara Shōkō.

Sociologist Ōsawa tries to identify the nature of contemporary Japanese society and the individuals that live within it in the incidents orchestrated by the Aum cult. The cult proved to be a community of vulnerable individuals out of touch with the reality of their own consciousness and their own bodies who sought to project mutual fiction and illusion. Within it they were not aware of the rupture between themselves and society, but the situations forced by that gap caused them to strike out in desperation. “There is a widespread feeling in contemporary society that we have within our midst ‘others’ that are motivated by principles totally different from our own,” says Ōsawa. “If that is so, the only way we can be sure that we ourselves do not walk the same path as Aum Shinrikyō is to possess thoroughgoing tolerance in the face of whatever ‘other’ enters our midst.”

***Orientalizumu no kanata e: Kindai bunka hihan* [Beyond Orientalism: A Critique of Modern Culture].**

**Kang Sang-jung.** Iwanami Shoten, 1996. 193 × 133 mm. 246 pp. ¥2,300. ISBN 4-00-000258-9.

This book is a collection of essays that first appeared in such monthly opinion journals as *Gendai no shisō* and *Shisō*. The author is a Korean resident in Japan active as a researcher and critic.

Taking the issue of national identity as his point of departure, Kang (b. 1950), a political scientist, undertakes a critique of modern culture. Human experience and the way we look at others has been forced into many kinds of dichotomies: West against East, Japan against Asia, conqueror and conquered, white people against black people, male against female, and so on. What are the theories and systems through which these dichotomies have been spun?



Cover design: Katsuragawa Jun

Basing his discussion on the thought of Max Weber, Michel Foucault, and Edward Said, Kang examines the systems of control established in modern Europe and discusses the views of Asia that modern Japanese intellectuals used to fabricate their national identity.

***Shimbutsu shūgō* [Shinto-Buddhist Syncretism].** Yoshie Akio. Iwanami Shoten, 1996. 173 × 105 mm. 224 pp. ¥650. ISBN 4-00-430453-9.

Yoshie Akio (b. 1943), specialist on medieval Japanese history, reassesses Japanese history, encompassing in his perspective the minds of the people while faithfully following the rules of documentary historical research. The book delves deeply into the drama of assimilation of native religion (Shintō) with Buddhism, which was introduced from the continent. Considered in terms of the merging of universalistic religion with indigenous beliefs, syncretism occurred in a different way from that seen in the case of Christianity, which overwhelmed and absorbed other forms of belief. In Japan the two religious systems combined without losing their respective integrity and remained open to each other.

This book describes how the transformation of Shintō shrines into Buddhist temples (*jingūji*) in the late eighth and early ninth centuries was closely related to the collapse of the *ritsuryō* system and the private land ownership of powerful local clans. The development was prompted, the author argues, by the popularity of Priest Kūkai's (774–835) school of esoteric Buddhism, the rise of the cult of malevolent spirits of the dead (*onryō*), and the combination of the Shintō concept of defilement and the Buddhist faith in the pure land.



## HISTORY

***Chinmoku no fairu* [The Silent Files].** Kyōdō News, ed. Kyōdō

Tsūshinsha, 1996. 195 × 132 mm. 382 pp. ¥1,600. ISBN 4-7641-0359-1.

This documentary is based on a series of articles published in newspapers throughout Japan in 1995 by Kyodo News Agency in commemoration of the fiftieth anniversary of the end of World War II. In an attempt to find out why the elite staff officers who were known as the brains of the Japanese Imperial Army decided to plunge rashly into a senseless war, the story tracks mainly the career of Sejima Ryūzō (b. 1912), a member of the Imperial General Headquarters who returned to Japan in 1956 after being detained by the Soviet Union for 11 years after the war and worked with a major trading firm.



Cover design: Kamegai Shōji

A loyal supporter of the prewar imperial state, Sejima's firm profited from business related to reparations extended to countries victimized by Japanese aggression during the war.

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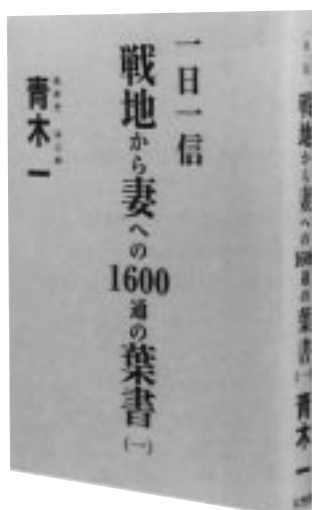


He is known for his repeated statements justifying the war. This book chronicles in a detached style the make-up of a society that cannot produce the integrity to recognize responsibility for the war, as symbolized in Sejima's thought and activities, the record of which lay "silent" for so many decades.

***Ichinichi isshin: Senchi kara tsumano sen-roppyaku-tsū no hagaki*** [A Letter a Day: My 1600 Postcards to My Wife from the Battlefield]. Aoki Hajime. Ōzorasha, 1996. 188 × 128 mm. 372 pp. ¥1,800. ISBN 4-7568-0300-8.

Every day during his service on the front line of battle during World War II, the author (b. 1911) wrote and sent off a postcard to his wife back in Japan. His motive in compiling this book is to examine his own state of mind at the time of the war on the occasion of the fiftieth anniversary of its end.

A school teacher before the war, and an educator of many years experience, Aoki says, "From our perspective today, the letters show how thoroughly I was imbued with educational values of the emperor system and Japanese militarism." "Recalling the way teachers were trained in those days, I cannot help being profoundly embarrassed." A valuable document of history, these letters express candid feelings, including the prejudices shared by Japanese during the war.



***Kessenka no yūtopia*** [Utopia Under the All-out War]. Aramata Hiroshi. Bungei Shunjū, 1996. 194 × 133 mm. 266 pp. ¥1,600. ISBN 4-16-351920-3.

Aramata is a multi-talented writer of scientific reportage, science fiction, and even natural history. Hypothesizing that Japan under the militarist regime of World War II was in the clutches of a sort of utopic fantasy, he takes up a variety of topics revolving around everyday life—marriage, fashion, babies, science education, savings, insurance, food, and theater—and looks at them as part of the "utopia under the all-out war."



Cover design: Sakata Masanori

Until now cultural histories of wartime Japan have tended to follow a fixed tone portraying all Japanese as uniformly obedient to national policy, their thought and intellects under the strong grip of wartime propaganda. This book overturns all these stereotypes, recounting the irrepressible story of the lives of people who did not always conform with the militarists' rigid controls. This is a unique history that focuses not on consciously articulated rhetoric but on semi-conscious revelations as conveyed in magazines, books, and diaries written during the war years.

***Kōkōsei ga ou nezumi mura to Nana-san-ichi butai*** [High School Students in Pursuit of the Experimental "Rat" Town and the 731st Regiment]. Saitama-kenritsu Shōwa Kōkō Chiri Rekishi Kenkyūbu and Endō Kōji. Kyōiku Shiryō Shuppan-kai, 1996. 182 × 128 mm. 212 pp. ¥1,545. ISBN 4-87652-297-9.

In 1938, in the suburbs of Harbin, Manchuria (northeastern China) was stationed the 731st Regiment of Japan's Guandong Army. This regiment is now known to have engaged in cruel experiments on humans to develop bacteriological weapons. It was there that they produced the fleas infected with bubonic plague germs injected into rats. These fleas were to be used as weapons of final recourse.

The source of supply for the rats needed for this mass-production of infested fleas was a village in the eastern Saitama prefecture. As an extracurricular club project, students at Shōwa High School in Saitama decided to undertake a study of the connection between the rats propagated in this local town and the infamous regiment. The study began with interviews of local farmers and persons involved with shipping and extended to interviews with surviving members of the 731st Regiment as well as family members of the Chinese who were the victims of the experiments. This volume is the result of their findings.

