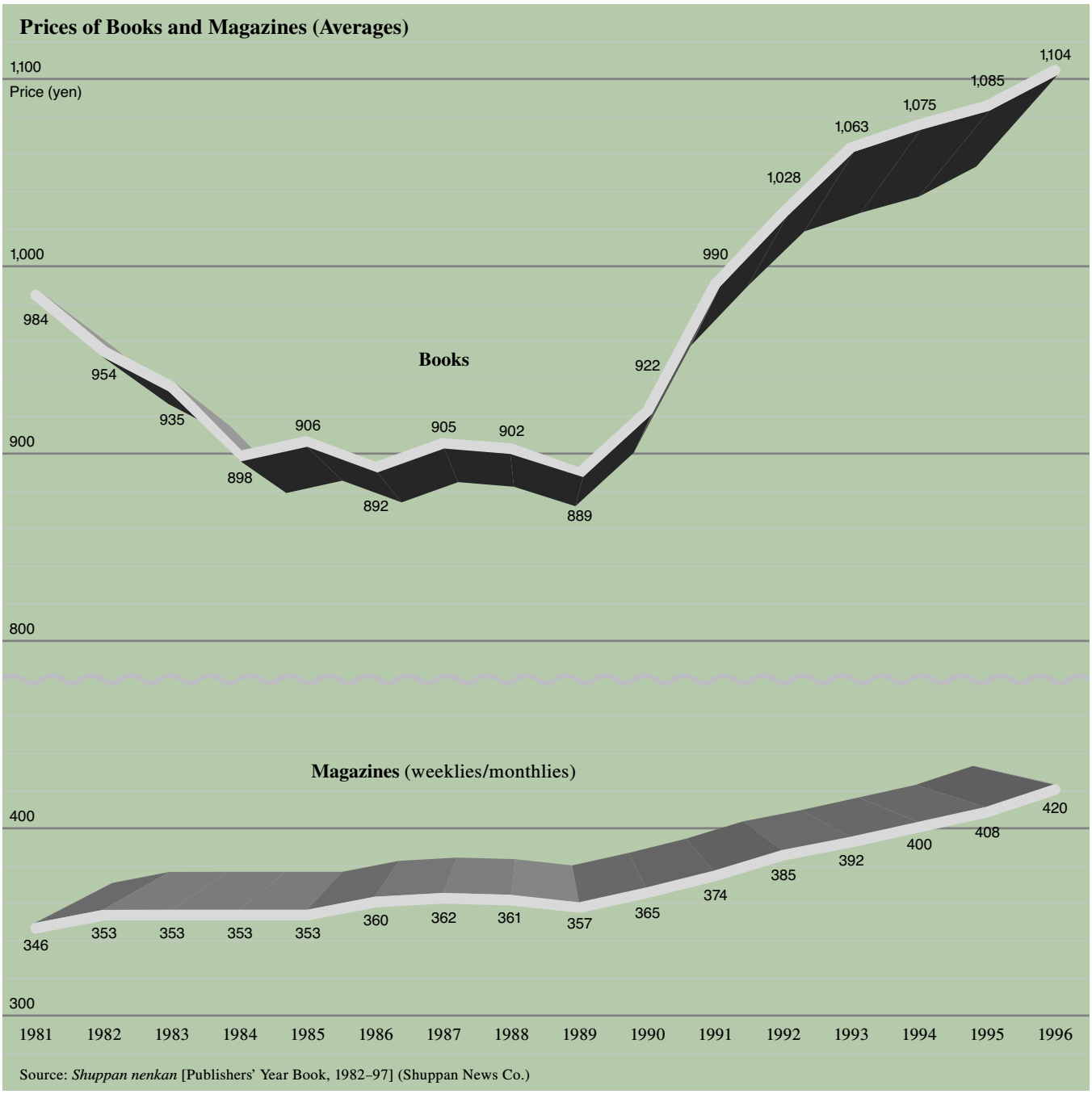
本 Japanese Book News

NUMBER 18
SUMMER 1997

Literature and the Future of Publishing

Hard-boiled Survivors of the Edo Studies Boom

Spain and Japanese Literature



Source: *Shuppan nenkan* [Publishers' Year Book, 1982–97] (Shuppan News Co.)

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

Publishers mentioned in the data given in the New Titles section are located in Tokyo unless otherwise noted. Further information about the titles may be obtained by contacting the publishers listed on page 5.

Publisher and Editor-in-chief
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

Bibliographic and Production Services
Shuppan News Co.

Editorial and Translation Services
Center for Intercultural Communication

Design
Michiyoshi Design Laboratory, Inc.

Printed in Japan

ISSN 0918-9580

Contents

From the Editor

Recent developments in electronics and electronic media have brought tremendous changes to the world of publishing. The booths at the annual international book fair in Tokyo gave vivid evidence that the trend toward "electronic publishing" of CD-ROMs and books is rapidly gaining momentum. And the battle is on this year in the field of electronic dictionaries. In this technologically transformed era, can literature as we know it survive? In this issue, we begin a four-part series on this topic, from the perspective of writing by author Kobayashi Kyōji and, in alternate issues, from the viewpoint of publishing by Aiba Atsushi, professor of information science at Shizuoka University.

Recession has a way of reviving popular interest in Japan in the early-modern interlude known as the Edo period (1603–1867). Many titles have been published on related topics in recent years and a remarkable number of special television programs and magazine editions have focused on it. Kyushu University professor of literature Nakano Mitsutoshi, who has been involved in the compilation of a number of anthologies of Edo literature, writes about what is really behind this "Edo boom."

While the translation of Japanese literature into other languages is steadily growing, in many cases it has continued to be secondary translation based on English, German or French editions. More recently, however, the number of translators endeavoring to work directly with the original Japanese is increasing. We focus in this issue on the case of Spain, through the experience of University of Seville professor Fernando Rodríguez-Izquierdo, who has published a number of major translations of Japanese literature in Spanish, and Tokyo University of Foreign Studies professor Ushijima Nobuaki, who keeps close track of the publishing of Japanese literature in Spanish.

For our back cover feature, "In Their Own Words," young writer Shimada Masahiko reflects on the qualities that make Japanese special in a world inclined toward language standardization and how he views translation of his works into other languages.

Japanese Book News address:
http://www.jpf.go.jp/e/4_04menu.html

Literature and the Future of Publishing 1

Kobayashi Kyōji

In the 1960s when I was young, there were far fewer bookstores in our towns and neighborhoods than there are now, and even in the bookstores, there were not nearly so many books. So when you wanted a particular book, you had to go into one of the big, downtown bookstores, like the one I patronized in Osaka that was six or seven floors above ground. As a young man, I always grew tense as I entered one of these stores, which were to me awe-inspiring temples of learning, the source of any book I might desire.

About thirty years have passed since then. In suburban areas, the number of bookstores has steadily increased and there are many more large stores. The big bookstores of Tokyo and Osaka seem to be continually thronged, like a terminal station at rush-hour. You have to squeeze through the crowd to locate the book you want and then join the perpetual line at the cash register, where you find most people purchasing not just one but three or four books at a time. A time-slip visitor from the days of my youth might conclude from such a sight that the society of the future was committed to learning and devoted to books.