Most of the people involved in raising the rats believed that they were being used for scientific experiments. Here we see the history of victimization that was going on despite the best intentions of ordinary citizens.





The significance of the findings of this survey, carried on by the high school students despite their studies for the university examinations, occasional threats from right-wing reactionaries daring them to discredit the wartime regime, and resistance from local residents, is tremendous. It is an important document for considering the issues of Japan's war responsibility.

***Ōkura Kihachirō no gōkai naru shōgai* [The Grand Life of Ōkura Kihachirō]. Sunagawa Yukio.** Sōshisha, 1996. 194 × 135 mm. 286 pp. ¥2,000. ISBN 4-7942-0701-8. Meiji-period industrialist Ōkura Kihachirō (1837–1928) certainly left his mark on Japan's modern history. As the founder of numerous large corporations, he was one of the "fathers" of Japanese capitalism; as the founder of schools and the benefactor of many public welfare enterprises, he was also a leading philanthropist. Buildings, businesses, and organizations bearing his name exist throughout the country, from the Ōkura Schanze [Ōkura Ski Jump] used in the 1972 Sapporo Winter Olympic Games to the prestigious Hotel Okura in Tokyo. For all that, however, Ōkura the man has been largely forgotten.

His entrepreneurial career began with a gun shop he opened immediately before the Meiji Restoration (1868). As a certified purveyor to the Meiji government he was able to expand his business with every flare-up of war or civil unrest. Brimming with the spirit of enterprise and innovation, he took fact-finding trips

abroad, sometimes joining members of the government's historic Iwakura mission (1871–73) to the United States and Europe, and was an ardent supporter of the development of new technology for rail transport, communications, and other industries.

Deeply impressed by Ōkura's approach to life, the author offers this biography in an effort to redeem Ōkura from his reputation as a villain whom some have even called "the merchant of death." Although his account tends to eulogize Ōkura, it nevertheless makes a fine case for reevaluating the role such individuals played in the formative years of Japanese capitalism.

***Zenkyōtō kara ribu e* [From the Student Movement to Women's Lib]. Onnatachi no Ima o Tou Kai, ed. Im-pakuto Shuppankai, 1996. 209 × 149 mm. 496 pp. ¥3,090. ISBN 4-7554-0057-0.**

This book is the eighth and last volume in a series called "Jūgoshi nōto sengo hen 8" [Notes on the History of the Home Front], which is an attempt at recording the history of contemporary Japanese women arising from the question: "Women were in fact victims of the war, but they were also the 'women on the home front' who supported and backed Japan's war of aggression. Why was that all they were able to do?"

Dealing with events between 1968 and 1975, this volume includes a round-table discussion, memoirs, reports based on interviews, and essays. Placed against the global background of the times, the work reviews the path of the women's move-

ment in Japan from the student movement of the late 1960s, to radical women's liberation, the beginning of women's studies, and popular women's rights activism.

***Zoku Nihon no rekishi o yominaosu* [Searching for a New Perspective of Japanese History]. Amino Yoshihiko.** Chikuma Shobō, 1996. 181 × 127 mm. 204 pp. ¥1,100. ISBN 4-480-04196-6.

Attempts to redefine Japan have become common in recent years both in Japan and abroad. Those efforts, however, have not significantly altered views of Japanese history and society, which remain as widely accepted as before.



Deeply concerned about this state of affairs, the author, a distinguished scholar of Japanese medieval history, presents in this book a new version of Japanese history that draws widely from research in several fields in addition to his own, including archaeology and philology. Some of the most undisputed beliefs about Japan that come under his sharp scalpel are: as an island country unaffected by external influences, it developed an isolated and closed society and a unique culture difficult for foreigners to understand; and Japanese society is fundamentally agrarian and became industrialized only after the Meiji Restoration. After dispensing with such myths, the author proceeds to piece together a surprising new picture of Japan's past.

For international readers familiar with Japan studies, as for Japanese themselves, this work represents an exciting new development in the discourse on Japan.



Cover design: Ashizawa Taii



Cover design: Rote Linie

## POLITICS AND ECONOMICS

**Atarashii chūsei: Nijū-isseiki no sekai shisutemu** [The “New Middle Ages”: The World Order in the Twenty-first Century]. Tanaka Akihiko. Nihon Keizai Shimbunsha, 1996. 193 × 131 mm. 308 pp. ¥2,300. ISBN 4-532-14476-0.

Although the term “post-Cold War” is widely used to describe the present international situation, in the author’s view that label merely reflects the inadequacy of our understanding of the new world order and the need for a more appropriate and rigorous conceptualization.

He argues that the complexity of the world today, where not only the Cold War but international domination have yielded to increasing interdependence, defies comprehension under the conceptual rubric of “modernity.” Rather, he says, the contemporary world is beginning to take on a strong resemblance to Europe in the Middle Ages—hence his concept of the “New Middle Ages.” Common to both eras, he finds, is the emphasis on social pluralism and ideological universalism.

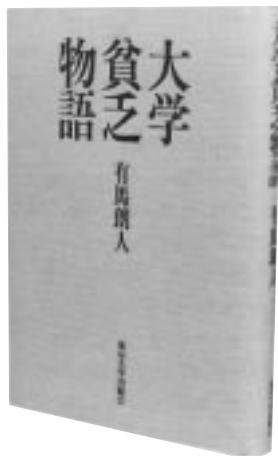


The author perceives the emergence of this new order as falling into different stages, however. He divides the present world into three spheres representing three developmental stages in that direction: the New Middle Ages sphere, where liberal democracy and market economy are already established; the Modern sphere, which has yet to achieve those goals; and the Chaotic sphere, where order has collapsed. The interaction of these spheres, he says, will determine the future of international politics.

Born in 1954, the author is an associate professor at the University of Tokyo. In this book he constructs a bold and intriguing theory backed by a compelling analysis.

**Daigaku bimbō monogatari** [The Financial Crisis of Japan’s Universities]. Arima Akito. Tokyo Daigaku Shuppankai (University of Tokyo Press), 1996. 194 × 133 mm. 250 pp. ¥2,884. ISBN 4-13-003309-3.

The inferiority of the Japanese university research environment is well known. Calls for improvement of the situation have even appeared in the British science journal *Nature*, which asserted that the present academic climate in Japan does not foster scholars of an international standard.



Arima Akito (b. 1930), a physicist, served as the president of the University of Tokyo, his alma mater, from 1989 to 1993. When he took over the presidency, he already felt the state of academic research in Japan was badly in need of reform. Though surprised at the world-class standards that certain Japanese scholars have attained despite the financial constraints, he nonetheless warns that such achievements will soon be a thing of the past unless action is taken now. He made such reform one of the central tasks of his term as head of the university.

Statistical comparison with the private sector graphically illustrates the severity of the funding shortage at Japanese national universities: whereas auto giant Toyota Motor Corporation alone spent ¥380 billion on research and development in 1990, expenditure on research and facilities among all national universities combined was just ¥200 billion.

Arima has already aroused considerable public concern for this state of affairs through articles in the press, and his reform efforts have been a major impetus in the emergence of new trends in fiscal policy for national universities over recent years. The present volume includes further essays on the issue as well as the author’s ideas on the future direction of science and advice to students entering university.

**Jōzu ni hito o yamesasetai** [Skillful Ways at Getting Employees to Leave]. Takai Nobuo. Kōdansha, 1996. 186 × 120 mm. 244 pp. ¥1,400. ISBN 4-06-264026-0.