The reality is much less convincing. Never would they imagine the intense discussion going on today over the very survival of the publishing industry and the gloom that pervades the conversation of publishers and authors alike. Everyone is convinced that the printed media are on the decline and may not even survive the twenty-first century. So which really reflects reality: the thronged bookstores or the publishing pessimism?

Fiction in the Modern Era

The first edition of *Shayō* (1947; tr., *The Setting Sun,* 1956) by writer Dazai Osamu (1909–48) was 1,500 copies. I do not know whether the novel was reprinted during Dazai's lifetime, but even if it had been, probably not that many copies were sold. After he died, however, *Shayō* sold 3.5 million copies in paperback. One of the reasons was that Dazai had by then become a sort of icon of Japanese literature, but in any case the novel was an extraordinary seller.

Throughout the modern period until some time after the end of World War II, literature held a very special meaning for Japanese. If you had certain noted literary titles on your bookshelves and a subscription to one of the literary journals like *Shinchō* and *Bungakukai,* you could almost be assured of the status of intellectual, and your conversations with your fellows would revolve around the latest "newcomer" novelist, the debates over realism vs. romanticism, or the social reponsibility of the novelist. Publishers were founded and led by people devoted first and foremost to fine literature and the cultivation of knowledge; they hosted salons where established and new writers mingled, stimulating the intellectual life of the rapidly changing nation; they went out of their way to discover and encourage new writers, and published their works.

Literature continued to enjoy high status for some time after the war. In business terms it was at its height from the 1950s through the first half of the 1960s. Even the more serious of the literary magazines, like *Shinchō,* steadily sold 100,000 copies monthly. It was a far cry from today, when consumers show increasing reluctance to open their pocketbooks for serious books or periodicals in the field of literature.

When I began writing novels in the mid-1980s, however, the glory of the "literature business" was already beginning to fade. The habit of or capacity for reading and appreciating good literature had ceased to be a symbol of social status; literature, save for the most controversial of titles, had not only lost its topicality but its market merit. Literature did continue to enjoy special prestige in Japanese society. When a new writer of pure literature made a debut, it was a big social event that drew due respect and attention in the newspapers and magazines.

When I myself published my first story, I clearly remember the curious feeling it was to hear the great (as I consider them) literary critics discussing my writing in high-sounding phrases as if its advent were a momentous historical event.

At the time, the compelling topic in literary circles was whether the novel had gone into decline or not, and a fierce debate unfolded in the leading journals. In the early days of the debate, I remember that the dominant view was that it was only natural that readers' tastes would change with the changing times and that writers, too, were obliged to experiment in order to open up new frontiers in literature in accordance with the times.

Soon after, as if to counter that trend, there arose advocates declaring that it was far more important to look back and pursue the beginnings of the art of storytelling. In retrospect, we can see that the assertions of both sides had merit, but at the time, there seemed to be a sort of vendetta between the two sides, and the divisions between them grew only greater. The debate raged for several years, creating considerable controversy, and then gradually tapered off.

From our vantage point today, we can see that what unfolded was not so much pure-minded debate over the nature of literature as a capitalist spat over which would sell better: the new-fangled progressive writing or traditional writing. The reason that it was never really settled, moreover, was that in fact neither kind sold very well.

Of course, at that time there emerged a few authors, like Murakami Haruki or Yoshimoto Banana, whose works sold in unprecedented figures, but they were and are rather exceptional cases. Even novels by authors who represent, or appear to represent, the mainstream of Japanese literature sell very few copies. People in literary circles no

longer even wonder why fiction does not sell. It is something they have come to accept.

Source of Identity and Strength

The days in Japan when publishers made their bread and butter with the sales of hardback editions of fiction are now long gone. Literature is now seen as more or less of a burden by publishers, the weight of which they continue to carry as a sort of satisfying, though non-paying, sideline.

Are the crisis in publishing and the decline of literature completely unrelated to each other? I hardly think so. The decline of literary publishing (and I speak now only in terms of numbers, not in terms of quality, which is another topic) is related to dilemmas in the Japanese world of publishing at a very deep level.

The situation varies from one company to another, but as a whole, we can see that most publishing houses rely for the bulk of their income on manga (comics) and mass-market periodicals. These two genres are flourishing today through mass marketing not only in bookstores, but in 24-hour-open convenience stores and railway station kiosks. Several young men's comic magazines, locked in intense competition, sell several million copies every week. The weekly magazines aimed at white-collar workers, of which there are at least 10 different titles, sell between 500,000 to one million copies per issue. By contrast, a work by even a successful novelist rarely sells more than 3,000 to 5,000 copies.

Still, the future of even the manga magazine market is by no means assured. It is unclear whether manga and magazines will survive the advent of the multimedia age. Actually, it seems fairly certain that they will survive, but whether or not they will carry on as published media remains to be seen. If the day comes when people spend more time gazing at computer screens than they do at printed pages, as some fear, both genres are likely to abandon the publishers' ship for new multimedia vehicles.

Works of literature, it is perhaps safe to say, are likely to stay on the publishers' deck to the bitter end, and for several reasons. The first and foremost reason is that fiction is most harmoniously wedded to the printed media. It is in fact very difficult to spend hours in front of a computer display in order to read a novel, and unless there is some drastic change in fiction's physical form, it is unlikely that this situation will change for some time to come.

A second reason is that the world of literature is very closely tied to current institutions of publishing (such as the awarding of literary prizes by publishers) and it would not be easy to extricate itself from them. Publishers are the most important—in fact, the sole—patrons of literature; to tear them apart might lead to the very death of literature.

Fiction and publishing are inseparable. Literature has been part of the very raison d'être of publishing in Japan from the beginning, as mentioned before. The great publishing houses established their reputations and fostered Japan's literary culture through close links with particular authors or genres. Literature has been the source of their identity.

The ultimate dream of the publisher is to create some kind of social phenomenon through what it publishes. Indeed, they are inspired by the fantasy that they will awake the next morning to find every person with a copy of a book they have published under their arm and enthusiastically holding forth about its content. And literature is the kind of book that figures most centrally in publishers' dreams. Of course, media of expression other than literature do sometimes stimulate social change, but they can never surpass fiction writing in terms of the strength and intensity of impact. If publishers abandoned literature they would also have to abandon their dreams.

I therefore believe that the relationship between literature and publishers is much closer than meets the eye. It was literature that first experienced crisis, and the crisis was passed on in interlocking fashion to publishing. While both are spoken of as "media," in fact computers and the print media are completely different; there ought to be plenty of room for coexistence and coprosperity. The problem is that the publishing industry has compromised the integrity upon which it was founded, and its lack of the courage and inspiration to rebuild that integrity could prove fatal in the battle for survival in the multimedia age. If, as some argue, the publishing industry as we know it today faces collapse in the early years of the twenty-first century, it will be brought about by the serious loss of confidence on the part of publishers themselves. Yet literature could provide the key to overcoming the crisis, as I will explain in a sequel to this article. (*Kobayashi Kyōji is a novelist.*)

Born in Nishinomiya, Hyogo prefecture in 1957. Graduating from the University of Tokyo in 1981, Kobayashi Kyōji won the Third New Writers Prize sponsored by the journal *Kaien* for his first work in 1984, *Denwa otoko* [Telephone Men], a story of men who use a telephone in the attempt to win absolute freedom and equality for people of the modern age. Several of his works have drawn wide attention in literary circles, including *Meikyū seikatsu* [Life in the Labyrinth], a parable of a man who, in order to distract himself from the ennui of daily life, calls the area within a 10-kilometer radius of his house "labyrinth" and makes no attempt to go beyond it; *Shōsetsu den* [Legends of the Novel] (candidate for the 94th Akutagawa Prize), a radical novel about comatose readers and the media frenzy over the discovery of a long novel by an old man after his death; and *Zeusu Gāden suibōshi* [The Decline and Fall of Zeus Garden] about a vast pleasure land catering to insatiable desires of people of the 21st century.

Hard-boiled Survivors of the Edo Studies Boom

Nakano Mitsutoshi

Popular interest in works on the Edo period (1603–1867) has continued for quite some time in the world of publishing. But even specialists on the Edo period like myself, who ought to be part of this boom whether we like it or not, do not fully comprehend what it represents. To understand it, it may be helpful to examine in historical perspective how Japan's Edo period has been treated up until now.

Looking back from the vantage point of the 1990s we can observe four major periods or phases in views of the Edo period since the beginning of the Meiji era (1868–1912), each unfolding in accordance with the progression of Japanese modernization.

The first phase, during Meiji times, consisted of almost total rejection of everything of the Edo period (corresponding to the feudal regime led by the Tokugawa shoguns for roughly three centuries). Inasmuch as it was a time when the mission to modernize the nation was perceived as absolute, the precondition for anything thought to contribute to that effort was that it *not* be typical of Edo times. Moreover, the people who were the movers and shakers of the modernization drive were all themselves born and reared during the Edo period, and particularly those of the intelligentsia had all established their identity and self-esteem by steeping themselves in the culture and thought typical of that age. Their repudiation of everything that had shaped and sustained them had the intensity of the hatred a person might feel toward a once-close relative after the relationship turns sour. The view of Edo times as outdated and abhorrent, moreover, was to linger onward, as long as people remained faithful to the cult of modernization.

The second phase coincides with the Taishō era (1912–26). During this time, everyone 45 or younger had been born during the Meiji era and were the products of the modern age. The core were intellectuals who had been reared in an environment in which people fervently believed that the only fertile soil for advancement lay in modernity. It was during this time that Japanese gained confidence that the modernization of their country was solid and irreversible. There was no longer any need to reject and hate everything that represented older times. So, while they still had to basically oppose anything of the Edo period as part of the momentum of modernization, it did become possible to look back upon Edo with nostalgia and fondness.

The third phase covers roughly the prewar years of the Shōwa era (1926–45). By this time, the majority of the population had been born in the Meiji era or after. Japan had made a place for itself among the leading world powers, moreover, and had completely distanced itself from the Edo period. People could now view Edo objectively and dispassionately. It could become the object of scholarly inquiry. Here we might look back over the results of scholarship done at this time. The first steps of Edo literary research, studies as rigorous and academically sound as any of today, were begun at this time by our predecessors in the field, such as Fujii Otoo, Ebara Taizō, and Yamaguchi Gō.

The fourth phase corresponds to the post-World War II Shōwa period. Perhaps as the inevitable result of the democratization carried out in the wake of the defeat, the modernization process became complete, at least in terms of form. The Edo period naturally became the subject of scholarly research, but now was based on an even more committed modernism. The Edo period was evaluated through the modernization looking-glass for some years before a reaction finally took place.

After that reaction, the scholarly view of the Edo period as "early modern" began to emerge. In contrast to the clear break that Edo scholarship had previously assumed between the Meiji period and what came before, now researchers began to examine and affirm the continuities between the Edo period and modern Japan. Of course, the basic premises remained modernistic; scholars searched for and elucidated those parts of the Edo period in which they saw the roots or the emergent signs of modernity. "Edo" was therefore dissected with the most meticulous care, as if with microscope and forceps, to discover what it might reveal, with much attention to the ostensible "humanism," "realism," and "scientific thought" that developed at the time.

Antidote for Modernism

The searching of the past for affirmation of the present that is characteristic of the fourth phase has certainly continued to this day, but now in the context of the so-called collapse of modernism. In other words, the conviction that everything about modernism was good is now beginning to erode.

People have now begun to recognize that Edo really needs to be viewed not from the perspective of modernization, but in Edo's own context. In the face of modernism's bankruptcy, perhaps the most orthodox and the most direct approach to overcoming its shortcomings is readily available. That approach is simple: perform the reverse of what was done during the Meiji period as the most direct and orthodox path toward modernization. In other words, we should try to understand the Edo period—the antithesis of the modern age—and to learn from it.

In doing so, of course, Edo must be thoroughly objectified; it has above all to become the object of genuine scholarly research. The Edo period was a time of unbroken peace during which a single social system prevailed for roughly three-hundred years, quite a tidy span for a distinctive culture to come into being, flourish and mature, and then finally die. If we can see, understand, and enjoy the culture of Edo on its own terms, it may offer the nectar that will slake some of the thirsts we feel in the unrelenting glare of modernism.

Insofar as the current "Edo boom" is based on the

perspectives and attitudes described above and aimed at the deepening of scholarship and the appreciation and enjoyment of Edo culture untainted by modernist prejudices, it is much to be welcomed; unfortunately, this is far from the way things have developed.

The New Bashō Discovery

While the "Edo boom" has produced many popular and mass-market titles, there are a growing number of solid and scholarly works coming out in various fields. I would like to introduce a few that I believe are particularly valuable in appreciating the Edo period.

Among the latest topics in the field is the discovery of what is apparently Matsuo Bashō's own handwritten draft—complete with his own corrections—of his famous poetic journal, *Oku no hosomichi* (1694). The discovery of the painstakingly patched and corrected draft of this most well-known work by one of the greatest Edo-period writers was widely reported in the media; its interest among Japanese far transcended the narrow world of Edo scholarship. Within the day the discovery was announced, a limited edition reproduction printed on *washi* paper and packaged in pawlonia boxes made by the current owner of the manuscript completely sold out, despite the ¥85,000 price, an obvious barometer of the intense interest scholars have in such a discovery. The detailed textual comparisons and commentaries included with the reproduction edition were published by Iwanami Shoten at the far lower price of ¥3,200, to meet the needs of interested readers from the specialist to the generalist.

The commentaries are by Sakurai Takejirō and Ueno Yōzō. Sakurai, who was consulted by the owner of the manuscript from early on, describes the process of verifying the identity of the manuscript, details its content and features, and recounts the steps that led to the confirmation of the manuscript as one written in Bashō's own hand. Ueno records the results of meticulous corroboration, explaining the quirks of Bashō's handwriting and the mistaken characters that are the idiosyncrasy of his manuscripts, and checking them against original manuscripts and other documents already known to be in Bashō's own hand. The verification research done for this volume by the two scholars, who are considered foremost authorities in the field today, is unlikely to be surpassed given what documentation is available so far.