The jacket blurb on this book reads: “In business, managers must be personnel experts. This book offers practical know-how on how to ‘let people go’ amicably, that is, without inviting lawsuits or personal grudges.” As this suggests, this work takes the difficult task of firing employees very seriously.

The author, a lawyer with many years’ experience in the area of labor relations, has handled many cases arising from corporate restructuring in the form of employment adjustment. A feature of the book, written primarily for managers of small- and medium-sized businesses, is that the author addresses the problem of retrenchment from the managerial point of view. His insights provide Japanese and foreign readers alike with an intriguing glimpse into this increasingly important facet of small business management in Japan. He explains, for example, that a company’s “bad” employees are not incompetent, but simply people who do not belong, by nature, to the company.



Cover design: Studio Gibu

For managers, knowing how to dismiss such employees without causing them to resent the company or, in extreme cases, commit suicide, is of utmost importance.

A provocative account of how the processes of hiring and firing workers—and could work better—in Japan.

**Keinzu wa hontō ni shindanoka [Is Keynes Really Dead?].** Kanamori Hisao, Japan Center for Economic Research, ed. Nihon Keizai Shimbunsha, 1996. 194 × 131 mm. 244 pp. ¥1,700. ISBN 4-532-14486-8. April 21, 1996 was the fiftieth anniversary of the death of John Maynard Keynes, possibly the most important economist of the twentieth century. Keynes's works, in particular *The General Theory of Employment, Interest and Money* (1936), laid the foundation for macroeconomic analysis. The cornerstone of his theory is the principle of effective demand, according to which economic recession is a result of insufficient aggregate demand and must be rectified by creating more demand.

This volume is a collection of essays on Keynes by eight of Japan's leading economic analysts. Keynes's theory has long ceased to enjoy the kind of attention it attracted among Japanese economists in the 1960s, when it exerted considerable influence on Japanese economic policy. The historical analysis in this book of the implementation of Keynesian policies in postwar Japan is especially fascinating.

Despite the editors' intentions to revive Keynes's ideas, the contributors vary widely in their assessments of the value of Keynesian theory and policy, and the result is a thought-



provokingly diverse debate. The book includes a transcript of a round-table discussion among the contributors.

**Seigiron jiyūron [On Justice and Freedom].** Tsuchiya Kei'ichirō. Iwanami Shoten, 1996. 182 × 128 mm. 174 pp. ¥1,500. ISBN 4-00-004442-7.

By way of a commentary on American philosopher John Rawls's *A Theory of Justice* (1971), which probed the limits of freedom and the boundaries between (collective) community and (liberal) civil society, the present work asks what direction political philosophy ought to take in the years ahead, particularly in light of current political circumstances in Japan.



Cover design: Kurata Akinori

The author argues that liberalism, a philosophy that champions such causes as freedom, respect for otherness and opposition to totalitarianism, never developed as a distinct force in Japanese society, which is organized, rather, on the tacit premise of social homogeneity. Today, however, as societies all over the world enter an age of ethnic, religious, and cultural diversity, Japan cannot afford to ignore the global trend of liberal pluralism. To that end, he finds, Japan's political and diplomatic arenas are badly in need of a political philosophy of freedom.

As a step in that direction, he examines certain forms of social organization in Japan's past, such as the thirteenth-century *renga-kai*, gatherings for joint composition of linked verse, and points to the need for a revival of individuals' commitment to realizing equal rights of freedom.

Born in 1946, the author is a philosopher of law at Meiji University. He is also active beyond academic circles as a producer of Noh and other theatrical performances.

**Terebi to seiji [Television and Politics].** Yokota Hajime. Suzusawa Shoten, 1996. 190 × 126 mm. 228 pp. ¥1,545. ISBN 4-7954-0124-1. Compared with the printed media, what the broadcast media generates is evanescent. One can always look up a back issue of a magazine or newspaper at the library, but once a radio or television program goes on the air it is not easily saved or retrieved. Despite that impermanence, however, television has the greatest power to permeate society.

The author of this work focuses on television news coverage of a particular series of developments in Japanese politics beginning in the spring of 1993 (from right before the collapse of the Liberal Democratic Party's forty-decade rule to the formation of the non-LDP coalition government in August 1993), a process he regards as the degeneration of TV reporting into a propaganda machine for the "reformist" factions which advocated political realignment and introduction of a single-seat constituency system to the lower house of the Diet. Employing the empirical method, he uses transcripts and photographs from top-rating television news programs to consider the extent to which the less-than-impartial stance of the news may have influenced political trends. While providing an analysis of the dangers of television politics on the one hand, the book is also a fascinating account of the peculiarities and current state of television broadcasting in Japan.



Cover design: Suzuki Hitoshi



## MIND AND BODY

### *Kokoro to karada* [Mind and Body].

**Itsuki Hiroyuki.** Shūeisha, 1996. 195 × 134 mm. 206 pp. ¥1,200. ISBN 4-08-774198-2.

This author (b. 1932), a well-known novelist with a number of bestsellers to his credit, including *Seishun no mon* [The Gate of Youth] and *Rennyō: Ware fukaki fuchi yori* [The Monk Rennyō: Up from the Abyss] (see *Japanese Book News*, Vol. 12, p. 16), has not been to see a doctor in the entire fifty-year postwar period. Not that he is in especially robust health. On the contrary, he suffers from an array of chronic ailments, from ulcers and migraines to heart spasms. “Weaker than most people,” he admits, “I am perpetually in and out of bed.”



Cover design: Mimura Jun

Even so, he has made it to his mid-sixties without rushing off to the doctor, as many do, at the slightest twinge. He attributes this condition less to good luck than to his singular attitude toward sickness, a stoic philosophy by which, rather than trying to treat an illness, he comes to terms with it and gets on with life. He notes his debt to Buddhist, Taoist, and other teachings in the development and refinement of this personal creed.

This essay collection brings together the author's unique experiences living in accordance with his instinct to “live as I am, and die when I die.” A thought-provoking challenge to contemporary medicine and conventional attitudes toward health.

*Shinkeishō no jidai* [The Age of Neurosis]. **Watanabe Toshio.** TBS Britannica, 1996. 193 × 35 mm. 234 pp. ¥1,500. ISBN 4-484-96210-1. The method of psychotherapy known as Morita therapy is named after its founder Morita Masatake (1874–1938). Though not entirely approved in Morita's time by the psychiatric establishment, which then had its roots in German medicine, Morita therapy has nonetheless been practiced to the present day by some of his students and adherents as an effective treatment for neurosis.

This book examines both the ideas of Morita and the man himself. In Morita's view, people remain subject to anxiety and fear for as long as they live. Every person experiences these feelings to some degree precisely because they represent the strength of the desire to live. Neurotics, however, feel them with particular intensity and fall into a vicious circle whereby, attempting to escape such unpleasantness, they are beset with further anxiety and fear. The essence of Morita therapy is that if one accepts one's anxieties and fears as they are, and furthermore exercises the mind and body freely in accordance with the desire to live, one can free oneself from oppressive anguish.

More than a biography of one psychotherapist, this book offers lessons on life-enrichment that are especially valuable in today's high-stress society.



Cover design: Mimura Jun



*Tensai no tanjō: Aruiwa Minakata Kumagusu no ningengaku* [Minakata Kumagusu: The Birth of a Genius]. **Kondō Toshifumi.** Iwanami Shoten, 1996. 194 × 132 mm. 238 pp. ¥2,400. ISBN 4-00-002710-7.

Minakata Kumagusu (1867–1941) was a self-made intellectual giant whose achievement cannot be fully appreciated under the usual labels of “biologist” or “folklorist.” Like many geniuses, he was an enigmatic and eccentric figure whose life in many respects remains wrapped in mystery.