Of the 32 pages of Bashō's draft, 24 feature corrections, made on pieces of paper pasted onto the original draft, sometimes in two or three layers. The Iwanami commentary gives the words of the original drafts, to the extent that they can be deciphered, to show how they were revised, although there are quite a few that cannot be deciphered. There is therefore ample room for further study of the manuscript, which will doubtless be aided by advanced technology now being developed.

Richer Fields for Research

The discovery of the Bashō manuscript has indeed been hot news, but within the field of Edo literary studies itself, remarkable progress has been made in the completion of collected works of individual writers or of comprehensive collections in particular genres. In that sense, the talk of a "boom" would seem to be confirmed. Already finished are the *Sharebon taisei* [Library of Sharebon] (30 vols., Chūō Kōron Sha), a compilation of the light fiction dealing with the licensed quarters, and *Chikamatsu zenshū* (17 vols., Iwanami Shoten), compiling the works of the great writer of Kabuki and Bunraku plays Chikamatsu Monzaemon. The 20 main volumes of Iwanami Shoten's *Ōta Nampo zenshū,* a collection of the works of a well-known poet and writer of popular fiction, are all published, with only the index volume yet to come out. Of the planned 14 volumes of Chūō Kōron Sha's *Ueda Akinari zenshū,* the collected works of poet, scholar, and fiction writer Ueda Akinari, twelve have been finished. More than half of the 9 planned volumes of a *Buson zenshū*, bringing together the works of poet Yosa Buson (Kōdansha), as well as several of the 20 volumes of the *Kyōden zenshū* [Collected Works of Santō Kyōden] (Pelican Sha), and of the 16 volumes of the *Bakin chūhen yomihon shūsei* (Kyūko Shoin), a collection of scholar and writer Takizawa Bakin's middle-length stories have come out. Tōkyōdō has started a multi-volume set of the *kanazōshi* (early Edo books of fiction or didactic content written mainly in kana syllabary), and the plan is to include all the extant works in the genre, publishing each volume as it is ready, although the quantity is such that it is difficult to tell how many volumes will eventually be published. Kyūko Shoin's collection of the *ukiyoe-zōshi* put out by the eighteenth-century Kyoto publisher Hachimojiya has already produced several volumes of the twenty that are planned. Koten Bunko's "Edo Literary Materials" is well underway, including compilations of the works of a number of individuals including *kanazōshi* writer Hōjō Dansui (1663–1711), *kanazōshi* author, *jōruri* playwright and haiku poet Nishiki Bunryū (dates unknown), early Edo period Kyoto poet Matsunaga Teitoku (1571–1653), scholar-priest, poet, and writer Gensei (1623–68), *kyōka* poet Yūchōrō (–1602), and waka poet Kinoshita Chōshōshi (1569–1649).

In addition, these various multi-volume *zenshū* and *shūsei* projects achieve a high standard of editorial rigor and care, their contents selected and commentaried by the leading authorities in the field today, making them indisputably of far higher scholarly significance and content than previous publications of the kind. In that sense, these ten years or so will probably stand out as an epoch of vigorous work in the field.

In the field of *kanshibun* (Chinese-style poetry), the genre in which research and appreciation had been the most neglected and yet which expresses the very essence of Edo culture, special note should be made of the completion of publication by Iwanami Shoten of the 10-volume *Edo shijin senshū* [Selected Works of Edo Poets] in 1993 and the 5-volume *Edo kanshisen* [Selected Edo-period *Kanshi*] in 1996. The former set provides commentary on the poems of two authors each per volume for a total of twenty poets. The latter divides the poets into the categories literati, Confucian scholar, women, samurai activist, and clergy, and presents a selection of twenty leading poets. It skillfully avoids overlap with the twenty in the 1993 set. The most important works of a total of forty *kanshi* poets are presented in the two sets with detailed footnotes. These two sets have broken ground in this field with splendid results. We can now look forward

to the harvest of scholarship to be reaped there.

The publication of Iwanami Shoten's 18-volume Iwanami Kōza series, *Nihon bungakushi* [History of Japanese Literature] is almost complete, leaving only two or three volumes to go. This work divides the history of literature into periods, each one or two centuries long, presenting the literary activity of each segment in cross section.

As one who has been consistently critical of the bane of vertically structured genre-based histories of literature, I am delighted to see that the field has reached the point where initiatives of this sort have become possible. After all, literary works of a specific period ought to be understood in the context of the times in which they appeared.

And when we attempt to grasp literature in accordance with its times, the basic tools that are most important alongside a systematic historical survey are dictionaries of the vernacular and etymology of the age. In answer to this need, Kadokawa Shoten began publishing its *Kogo daijiten* [Dictionary of Classical Japanese] in 1982 with volume 1 and had gotten as far as "ha" (about halfway through, proceeding in the order of the Japanese syllabary) in 1994. Until now, the largest such dictionary, both in pages and size, was the 20-volume Shōgakukan *Nihon Kokugo daijiten* [Japanese Language Dictionary] (published 1972–76), but this Kadokawa edition promises to far surpass it both in quantity and quality. In terms of the scope of its examples of usage, as well as its descriptive passages, and its organization, it is incomparably better in many respects. It is immensely satisfying to realize that at last we have a dictionary of this high quality.

In closing I should like to submit to the reader's judgment one of my own books, my excuse for the immodesty being that there are no other books of similar type. The work in question is a classification and commentary of bibliographic issues involving the *hampon,* or Edo-period books printed on wooden plates, *Edo no hampon* (Iwanami Shoten, 1995).

Previous research has tended to stress mainly authentication of hand-copied books from the pre-Edo period, relegating the *hampon* to a kind of peripheral status. But Edo culture was indisputably a publishing culture. Moreover, Edo publishing is positioned midway between the days of hand-copied texts that had come before and the era of modern typeset publishing that followed from Meiji times onward, and its characteristics are definitely of this intermediary sort. *Edo no hampon* was designed to identify and understand the peculiar characteristics that formed this publishing genre. In any attempt to examine Edo on Edo's own terms, the books one would have the most occasion to make use of would be the *hampon,* and of course, we cannot expect to understand such books fully if we do not have a proper understanding of their character. Recently, the process of making books available by electronic means has become an urgent priority for libraries, and classical literature has been firmly enveloped in this wave. This trend, I believe, will make it all the more important to emphasize the techniques for knowing how to assess and understand a true classic when it is right there in the palm of your hand. This is what real bibliographic study ought to be. (*Nakano Mitsutoshi is Professor of Japanese Literature, Kyushu University.*)

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

Diamond Sha
1-4-2 Kasumigaseki
Chiyoda-ku, Tokyo 100-60
Tel: (03) 3504-6517 Fax: (03) 3504-6254

Gentōsha
2 Fl. Kawase Bldg.
1-22-6 Yotsuya
Shinjuku-ku, Tokyo 160
Tel: (03) 5379-8086 Fax: (03) 5379-8103

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

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

Kajima Shuppankai
6-5-13 Akasaka
Minato-ku, Tokyo 107
Tel: (03) 5561-2551 Fax: (03) 5561-2560

Keisō Shobō
2-23-15 Koraku
Bunkyo-ku, Tokyo 112
Tel: (03) 3814-6861 Fax: (03) 3814-6854