This book is an attempt to unravel some of those mysteries of Minakata's attitude and behavior, such as why he wrote tortuously in Japanese but with decorum and clarity in English; why, just when he was beginning to gain a reputation in London as a scholar, he knowingly risked his future by assaulting an Englishman at the British Museum library; why he never settled on a permanent job; why he was given to bouts of drinking; why he discoursed ceaselessly on his dreams and visions; and what lay behind his tremendous urge to record the world and express himself almost to the point of graphorrhea. Through a combination of extensive perusal of documents and insights from the fields of psychology and neuropathology, the author suggests that the roots of Minakata's prodigious character lie in a kind of epilepsy known as Geschwind's syndrome. This discovery reveals hitherto unknown facets of Minakata's personality.

Less as an exercise in pathography than as a study of human nature, this is a penetrating and intellectually stimulating work.



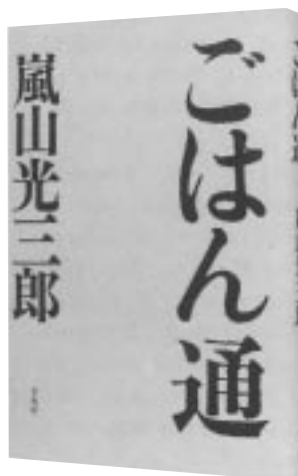
## SOCIETY AND CULTURE

**Edo: Oi no bunka** [Edo, Culture of Age]. Tatsukawa Shōji. Chikuma Shobō, 1996. 194 × 133 mm. 282 pp. ¥1,800. ISBN 4-480-81801-4.

In its combination of low economic growth and an aging population, contemporary Japan closely resembles Japan in the latter half of the Edo period (1603–1868). Through an examination of various kinds of records written by and about Edo people who spent their elderly years in dignified leisure, this work reappraises the values placed on old age.

Whereas present-day Japan adheres to a culture of youth, valuing “young” qualities such as speed and energy, Edo society was sustained by a culture of age which located true happiness in the later rather than the earlier half of life. According to the Edo ethos, the key to enjoying life to the full in one’s senior years is saving up during one’s youth. Edo ethics thus frowned upon libertine ways—smoking, drinking, extravagant dining, licentiousness, the night life—and preached instead such virtues as industriousness, thrift, health, and abstinence. This idea of wholesomeness, of maintaining the body to cultivate life to the full, was more than a mere hope for long life; it was the foundation of everyday life and attitudes among the Edo populace.

The author, a university professor who has probed the issues of sickness and medicine from the perspective of cultural history, sees in the wisdom of the past important lessons for contemporary humanity.



Cover design: Minami Shimbo

**Gohan tsū** [Rice Connoisseurship]. Arashiyama Kōzaburō. Heibonsha, 1996. 195 × 131 mm. 198 pp. ¥1,300. ISBN 4-582-82895-7.

For today’s well-fed Japanese, rice is no longer quite the cherished item it was in the past, especially when food was scarce during and immediately after World War II. Rice nonetheless remains the staple of the Japanese diet.

This volume is a collection of essays about rice. Drawing from dictionaries and other sources old and new, he covers the world of rice cuisine with elegant facility, discoursing on proper cooking techniques and an array of rice dishes, including *omusubi* (pressed rice balls), *kayu* (rice gruel), *zōsui* (rice and vegetable soup), *sushi*, *donburi* (rice served with flavored topping in a bowl), *chazuke* (boiled rice doused with tea), *ajitsuke gohan* (rice cooked with savory vegetables and sauces), and *itame gohan* (fried rice). What makes the work much more than a recipe book or a study of trivia is that the author incorporates his personal experience and engaging views, betraying between the lines his immeasurable love for rice.

Any writing about food that can make the reader’s mouth water is fine writing, but to achieve that effect in an exposition not on sophisticated delicacies but on such a commonplace food as rice takes rare skill. This work offers a vivid insight into the very heart of Japanese culinary culture.

**Kindai Nihon no media ibento** [Media Events of Modern Japan]. Tsuganezawa Toshihiro, ed.

Dōbunkan Shuppan, 1996. 215 × 151 mm. 368 pp. ¥3,900. ISBN 4-495-86281-2.

As defined in this volume, a media event is an event which a mass media organization plans as a commercial enterprise and magnifies through media coverage, sales, and advertising. This collection of articles is the product of a joint study by fifteen scholars of a hitherto unexplored niche of media and journalism history.

In Japan’s early modern period, newspaper companies sponsored various kinds of public events, including sporting meets, expositions and exhibitions, concerts, lectures, and social welfare activities. While some of these events were one-off oddities, many became cultural traditions preserved even today, such as the national high-school baseball championships, the Elysian goal of every little-leaguer and the object of frenzied national attention every spring and summer. Like this tradition of high-school baseball, which has developed for over seventy years within an ethos of Spartanism and groupism very different from that of the game’s American origins, many events sponsored by the media in Japan have developed against a distinctly Japanese cultural milieu.

Supplemented by a useful chronological table, this is a unique work of cultural history looking back on Japan’s modern era through a genealogy of media-sponsored events.



Cover design: Kawasaki Gi'ichi

***Otōsan no gijutsu ga Nihon o tsukutta! : Metaru karā no enjinia-den*** [My Father's Skills Made Japan: Stories about "Metal-Collar" Engineers]. Mōgi Hiroko. Shōgakukan, 1996. 194 × 133 mm. 183 pp. ¥1,100. ISBN 4-09-290131-3.

This book profiles five members of Japan's (almost exclusively male) engineering profession, the unsung men quietly working backstage in the drama of high-tech contemporary Japan. At home they are regular fathers; on the train they blend in with all the other neck-tied commuters. But when, as in this book, the spotlight is trained on them, it reveals lives unfolding with surprising richness.



The book is composed of interviews with the five men who have played pivotal roles in such renowned large-scale projects as the construction of the Akashi Bridge near Osaka, the world's largest suspension bridge, to open in 1998; the development of a linear motorcar which, traveling at up to 517 kilometers per hour, will link Tokyo and Osaka in about an hour; and the laying of optical fiber cable for international telecommunications. The interviewees speak on a personal level, recounting anecdotes from their childhood days, relating their dreams and aspirations, and revealing, as only those directly involved could, secret facts and little-known hardships of their work.

The author, a young journalist, regards her subjects with an unaffected simplicity that prompts the reader to share her sense of wonder. Although, as the title suggests, the book is written for children, adult readers will also find it rewarding.

***Sadō to jūjika*** [The Tea Ceremony and the Cross]. Masubuchi Sōichi. Kadokawa Shoten, 1996. 190 × 126 mm. 214 pp. ¥1,300. ISBN 4-04-703270-0.

Sen no Rikyū (1522–91), founder of the Sen school of tea ceremony, elevated the act of making tea (*cha no yu*) into the art of the tea ceremony (*sadō*). He is credited with perfecting the style of tea ceremony known as *wabi-cha*, which, incorporating the spirit of Zen Buddhism, prizes above all else simplicity and a sense of elegant solitude.



Rikyū lived at a time when, as European culture made its first inroads in Japan, Jesuit missionary activities were at their peak, converting even a number of daimyo to Christianity. While some scholars have argued that Rikyū himself may have been converted, this author does not adhere to that view. He does point out, however, that several of Rikyū's foremost followers were, and that Jesuit records from the time include instructions to incorporate the tea ceremony into missionary activities. Furthermore, the practice of passing around the same bowl of thick tea for all participants to drink from in the tea ceremony closely resembles the sharing of the chalice of holy wine in the Catholic communion service, and was, moreover, first adopted around Rikyū's time.