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

Mita Shuppankai
8 Fl. Ochanomizu Center Bldg.
3-2-12 Hongo
Bunkyo-ku, Tokyo 113
Tel: (03) 3817-7200 Fax: (03) 3817-7207

Nihon Hyōronsha
3-12-4 Minami Otsuka
Toshima-ku, Tokyo 170
Tel: (03) 3987-8595 Fax: (03) 3987-8597

Nōsan Gyoson Bunka Kyōkai
7-6-1 Akasaka
Minato-ku, Tokyo 107
Tel: (03) 3585-1141 Fax: (03) 3589-1387

PHP Kenkyūsho
Kokusai Hombu
3-10 Sambancho
Chiyoda-ku, Tokyo 102
Tel: (03) 3239-6238 Fax: (03) 3222-0424

Ronsōsha
203 Hosobuchi Bldg.
2-19 Kanda Jimbo-cho
Chiyoda-ku, Tokyo 101
Tel: (03) 3264-5254 Fax: (03) 3264-5232

Seiabō
2-17-9 Hongo
Bunkyo-ku, Tokyo 113
Tel: (03) 3813-1597 Fax: (03) 3813-1599

Sekai Bunkasha
4-2-29 Kudan Kita
Chiyoda-ku, Tokyo 102
Tel: (03) 3262-5111 Fax: (03) 3262-5786

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

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

Tōkyōdō Shuppan
3-7 Kanda Nishikicho
Chiyoda-ku, Tokyo 101
Tel: (03) 3233-3741 Fax: (03) 3233-3746

Toshi Shuppan
3Fl. Daishinkyo Bldg.
1-5-8 Fujimi
Chiyoda-ku, Tokyo 102
Tel: (03) 3237-1790 Fax: (03) 3237-7347

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

Yūhikaku
2-17 Kanda Jimbo-cho
Chiyoda-ku, Tokyo 101
Tel: (03) 3265-6811 Fax: (03) 3262-8035

Spain and Japanese Literature

Ushijima Nobuaki

Exchange of people and culture between Japan and Spain dates as far back as the sixteenth century, more than two centuries before the United States of America even came into existence. Francis Xavier, the Spanish Jesuit missionary, reached Japan in 1549, and is said to have sent a young Japanese man whose Christian name was Bernard (Japanese name unknown) to Spain. In 1584, a group of four young Japanese sent on a goodwill mission to Europe to meet the Pope, visited Spain.

In the 1970s, I attended a memorable performance of a play by Iizawa Tadasu entitled "Japanese Youth Meet Don Quixote" based on that historic event. Far-fetched as the story might seem, it certainly would have been plausible in terms of historical period, for Cervantes has Don Quixote set off on his travels with Sancho Pansa at just around the same era that Itō Mancio and his companions set foot on Spanish soil.

Exchange between Spain and Japan, however, did not develop much after that. There were many reasons, but aside from Japan's long period of self-imposed isolation, its foreign policy after it reopened to the world in the 1850s and Meiji Restoration in 1868 was a major obstacle. Spain was not deemed a useful model in its quest for national prosperity and military strength as it strove to catch up with and overtake the superior economic and military might of the West.

Language acquisition is a prerequisite for developing relations with a foreign country, but because Spain was not considered a model in the attainment of the goals of modernization, Spanish language education was not given priority. Accordingly, cultural exchange between Japan and Spain, and the translation of Japanese literature into Spanish simply had no opportunity to develop.

Of course, this does not mean that Japanese literary works were never introduced to Spain. During the post-World War II period in particular, Spanish language education was reevaluated, and exchanges between the two countries gradually grew. If we examine the history of translation of Japanese literature into Spanish, we find that two specific events accelerated translation activity. These were the awarding of the Nobel Prize to Kawabata Yasunari in 1968 and again to Ōe Kenzaburō in 1994, showing that the Nobel Prize has a powerful influence on the international recognition of a country's literature.

During the 1970s and eighties after Kawabata received the prize, Spanish translations of many of his works including *Snow Country, The Sound of the Mountain, Sleeping Beauty,* and *Koto* were published in paperback mainly by the Barcelona publisher Plaza & Janes, making them more accessible to readers. This in turn led to the introduction of works by other Japanese authors, including *Confessions of a Mask* and *The Temple of the Golden Pavilion* by Mishima Yukio (some of whose works had already been translated due to his international fame), *The Tattooer, Portrait of Shunkin,* and *The Makioka Sisters* by Tanizaki Jun'ichirō, *Samurai* by Endō Shūsaku, and *The Setting Sun* by Dazai Osamu.

During this period, the introduction and translation of Japanese authors tended to focus predominantly on works with a uniquely Japanese, or in other words, exotic flavor as represented by those by Kawabata Yasunari. Moreover, it should be noted that the majority of translations at this time were not from the original Japanese but rather from existing translations in other languages such as English, French, or German, with the notable exception of the priceless translations done by Jaime Fernández López and Antonio Cabezas, both of whom taught at Japanese universities and spoke fluent Japanese.

In the 1990s, works of popular Japanese fiction not confined to the exotic began to be more widely introduced. Some examples are Abe Kōbō's *The Woman of the Dunes* and *The Face of Another,* Murakami Haruki's *A Wild Sheep Chase,* Miyazawa Kenji's *Night Train to the Stars,* Ōe Kenzaburō's *A Personal Matter,* and short stories by Akutagawa Ryūnosuke. This trend seems to have gained momentum after Ōe won the Nobel Prize. Translations now range from the difficult-to-understand *The Silent Cry* by Ōe to the lighter *Kitchen* and *N.P.* by Yoshimoto Banana.

Recently, the increasing number of translations appearing that are no longer indirect, secondary translations but rendered directly into Spanish from the original, indicates that the number of Spanish-speaking scholars of Japan is slowly but steadily rising. Last year Professor Fernando Rodríguez-Izquierdo of the University of Seville and one of Spain's leading translators of Japanese literature was awarded the Seventh Noma Award for the Translation of Japanese Literature sponsored by Kōdansha. He received the award for his translation of Abe Kōbō's *The Face of Another* but he has also produced brilliant translations of works by Ihara Saikaku, Tanizaki Jun'ichirō, and Murakami Haruki. At the same time, he is the author of a voluminous research work on haiku.

The high honor awarded to such an eminent Japanese scholar is a timely event worthy of celebration. The Noma Award is expected to encourage Spanish scholars of Japan and as a result, to further foster the translation and introduction of Japanese literary works in Spain. (*Ushijima Nobuaki is Professor of Spanish and Latin American Literature, Tokyo University of Foreign Studies.*)

Translation of Japanese Literature

Fernando Rodríguez-Izquierdo

Although Spanish as a first language is spoken in more countries than any other (about twenty countries throughout the world), regrettably Japanese literature is still very much unknown to Spanish speakers. The number and quality of publications is still very limited, as is its coverage in Spanish handbooks of "World Literature."

Other aspects of Japanese art and culture, which are not strictly related to language, have received wider recognition: martial arts in their several varieties, the cultivation of bonsai, *ikebana* (flower arrangement), Zen (fostered even in three-day retreats), cinema, *sumi-e* (ink painting), and so on. A field that is partly influenced by language (since it is equally influenced by illustrations) is that of manga (comics), which enjoys a large audience, although its translation—as in the case of the film industry—has frequently been through English, and generally not with very good results.

Within literature, there are some genres that are extremely difficult to translate, such as poetry or poetic prose, since they demand a thorough recreation in the recipient language. However, there are other genres not so dependent on literary recreation for translation, those more akin to journalism such as history or biography. Other genres lie somewhere between history and poetry as far as the demands of style are concerned, including fiction, contemporary theater, and nonfiction/essay writing.

There has been a fair amount of translation into English and French of the rich legacy of Japanese literature from the Middle Ages onward, and in Spain it has been the practice to take advantage of translations available in those languages, translating Japanese works into Spanish indirectly. Both French and English are regarded as the most cultured languages in Spain. Although English is nowadays studied much more often and is better known than French, Spaniards continue to feel that French is easier to learn and closer to their own language than English. French was the most important foreign language in Spain from the eighteenth up to the middle of the twentieth century. The general practice was simply to select titles from the catalogs of publishers that distribute English or French editions of Japanese literature.

If we admit that literary translation is a word-based art, we should recognize that nothing can substitute for direct interpretation of the feeling and freshness of the original text. A translation already done into a different language may be used with discretion as a tool, or at most as an aid to check difficult points of meaning, but the goal should be to try to improve the translation each time a work enters another language.

Unfortunately, we have in Spain neither a critical readership capable of identifying these shortcomings nor an organization responsible for overcoming the deficiencies that led to them. Spanish universities as they are today cannot afford to train scholars specializing in Japanese language and culture. They lack the required staff as well as departmental facilities, library resources and other basic infrastructure. In Spain there are some, though comparatively few, students studying Japanese as a foreign language, but Japanese is not established as a subject of research, and any efforts that are being made are as scarce as they are isolated.

It hardly need be said that the quality of translation is in danger as long as it goes by the circuitous route of another language. There are, nevertheless, some excellent translations which have been done directly from the original Japanese. Such is the case, for instance, for Jesús González Valles version of Natsume Sōseki's *Wagahai wa neko de aru* (*Yo soy un gato*) and *Botchan* (*El joven mimado*) (Tokyo, 1967); also for Kazuya Sakai's translation of Ueda Akinari's *Ugetsu monogatari* (*Cuentos de lluvia y de luna*) (Mexico, 1969), Dazai Osamu's *Shayō* (*El sol que declina*) (Buenos Aires, 1960), Abe Kōbō's *Suna no onna* (*La mujer de la arena*) (Madrid, 1962). Professor Sakai's translations, although sometimes including idioms from American Spanish, are done with outstanding taste. Sakai also translated Dazai's *Ningen shikkaku* (*Ya no humano*) from the Japanese in 1961 (Buenos Aires).

A good solution to the difficulty of this enterprise is for a team to cooperate in the translation process, one assuring the exact transfer of meaning and the other beauty of form in the recipient language. This approach was effective in the case of the translation of Kawabata's *Yama no oto* (*El clamor de la montaña*; Barcelona, 1969) done by Professor Jaime Fernández López of Sophia University working with Satur Ochoa and for *Chinmoku* (*Silencio*) by López with José M. Vara (Madrid, 1973).

Other teams that have produced excellent results are Hayashiya Eikichi and Octavio Paz for Bashō's *Oku no hosomichi* (*Sendas de Oku*) and Akira Sugiyama and Javier Sologuren for Ihara Saikaku's *Kōshoku gonin onna* (*Cinco amantes apasionadas*; Madrid, 1993). Among the most outstanding translators are Antonio Cabezas and Justino Rodríguez. The leading publishers that promote Japanese literature in Spanish translation are Hiperión (Madrid) and Luna Books (Tokyo).

New hope has recently appeared in the form of a project supported by UNESCO to mobilize well-known specialists to translate leading Japanese literary works into Spanish. In many respects, however, the outlook for translations from Japanese is still dim. Spanish universities continue to ignore Japanese literature completely. Japanese poetry is not sufficiently appreciated to win the attention of publishers. Publishers pay translators of Japanese the most minimal of fees. Furthermore, enterprising editors, who are familiar with English if not with Japanese, may take it upon themselves to "correct" and rewrite a manuscript, changing even the title despite the conscientious efforts of a dedicated translator.

In order to accord dignity to the labor of translating Japanese literature into Spanish, there is an urgent need to provide scholarly training and encourage specialization, as well as to provide the necessary infrastructure to enable translators to sustain their endeavors. They also need to be able to obtain remuneration commensurate with the level of their accomplishments.

Devotees of Japanese language and literature are usually undaunted by the difficult task of translating Japanese into Spanish. Still, they have to make a living. As long as they have to pursue their translation work on the side, while laboring for a living in other fields, the introduction of Japanese literature into Spanish will not develop much beyond a hobby kept alive by amateurs. (*Fernando Rodríguez-Izquierdo is a professor at the University of Seville.*)

New Titles

KNOWLEDGE

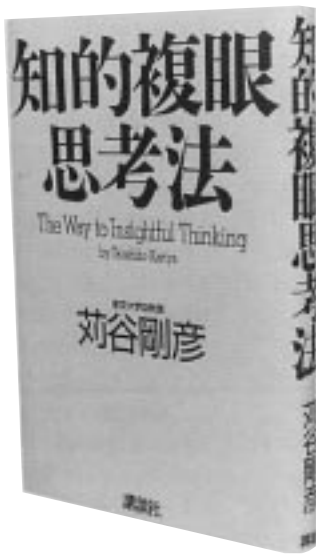
***Chisei no migakikata* [Polishing the Intellect]. Hayashi Nozomu.** PHP Kenkyūsho, 1996. 171×104 mm. 214 pp. ¥680. ISBN 4-569-55340-0.
In modern Japan, there is an increasing tendency to expect journalism to satisfy the intellectual demands of the masses, and as a result, a large percentage of writers now make their living by producing works designed to inform and educate the general reader. A common interest of both readers and writers seems to be how to cope with the recent deluge of information and the secrets of stress management.

Cover design: Ashizawa Taii

Hayashi, who studied in England, is a bibliographer and essayist (see *Japanese Book News*, No. 1, p. 17, No. 9, p. 16, and No. 13, p. 19). Using his own career experience as a starting point, he elucidates the mechanisms of intellectual production and its appreciation from three perspectives: learning as fun, the joy of reading, and creative play. Rich in quotations from Eastern and Western literature, both classical and modern, the book addresses many practical issues. The Ishida school of learning, which developed in response to the intellectual and emotional needs of the urban populace in the latter half of the Edo period (1603–1867), taught popular ethics, and in a broad sense, the narrative style of this book carries on that tradition.

***Chiteki fukugan shikōhō* [The Way to Insightful Thinking]. Kariya Takehiko.** Kōdansha, 1996. 194×131 mm. 255 pp. ¥1,500. ISBN 4-06-207228-9.
Written for students by a young educational sociologist, this edifying volume offers stratagems for relativizing the perspective dictated by common sense in modern Japanese society. Kariya (b. 1955) urges us to recognize the existence of a conformity framework characterized by the Japanese propensity to gravitate towards a uniform perception of themselves in their view of Japanese society. He aims to rectify this tendency by encouraging critical reading and thinking.