This work thus describes how, even in the tea ceremony, usually considered the epitome of "unique" Japanese culture, Japan's cultural forte is at work—namely, the absorption, amalgamation, and refinement of elements from other cultures. The author is a university professor whose area of special interest is the cultural history of dolls.

***Tatsujin tachi no Dai-Ei Hakubutsukan*** [Great Minds and the British Museum]. Matsui Ryūgo, Koyama Noboru, Makita Kenji. Kōdansha, 1996. 188 × 127 mm. 308 pp. ¥1,600. ISBN 4-06-258081-0.

Founded in the mid-eighteenth century, the British Museum became a monument to Western knowledge in the modern era. With the museum now facing major restructuring, including plans to relocate the museum library, this book looks at some of the people involved in and associated with the institution from its inception to the present day and probes the significance of the knowledge it symbolizes. All of the coauthors are bibliographers who, after graduating from universities in Japan, studied in Britain and are still engaged in research there today.

According to the authors, the British Museum was little more than a grandiose bric-a-brac box when it first opened. It matured greatly, however, both in appearance and content, as Britain itself expanded in size and power during the nineteenth century. While its extensive collection, which included writings from all over the world, certainly contributed to its early popular appeal, its greatest feature was the very fact that these items were made available to the public as, in a sense, common property. The authors also maintain that, in addition to many important figures within the institution itself, among those to whom the British Museum owes its reputation were the prominent people who availed themselves of it, including Karl Marx, Charles Dickens, Sun Yat-sen, Mahatma Gandhi and, from Japan, biologist and folklorist Minakata Kumagusu (1867–1941).



Cover design: Yamagishi Yoshiaki, Nakatsugawa Minoru

**Thank you to ieru Nihonjin [To Be Japanese Capable of Saying "Thank You"]**. Terasawa Yoshio. Yomiuri Shimbunsha, 1996. 193 × 122 mm. 248 pp. ¥1,100. ISBN 4-643-96061-2.

This is a cultural comparison of Japan and the United States, composed of articles previously published in periodicals and a newspaper. The author, who spent many years living in the United States, first as a student and later as a businessman, writes: "The longer I lived in America the less I understood it and the more, rather, I came to understand Japan."

From minute aspects of everyday life—such as when he discovers the subtle differences between the meanings he learned for certain English words as a schoolboy in Japan and the way he later heard them used in natural English—he scrupulously recounts the experiences that made him feel so out of place in America. In this way, he rediscovers his own Japanese roots and considers how Japanese people in general ought to think and behave in the global contemporary world.



Cover design: Shibukawa Ikuyoshi

The author has had a distinguished career, holding a number of important posts in business and government. Working for many years in the securities business, he was president and later chairman of Nomura Securities International in the United States and vice-president of Nomura Securities in Japan, and became the first Japanese member of the New York Stock Exchange. Devoting himself to politics upon his return to Japan, he served as director general of the Economic Planning Agency in 1994, and is currently a member of the House of Councilors.

## ARTS

### **Edo no kōkishin [Edo Curiosity].**

Uchiyama Jun'ichi. Kōdansha, 1996. 215 × 151 mm. 246 pp. ¥3,200. ISBN 4-06-207600-4.

The pace of Japan's absorption of Western science and technology in the modern period has astounded the world. The accepted view nowadays, however, is that the roots of this sudden flowering of knowledge were laid well in advance during the Edo period (1603–1867). The present volume seeks to flesh out one aspect of this new historical perspective by considering how Edo artists responded to the appearance of Western science. The author, a curator at the Sendai City Museum, specializes in Japanese art of the early-modern [Edo] and modern periods.

The voracious curiosity and vigorous imagination of Edo Japanese are truly amazing. The magnified image of a mosquito or a flea seen under a microscope would appear as a monster in popular picture books, or even as a design on a kimono. Similarly, Western anatomical charts inspired designs for ukiyoe prints depicting skeletons and ghouls. Despite having only a single, narrow window of international contact at Nagasaki, the general populace soon became familiar with aspects of Western culture thanks to such efforts by Edo-period scholars of European learning. Though often trifling or unrefined in themselves, the cultural artifacts the period produced are nonetheless graphic testimony to the stark contrast between the rigid, systematic reception of modernity during the Meiji period (1868–1912)



Cover design: Okamura Motoo

and the unrestrained, self-indulgent spirit of Edo Japan. A fascinating book further enhanced by the inclusion of many photographs and illustrations.

### **Eiga janru ron [Genre in Cinema].**

Katō Mikirō. Heibonsha, 1996. 193 × 130 mm. 356 pp. ¥2,600. ISBN 4-582-28232-6.

This work, a study of the heyday of Hollywood cinema (from the 1930s to the 1970s), is possibly the first Japanese cinema critique written from the perspective of film genre. The author is an associate professor in the faculty of humanities of Kyoto University who has written numerous works on film theory.



Cover design: Murakawa Tōru

In his view, film theory must address the crucial concept of genre. In this book, he classifies movies into ten genre-categories—including gangster, war, comedy, horror and western—based on the labels attached to them by the Hollywood studios, which, through mass production and mass distribution, controlled every facet of the industry from production to screening. Such genre labeling, he explains, is one of the key strategies movie producers employ to boost a film's box-office performance, but until now this fact has been largely ignored in film studies. One cannot gain an adequate understanding of this era of Hollywood cinema in particular, he asserts, through textual or auteur criticism alone. Only by discerning the significance of a film's genre, he insists, is it possible to reveal what it really contains and conveys.

This is a rigorous study probing the very core of the multifaceted art of cinema.





Cover design: Naitō Akira

**Kuroshiro eizō Nihon eiga raisan** [Black and White Images: A Tribute to Japanese Cinema]. Shirai Yoshio. Bungei Shunjū, 1996. 193 × 134 mm. 374 pp. ¥2,100. ISBN 4-16-351100-8.

It is widely thought that in the days of black-and-white films Japanese cinema reached a zenith unsurpassed by any Japanese film in the age of color. Even younger generations of Japanese who grew up with color are moved and amazed by old monochrome movies still available to them through video or rescreenings at alternative cinemas.

This work is a critical retrospective on Japanese cinema written by a veteran film critic whose entry into the profession was inspired by the treasures of Japanese films of the black-and-white era. Celebrating the enduring appeal of those movies and offering much-needed hints for the resuscitation of today's lifeless Japanese film industry, he covers a total of twenty-eight films made in the 1940s and 1950s, including such classics as *Muhō-Matsu no isshō* (The Life of Matsu the Untamed), *Saikaku ichidai onna* (The Life of Oharu), *Tōkyō monogatari* (Tokyo Story), and *Kumonosujō* (Throne of Blood). The author introduces each work in careful detail, discussing its historical background, technical aspects and social and artistic influences. The book is especially entertaining for the glimpses it affords into the behind-the-camera world of the film industry of the day, the author recounting a wealth of anecdotes from his personal acquaintance with many of the directors and actors. The book also includes useful extra information, such as which films have been released on video.

## LITERATURE

**Hori Tatsuo no shūhen** [Hori Tatsuo and His Circle]. Hori Taeko. Kadokawa Shoten, 1996. 194 × 133 mm. 257 pp. ¥1,900. ISBN 4-04-883439-8.

Born in 1904, novelist and poet Hori Tatsuo appeared on the literary scene in the late 1920s but died young in 1953. His writing career thus spanned a little more than two decades, and most of that he spent bedridden with chronic tuberculosis. Despite being written during the war, most of his works are permeated by a mood of tranquility and pensiveness that gives no hint of the turbulence of the times. Though not a prolific writer, Hori made a lasting impact on postwar Japanese literature with such memorable works as *Kaze tachinu* (tr. *The Wind Has Risen*, 1947), and admirers of his novels still visit the house in Karuizawa where he spent years in convalescence.