The way to that approach is astutely explained in his observations of the perverted view of the elite held by the masses and the skewed image of business resulting from an excessive emphasis on the uniqueness of Japanese culture. He also covers such topics as gender and death from overwork (*karōshi*), presenting a useful treatise for exploring common concerns among Japan's intellectual elite.



Cover design: Ueda Akisato

RELIGION

***Kempō to shūkyō seido* [Religion and the Constitution]. Ōishi Makoto.** Yūhikaku, 1996. 216×153 mm. 300 pp. ¥6,695. ISBN 4-641-12824-3.
The author, an expert on the Japanese constitution, gives a thorough analysis of the legal principles underlying the separation of church and state. Since the Aum Shinrikyō incident, the debate on the relationship between religion and politics has received more serious attention. In the majority of cases, however, this issue has been discussed by amateurs in law, and in this work, Ōishi successfully departs from this pattern.

Cover design: Yakushiji Akio

Reviewing many examples from France and the United States, the author defines religious organizations as nonprofit corporations (as opposed to public-interest corporations), and pinpoints the need to restructure the system governing religious corporations. The fact that a general law delineating the organization of nonprofit corporations does not yet exist in Japan is closely related to the social tolerance of the exemption of religious organizations from the law. The author thoroughly explores this issue on a variety of levels, from the theoretical aspects to the analytical investigation of specific examples.

Cover design: Shiki Design Office

***Seishin sekai no yukue: Gendai sekai to shin reisei undō* [New Spirituality Movements in the Global Society]. Shimazono Susumu.** Tōkyōdō Shuppan, 1996. 194×132 mm. 396 pp. ¥2,884. ISBN 4-490-20298-9.
In the industrialized, capitalist nations today, there is a perceptible attitude toward spirituality that is distinct from that of previous generations. The author, a young scholar of religion, dubs this "the movement from religion to a new spirituality" and explores its background.

According to Shimazono, in the past salvation meant the actual "content" of the spirit, the experience of the surrender of self which occurs at the point where an individual becomes conscious of the existence of a superior being. Now, however, this concept is being replaced by "healing," the experience of personal change in which a transcendent being does not necessarily mediate. This is a trend the author believes arises from the growing realization that the world cannot change until the individuals that comprise it change. Shimazono does not expound on where this new sensibility will lead, but he does offer extremely valuable suggestions for pondering the thinking of people of the modern age.

***Sei to juryoku no jinruigaku* [The Anthropology of Magic and the Sacred]. Sasaki Kōkan.** Kōdansha, 1996. 148×105 mm. 302 pp. ¥840. ISBN 4-06-159251-3.
This volume represents a major research achievement for the author, an authority on Japanese shamanism. Animistic and shamanistic elements have strong roots deeply embedded in Japanese society. On certain occasions, these transcend time and place to manifest themselves openly, as pointed out by numerous scholars.

Sasaki's work sheds light on the vocational aspect of shamanistic belief and the fact that professional shamanism is a phenomenon not only in isolated rural communities, but also in large cities such as Tokyo. It offers a means for approaching at a deeper level the workings of various dimensions of cultures in modern Japan, including medicine, education, politics, and law.

Cover design: Kanie Seiji

HISTORY

***Senkyōshi Nikorai to Meiji Nihon* [The Missionary Nikolai and Meiji Japan]. Nakamura Kennosuke.** Iwanami Shoten, 1996. 173×105 mm. 250 pp. ¥680. ISBN 4-00-430458-X.
The author, a specialist in Russian literature, uses a diary he discovered in the course of research on Dostoyevsky to document Russian prelate Nikolai's relationship with Japan, where the latter resided for fifty-one years during the early modern period. Nikolai arrived in Japan in 1861 as a missionary of the Russian Orthodox Church, and passed away in Tokyo in 1912 at the age of 75. Undeterred by denunciations made during the Russo-Japanese War of 1904–1905 that he was a spy, he continued with his proselytizing activities.

Intrigued by contacts in June 1880 between Nikolai and Dostoyevski in Russia, Nakamura relates Nikolai's critical observations of the famous writer that are recorded in his diary. Nakamura's work portrays, through the diary, the aspirations toward modernization and civilization among the elite of Meiji Japan and the contrast they made with the pre-modern ethos of the common people.

Cover design: Hayashi Yoshie

***Shiberia no* Nihon Shimbun [Siberia's Japanese Newspaper]. Ochiai Harurō.** Ronsōsha, 1995. 194×132 mm. 256 pp. ¥2,060. ISBN 4-8460-0028-1.

This volume brings to light a newspaper read by Japanese prisoners of war who were detained in Siberia by the Soviet government in the immediate postwar period, and through it seeks to convey the tragedy of war. Publishing and editing of the *Nihon Shimbun,* as the newspaper was called, was supported by the Soviet government and publication commenced in 1945 at the time of Japan's surrender, ending with the 662nd issue in 1949.

The author, himself a Japanese prisoner of war, was an avid reader of the paper. The Soviet government viewed the publication as a means of promoting membership in the Japanese communist party among the prisoners, but the prisoners themselves saw it as a medium for Siberian democratization. This clash of purposes is the central drama around which the book is written. Republished by the *Asahi Shimbun* in 1991, the *Nihon Shimbun* is now available to the public.

POLITICS AND ECONOMICS

***Fushigi no Nichi-Bei kankeishi* [The Curious History of Japan–U.S. Relations]. Kōsaka Masataka.** PHP Kenkyūsho, 1996. 195×133 mm. 242 pp. ¥1,500. ISBN 4-569-55320-6.

For those Japanese who experienced the American occupation and the dominating influence of American government policy which continued long after the occupation ended, Japan–U.S. relations remain one of the major defining factors of their world view. The late author, a political scientist, traces the history of the relationship between the two countries beginning with the arrival of Commodore Matthew C. Perry in the mid-nineteenth century.

Cover design: Ueda Akisato

The history of Japan-U.S. relations, because it describes changes in the relations between both governments, offers keen insights into the relationship between the Japanese people and their government, the American people and their government, and the Japanese people and the American people. The author's main area of interest is communication among the ruling levels of both countries, and his psychologistic approach and use of many specific episodes derives from this emphasis. Reviewing Japanese government policy towards the United States, Kōsaka criticizes its self-righteous tone and insists that the failure of the Japanese government is due to the repetition of policies designed as stop-gap measures that lack an adequate grounding in historical perspective.

***Koyō shakai no hō* [The Laws of the "Employment Society"]. Sugeno Kazuo.** Yūhikaku, 1996. 216×152 mm. 366 pp. ¥3,296. ISBN 4-641-04784-7.

Numerous empirical studies attempt to give an accurate accounting of employment and labor-management relations in Japan. The majority, however, fail to establish an organic connection to normative explorations of the rules governing employment and labor-management relations.