Cover design: Mimura Jun

Written by Hori's widow, the present volume looks back on the writer's relationships with key figures in his career. Among those discussed are writers he regarded as mentors, including Akutagawa Ryūnosuke and Murō Saisei; peers from his own generation, such as Nakano Shigeharu and Sata Ineko; and younger writers who emerged in his footsteps in the postwar period, including Nakamura Shin'ichirō and Fukunaga Takehiko. The account reveals profoundly touching aspects of Hori's relationships with these people amid the severities of the wartime era. That the book's portrayal of this dark historical period is

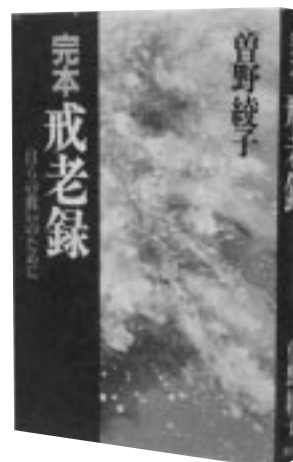
not at all gloomy, though in part probably a reflection of the author's own temperament, may also be attributed to the brilliance of Hori himself. This volume is a must for anyone seeking insights into Hori and his works.

**Kanpon: Kairōroku** [Precepts for Growing Old, Complete Edition]. Sono Ayako. Shōdensha, 1996. 193 × 133 mm. 274 pp. ¥1,500. ISBN 4-396-61059-9.

It is predicted that people aged sixty and over will account for one-quarter of the entire Japanese population by early in the twenty-first century. Faced with the combination of a climbing average life expectancy and a falling birth rate, the Japanese, both collectively and individually, are already beginning to feel the pinch of the ineluctable onset of the aged society.

This book, which in its original form has continued to sell well for close to thirty years, appears now in a revised and enlarged edition. The author, a well-known writer, wrote the original work as a kind of self-directed homily on aging when she sensed she herself had reached the point where youth yields to the gradual process of getting old. Now at age sixty-five, well into her senior years, she offers this "completed" edition from a new vantage point.

The book grapples with the difficult question of how to make the most of life in one's old age. Unlike many such discussions, however, it confronts the issue squarely, with an honesty at times even ruthless. Thus refusing to shrink from the harsh realities of elderly life, the author hammers out a level-headed guide that





transcends the usual flummery of most books on coping with those realities and provides an insight into her own humanist position.

**Kogoeru kiba [Frozen Fangs].**  
Nonami Asa. Shinchōsha, 1996.  
197 × 136 mm. 382 pp. ¥1,800. ISBN 4-10-602745-3.

This is a mystery novel about a deadly wolf-dog cross, more wolf than dog, loose in Tokyo and the motorcycle-riding policewoman on its trail. In the story's climax, she chases the beast across the metropolis along the maze of inner city freeways. With this kind of action, it is no surprise that the book outpaced stiff competition to capture the prestigious Naoki Prize, awarded for fiction high in entertainment value.

The trouble begins at a family restaurant, late at night. One customer bursts into flame and burns to death. The cause of the fire is traced to chemicals stashed inside the victim's belt. More intriguingly, strange bite marks are found on his remains. A series of murders follows, and two detectives from the Metropolitan Police Department's riot squad, the woman and a middle-aged man, are put on the case.

In male-first Japan, police work is an especially male-dominated domain. Against this real-life background, the mold-breaking character of a woman who is not only a police officer but a detective is one of the key elements of the novel's appeal. The author thus joins several women writers who have come to fore recently, in Japan as in the West, in the field of mystery novels. Readers of this novel will be eager to see more by this promising storyteller.



Cover design: Shinchōsha

**Nishi e no shōdō: America fūkei bunka-ron [The Westward Urge].**  
Ara Konomi. NTT Shuppan, 1996.  
188 × 118 mm. 214 pp. ¥1,300. ISBN 4-87188-617-4.

In this author's view, from their first intercontinental migration, European Americans have had an urge to move westward so strong it almost seems genetic. American culture is in many ways a product of this impulse, but the scars of what it trampled on and discarded along the way remain etched upon the face of American culture itself.

The author, a scholar of American literary history, focuses on five historical loci that bear witness to these darker aspects of the American past: the giant sculptures of Mount Rushmore, a stark reminder of the virtual extermination of the Native American peoples; Washington D.C.'s inclination toward close ties with the Europe it had supposedly abandoned; the phenomenon of Ellis Island, the checkpoint all European immigrants once had to pass through to enter the New World; the even more notorious Sea Island, where Negro slaves were "unloaded"; and the Mississippi River, at once the boundary and the conduit between the east and the west.

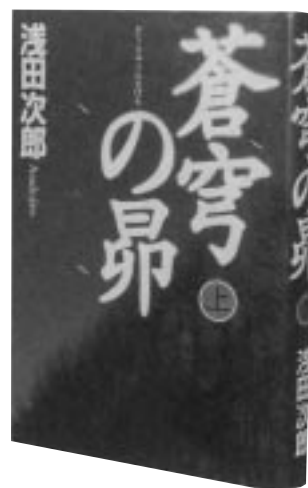


Cover design: Okamoto Issen Design Studio

Using these key coordinates, the author sketches a portrait of America that spans the fields of literature, art, history, and geography. From the standpoint of an Asian and a woman, she probes the shadows of America's past precisely to find a sense of hope. Her prose style, refined and tinged with a note of pathos, is a pleasure to read.

**Sōkyū no subaru [Stars in the Firmament].** 2 vols. Asada Jirō.  
Kōdansha, 1996. 194 × 131 mm. 352 pp.; 414 pp. ¥1,800 each. ISBN 4-06-207497-4; 4-06-208039-7.

In the late nineteenth century, Qing-dynasty China entered a period of unprecedented turmoil. Beset from without by flagrant struggles of self-interest among the world powers, including Japan, it was also torn from within by popular revolt. With political control held by the Empress Dowager, a woman known to history as a power-craving tyrant, the Qing dynasty, the last of China's imperial regimes, thus declined amid extreme chaos.



Cover design: Tada Kazuhiro

Such is the setting for this historical novel about two close friends who wind up in opposing factions within the Qing regime. To escape poverty, Li Chun-yun castrates himself to become a eunuch in the Empress Dowager's court. Liang Wen-xiu, meanwhile, passes the top-level *jinshi* public examination to become a high-ranking official in the government. The story, on one level of the friendship, aspirations, and rivalry of the two men, and on another of the power struggles within the dying regime, is told in vivid and elaborate detail.

Born in 1951, the author writes novels while making a living in a number of jobs. An epic presented in two volumes, this work, which he says treats the theme of how things are destroyed, bears the touch of a unbridled imagination, but it makes fascinating reading with many high points including an intriguing new portrayal of the Empress Dowager.

## Events and Trends

### Computer Magazines for Women

Computer magazines targeted at women are popping up as publishers seek to capitalize on the diversification of the hitherto predominantly male market of Internet and software users.

*MacLife Lisa*, a monthly launched last October by computer-book publisher BNN, carries the catchphrase "Edited For Women." Presented with fashion-magazine-style models on the cover, it deals with such themes as overseas shopping via the Internet and the hottest CD-ROM products on overseas markets. *Pasokon sutairu bukku for Women* [Personal Computer Style Book for Women], published last May by Gijutsu Hyōronsha as a supplement to its *Pasokon kurabu* [Personal Computer Club], sold so well that it was upgraded to a quarterly in its own right in November. Targeting women in the twenties-to-forties age bracket, it covers such topics as online shopping, creating New Year's cards, and using multimedia resources to find a job.

Personal computer-related periodicals have appeared in a steady stream since 1995, but as the main market of men in their twenties and thirties reaches saturation, publishers are eager to see whether or not computer magazines for women will catch the rising wave of Internet and software demand.

### Manga Go International

Major Japanese publishers are getting serious about exporting manga comic books and magazines, particularly to other countries in Asia. Whereas the domestic manga market is beginning to top out due to Japan's declining birth rate, climbing income levels and recent improvements in copyright protection are generating attractive markets in neighboring Asian countries.

Last August, industry leader Kōdansha published four volumes of its manga book series *Gon*, about a

young dinosaur, in twelve Asian countries and regions, including South Korea, Taiwan and Hong Kong. The publication was simultaneously released in partnership with overseas publishers, with the same cover designs being used in all of the target countries. Kōdansha has also sold publishing rights for a number of serial manga stories, such as *Kindaichi shōnen no jikenbo* [Cases from the Files of Boy Detective Kindaichi] to publishers in some twenty countries in Asia and elsewhere.

Shūeisha is also syndicating manga stories to comic magazines in other countries, including Taiwan, Hong Kong, Thailand, and South Korea. Since March last year, Shōgakukan has sold publishing rights for *Megumi no Taigo* [Taigo of "Eye" Class], *Ranma Half* and two other manga stories to children's comics in Thailand; and in July published the manga book *Oretachi no firudo* [Our Field] in Hong Kong in collaboration with a local publisher there.

Manga exports took off around 1992, but have shifted into higher gear lately thanks in part to the introduction of copyright law in Taiwan, the genre's largest overseas market, and in part to the burgeoning of markets in Thailand and Malaysia.

### Passing of Endō Shūsaku

Endō Shūsaku, eminent writer and recipient of the Order of Culture, died last September 29. He was 73.

A Christian, Endō wrote numerous works on such themes as human being's relationship with God and the meeting of Japanese and Western cultures. Endō received a degree in French literature at Keiō University in 1950, and then left to further his studies in France, becoming the first Japanese Catholic to study abroad in the postwar era.

After returning to Japan Endō associated with a group of writers that included the late Yoshiyuki Junnosuke, Yasuoka Shōtarō, and Miura Shumon, and in 1955 he emerged onto the literary stage with the Akutagawa-Prize-winning novel *Shiroi hito* [White Man]. Notable among his subsequent novels are *Umi to dokuyaku* (1957; tr., *The Sea and Poison*, 1972), about the vivisection

of a captured American pilot by Japanese doctors during World War II; and *Chinmoku* (1966; tr. *Silence*, 1969), which portrayed a European Catholic bishop struggling to maintain his faith while hiding from the anti-Christian persecution in seventeenth-century Japan. Both works were later made films.

Renowned abroad as well as in Japan, Endō was occasionally rumored to be likely to win a Nobel Prize. His rich literary legacy includes lighter novels such as *Obakasan* (1959; tr. *Wonderful Fool*, 1974), period novels such as *Samurai* (1980), and numerous essays.

### Women Writers Take on Aging

As the aging society nears full flower in Japan, there has been a stream of books by women writers on the topic of getting older. Two compelling works on aging gracefully that were published last autumn are author Tanaka Sumie's *Oi wa mukaeute* [Meeting Old Age Head On] (Seishun Shuppansha), and *Ikikata jōzu wa oi jōzu* [Living Well Means Aging Well] (Kairyūsha), by critic Higuchi Keiko. An overwhelming majority of authors of books on aging are women over forty, suggesting the poignancy the subject holds for many mature Japanese women, who often bear the responsibility for looking after their aged parents, in-laws, and husbands.

Although the trend toward such books may be traced to the United States, differences in content and approach are marked between the two countries. Whereas the Japanese works tend to be projections of what to expect of life after sixty, the American ones mostly address the special concerns of menopausal women around the age of fifty, such as Erica Jong's *Fear of Fifty* and Colette Dowling's *Red Hot Mama*, both published last year in Japanese translation by Shōgakukan and Tokuma Shoten, respectively. This contrast reflects attitudinal differences between the two societies, with married people in the United States generally continuing to identify themselves primarily as men and women, and those in Japan tending to recast themselves in the role of mother or father.

## 1996 Publishing at a Glance

There was no shortage of major best-sellers last year, with as many as six books selling a million copies by early December. Haruyama Shigeo's *Nōnai kakumei* [A Great Revolution in the Brain World], published by Sanmaku Shuppan in the autumn of 1995, recorded sales of 13.9 million copies, and its sequel, *Nōnai kakumei* 2, looks certain to break into the million-seller rank soon. Another huge hit was Graham Hancock's *Fingerprints of the Gods*, published in Japanese in two volumes by Shōeisha. Also quick to reach the million mark was *Saruganseki Nikki (Part 1)* [Diary of Saruganseki, Part 1] (Nihon Terebi Hōsōmō [Nihon Television Network Corporation]), a travelogue by popular new comedy duo Saruganseki that retraces their adventures hitchhiking from Hong Kong to London, as featured in

Nihon Television's variety program "Denpa Shōnen."

The opening of a number of giant bookstores, in spite of the trend away from reading, was another notable feature of 1996. Between January and October, there were 741 cases of book retailers opening new stores or shop space, representing a total of 231,600 square meters of added sales-floor area. Although the number of expansions was down from the previous year, the increase in floor space was up by 16,500 square meters. Kinokuniya Bookstore opened a huge new outlet at the south exit of Shinjuku Station in October that boasts display space of 4,620 square meters. Declining rents and big-is-better marketing strategies in the book retailing industry, among other factors, are apparently spurring the shift to large-scale stores.

Sales of electronic books and the spread of Internet shopping also

gained momentum as the multimedia era grew a year older. Shōgakukan teamed with Sony to publish a CD-ROM version of an encyclopedia in March, and Shinchōsha released a CD-ROM set of one hundred titles in collaboration with e-book publisher Voyager. In another aspect of the same trend, an increasing number of publishers and bookstores are selling their products through Internet home pages. Shōgakukan, Iwanami Shoten and Kinokuniya all have catalogs on their own or on major mail-order companies' home pages, allowing customers to browse from home and order by phone or fax.

On a more somber note, 1996 will also be remembered for the deaths of a number of popular writers, including Shiba Ryōtarō, Ōyabu Haruhiko, Uno Chiyo, Endō Shūsaku (see above), and Yamamura Misa.

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

### Publishers

#### Asahi Shimbunsha

Inquiries from overseas should be addressed to:  
Mr. Hirano, Book Export Dept. 2  
Japan Publications Trading Co.  
P. O. Box 5030, Tokyo International  
Tokyo 100-31  
Tel: (03) 3292-3753 Fax: (03) 3292-3764

#### Bungei Shunjū

3-23 Kioi-cho  
Chiyoda-ku, Tokyo 102  
Tel: (03) 3265-1211 Fax: (03) 3239-5482

#### Chikuma Shobō

Komuro Bldg.  
2-5-3 Kuramae  
Taito-ku, Tokyo 111  
Tel: (03) 5687-2671 Fax: (048) 666-4648

#### Dōbunkan Shuppan

1-41 Kanda-Jimbocho  
Chiyoda-ku, Tokyo 101  
Tel: (03) 3294-1801 Fax: (03) 3294-1807

#### Heibonsha

5-16-19 Himon'ya  
Meguro-ku, Tokyo 152  
Tel: (03) 5721-1234 Fax: (03) 5721-1239

#### Impakuto Shuppankai

Bunkyo Dai-ni Bldg.  
2-30-14 Hongo  
Bunkyo-ku, Tokyo 113  
Tel: (03) 3818-7576 Fax: (03) 3818-8676

#### Iwanami Shoten

2-5-5 Hitotsubashi  
Chiyoda-ku, Tokyo 101-02  
Tel: (03) 5210-4000 Fax: (03) 5210-4039

#### Kadokawa Shoten

2-13-3 Fujimi  
Chiyoda-ku, Tokyo 102  
Tel: (03) 3238-8521 Fax: (0492) 59-1199

#### Kōdansha

2-12-21 Otowa  
Bunkyo-ku, Tokyo 112-01  
Tel: (03) 5395-3676 Fax: (03) 3943-2459

#### Kyōdō Tsūshinsha (K.K. Kyodo News)

1-9-20 Akasaka  
Minato-ku, Tokyo 107  
Tel: (03) 5572-6021 Fax: (03) 3585-4269

#### Kyōiku Shiryō Shuppankai

2-4-6 Nishikanda  
Chiyoda-ku, Tokyo 101  
Tel: (03) 5211-7175 Fax: (03) 5211-0099

#### Nihon Keizai Shimbunsha

Inquiries from overseas should be addressed to:  
Nihon IPS Sokatsu-ka  
3-11-6 Iidabashi  
Chiyoda-ku, Tokyo 102  
Tel: (03) 3238-0700 Fax: (03) 3238-0707

#### NTT Shuppan

Aruko Tower 11F  
1-8-1 Shimo-Meguro  
Meguro-ku, Tokyo 153  
Tel: (03) 5434-1010 Fax: (03) 5434-9200

#### Ōzorasha

2-36-12 Akabane  
Kita-ku, Tokyo 115  
Tel: (03) 3902-2731 Fax: (03) 3902-2734

#### Shinchōsha

71 Yaraicho  
Shinjuku-ku, Tokyo 162  
Tel: (03) 3266-5111 Fax: (03) 3266-5118

#### Shōdensha

Kudan Shogaku Bldg.  
3-6-5 Kanda Jimbocho  
Chiyoda-ku, Tokyo 101  
Tel: (03) 3265-2081 Fax: (03) 3265-9786

#### Shōgakukan

2-3-1 Hitotsubashi  
Chiyoda-ku, Tokyo 101-01  
Tel: (03) 5281-1630 Fax: (03) 5281-1640

#### Shūeisha

2-5-10 Hitotsubashi  
Chiyoda-ku, Tokyo 101-50  
Tel: (03) 3230-6393 Fax: (03) 3221-1387

#### Sōshisha

4-26-26 Jingumae  
Shibuya-ku, Tokyo 150  
Tel: (03) 3470-6565 Fax: (03) 3470-2640

#### Suzusawa Shoten

Fujita Bldg.  
23-1 Wakamiyacho  
Shinjuku-ku, Tokyo 162  
Tel: (03) 5261-8024 Fax: (03) 5261-8026

#### TBS Britannica

Itochu Nenryo Bldg. 3F  
1-24-12 Meguro  
Meguro-ku, Tokyo 153  
Tel: (03) 5436-5721 Fax: (03) 5436-5759

#### Tokyo Daigaku Shuppankai (University of Tokyo Press)

7-3-1 Hongo  
Bunkyo-ku, Tokyo 113  
Tel: (03) 3811-8814 Fax: (03) 3812-6958

#### Yomiuri Shimbunsha

1-2-1 Kiyosumi  
Koto-ku, Tokyo 135  
Tel: (03) 5245-7042 Fax: (03) 5245-7049



## Positive on Translation

Tsushima Yūko

It was about fifteen years ago that I was approached with a proposal to translate my novel, *Chōji*, for publication in English. I was very glad for the opportunity and met with the translator. For New Zealand-born Geraldine Harcourt, the project was her first attempt at translation of a full-length novel. It was through that experience that I first learned exactly what the work of translation involves.

It seemed to me that the translator took forever. She would come or call saying she had “a few questions.” And then, after I had blithely said sure, I’d be happy to answer questions, I would find myself faced with a string of queries about things that seemed completely trivial, things which I had never given the slightest thought, and that sometimes left me at a loss. We went through several sessions like that throughout the translation process: Is this word singular or plural? (Japanese nouns do not show number; one must judge from the context) Is this character a man or a woman? (Since the family name-plus-*-san* usage is not gender specific, sometimes it is unclear.) How should she translate “X-san no okusan”? (The wife of Mr. X/Mrs. X, etc.) How should she render the name of the protagonist’s boyfriend, “Y-san”? Harcourt knew that in cases when using Mrs. and Mr. seemed stiff, it was sometimes the practice to simply make up first names for such characters, but somehow she resisted that solution. What did I think she should do?

Indeed, the nuance and feeling of “Y-san” in Japanese and “Mr. Y” in English are completely different. The usage and connotations of “-san” in Japanese are very broad. Some wives can call their own husbands by their family name, adding “-san” in formal fashion without sounding distant. And employees address their superiors respectfully adding the suffix “-san.”

After we discussed these various dilemmas at great length, Harcourt reminded me that foreign readers of novels learn about the customs and landscape of a country through translation. So why don’t we show the English readers of your novel, she suggested, what these special usages of “-san” involve in Japanese? She believed that the day when Japanese novels had been distorted to suit the understanding of readers in English-speaking countries was over; her task, she said, was to get the foreign reader to enter willingly into the Japanese cultural context through the translation. These days the Japanese form of address using “-san” has come to be well known, but a couple of decades ago, such a proposition seemed awfully bold to a person like myself.

I understand that there are actually quite a few Japanese authors who remain skeptical about the translation of their works into other languages. For myself, having been fortunate to have a talented and sensitive translator, and having—thanks to her endeavors—been blessed with translations that have been very well received, I have always been basically favorably disposed toward the translation of literature. I do not get involved myself in the checking of the translations into English

or French word-for-word. Rather, I simply make it my standard practice to meet directly with the translator. That way, after some discussion of the work in question, I can tell the extent to which he or she understands the work and what caliber of translation I can expect. Then, if the translator brings to me any questions or problems that come up in the course of the translation process, I can be assured that the product will be of a quality I can trust.

There are many cases, of course, in which one cannot meet a translator. The project is initiated by a publisher, the translation is handled in a rather mechanical fashion, and there is no contact between author and translator before the book is published and put on bookstore shelves. When this happens, you never know what may result. There have apparently been cases when arbitrary changes were made in the work, parts omitted—even the plot revised without any consulting with the author.

Still, I tend to think that despite these risks, some kind of translation is better than none at all. I believe this because there is something about a literary work that is transmitted from one human being to another, and it will be successful even if some of the words are not quite right or the grammar slightly odd.

But of course, we want translations of literary works to be done as carefully and skillfully as possible, and translators need as much moral support and financial assistance in their endeavors as possible. It is most unfortunate that there is not adequate financial support for translation, so that the vast majority, except perhaps in the case of scholarly work, is done in a less-than-professional way.

Born in Tokyo in 1947, Tsushima published her first work at the age of 22 and her first collection of short stories, entitled *Shanikusai* [Carnival] at 24, drawing attention as an upcoming young woman writer for the intellectual and descriptive quality of her writing. Her works have won the literary world’s top prizes. In 1991 she lectured on modern Japanese literature for one year at the Institut National des Langues et

Civilisations Orientales de Paris. In 1995 she supervised the publication of an anthology of Ainu poetry in French, *Tombent, tombent les gouttes d’argent: Chants du peuple aïnou* (Éditions Gallimard, 1996). Among her best-known works are “Mugura no haha” [The Mother in the Grass Hut], *Chōji* [Child of Fortune], *Hikari no ryōbun* [Domain of Light], and *Hi no kawa no hotori de* [On the Banks of the Fiery River]. Tsushima is the daughter of novelist Dazai Osamu.