University of Tokyo professor and labor law specialist Sugeno, focusing on the recently high-profile issue of the treatment of foreign laborers in Japan, explores the relationship between employment and labor-management systems on the one hand and labor laws on the other. In Japanese society, the long-term employment system has long prevailed, and corporate structures are based on the principles of primacy of the group, seniority-based promotion, and preference for uniformity. While this employment system displays the merits of stability and efficient development of human resources, on the other, it lacks the flexibility required to respond appropriately to changes in the business environment. The book also discusses the possibilities in Japan for a social system that incorporates both foreign labor and long-term employment.

***Naihatsu-teki hatten ron to Nihon no nōsanson* [Endogenous Development Theory and Japanese Farm and Mountain Villages]. Hobo Takehiko.** Iwanami Shoten, 1996. 193×132 mm. 274 pp. ¥3,000. ISBN 4-00-001544-3.

A significant number of Japanese rural communities are on the brink of extinction. Although the land area of towns and villages designated by the government as "depopulated" comprises approximately half the country, their populations account for only 6.5 percent of the total national population. With the death rate exceeding the birth rate, such rural areas are undergoing a process of natural extinction. Government policies overwhelmingly oriented to industrialization and economic growth geared solely to modernization are cited as the causes.

The theory of "endogenous development," as opposed to Western-style modernist thought, seeks to promote social development that accomodates a diversity of values. The theory began to be discussed in the mid-1970s, originating as a concept resonant with the voice of developing countries seeking their own paths following independence. From this perspective, the author, who has conducted extensive research on agricultural and mountain villages throughout Japan, investigates policies designed to halt depopulation. He advocates a "compound economy, the promotion of autonomy, and cooperation with cities" based on the participation of residents and self-government as the path toward a resolution.

Viewing the all-too-easily overlooked problems of rural villages from the perspective of the people immediately concerned, the book offers precious insights into Japan's future.

Nichi-Bei fukōhei ron: Which Is "Unfair"? Japan or the U.S. **Yoshida Kazuo.** Mita Shuppankai, 1996. 194 × 130 mm. 252 pp. ¥1,800. ISBN 4-89583-168-X.

The United States, with its overwhelming military and economic might, has been the leader of the postwar world. When its economic competitiveness faltered, however, America blamed its decline on the "unfair" practices of its rival, Japan.

This book, by a professor at Kyoto University specializing in economic and social systems including Japanese-style management, presents the author's theory of Japan–U.S. relations. Americans are said to value fairness above all, while Japanese place greater priority on harmony in human relationships. This difference in values is manifested in corresponding differences in the economic systems of the two countries: the market economy and the "network economy." The author points out that both systems are unique in that each arises from a specific historical and cultural context and each has its own particular flaws. Consequently, it is unfair for Americans to criticize Japan as "unfair" without having first made an effort to understand the Japanese system.

The author explains that the alleviation of economic friction between the two countries must begin with mutual understanding, and that a fusion of the two systems will be necessary for the continued coexistence of both nations. The book presents a very clear picture of one perspective on where Japan stands with regard to the issue of Japan–U.S. relations.

Cover design: Matsuda Yukimasa, Takeuchi Noriko

Nihon imada dokuritsu sezu: 1966 nen kara no shuzai hiroku **[Japan Is Still Not Independent: A Reporter's Secret Memoirs Since 1966]. Hidaka Yoshiki.** Shūeisha, 1996. 193 × 134 mm. 455 pp. ¥2,000. ISBN 4-08-780236-1.

The author, an NHK reporter stationed in Washington and a keen observer of Japan–U.S. relations for many years, notes that despite the world recession, Japanese economic influence continues. Japan's prosperity, however, was only made possible by the Cold War system maintained by U.S. military might, and the stable relations between the United States and Japan that allowed Japan to forget its responsibility as a member of the international community. In return for economic prosperity, Japan forfeited its national dignity, and to all effects and purposes, the Japanese prime minister has responded to the views of the White House as if they were awesome pronouncements from on high.

Cover design: Hatanaka Yukari

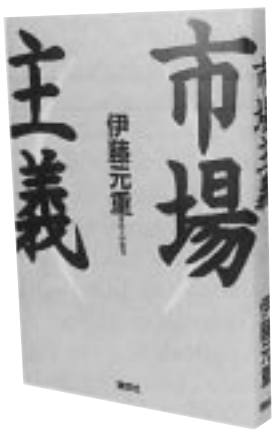
Now, however, with the visible decline in U.S. power, Japan–U.S. relations are moving toward an arena of more practical strategy. If Japan is to survive the economic struggles of the twenty-first century, it must make clear its stance and responsibility as a nation. With this issue clearly in mind, the author traces Japan–U.S. relations up to the present time. The result is a meticulous work filled with knowledge and experiences gained on the spot as a reporter covering the diplomatic maneuvers of successive Japanese and American leaders.

***Shijō shugi* [The Market Principle]. Itō Motoshige.** Kōdansha, 1996. 194×132 mm. 214 pp. ¥1,500. ISBN 4-06-208202-0.
Beset with problems, the future of the Japanese economy is uncertain. In addition to the prolonged recession, the difficulties afflicting Japanese financial institutions have become a quagmire, respect for bureaucratic authority has plummeted, and the population is rapidly aging. While the economies of neighboring Asian nations are booming, Japan is steadily deindustrializing as Japanese manufacturers increasingly relocate their plants offshore.

In the face of this situation, it is important to embrace change constructively, adopting new ways of thinking. With this attitude, Itō, University of Tokyo professor of economics, develops a theory of the rebirth of Japan based on the concept of the market principle.

Under this principle, he evokes market vitality, characterized by freedom of choice, equal opportunity, trial and error, and free competition, to present solutions to various economic issues. The success or failure of deregulation, privatization and protection of a free marketplace, issues which Japan can no longer avoid, will depend upon how well the nation adopts a new approach based on this principle. The author asserts that if Japan alone remains fixed within the framework of a managed economy and government-and-industry interdependence, the nation will be ruined.

The book clearly presents the theories and claims of Japan's deregulation camp and offers a wide range of examples on different levels from general economic trends to specific individual lifestyles.



Cover design: Torisu Mitsuko

SOCIETY

***Ginza sodachi: Kaisō no Meiji, Taishō, Shōwa* [Ginza Native: Recollections from the Meiji, Taishō and Shōwa Periods]. Koizumi Takashi and Koizumi Kazuko.** Asahi Shimbunsha, 1996. 188×125 mm. 388 pp. ¥1,600. ISBN 4-02-259662-7.
A history of popular customs during the Meiji, Taishō and Shōwa periods as seen by a born-and-reared Tokyoite. Born in 1901 in Ginza, the leading business quarter of Tokyo, Koizumi Takashi was employed as an architect by the municipal government. After his retirement, he began assisting his daughter, a furniture historian, in the preparation of an index of primary documents. The exposure to historical material on folk customs brought back many memories and, having been a passionate haiku fan in his youth, Koizumi began to revel in his task, filling each index card with handwritten memos recording his reminiscences.

Cover design: Tada Susumu

The book based on these jottings is divided into four chapters: streets and shops, attractions and entertainment, modes of transportation, and implements. The topics taken up in these sections are first explained quoting a historical document such as Mori Senzō's *Meiji Tōkyō itsubunshi* [Historical Episodes of Meiji-era Tokyo] accompanied by supplementary notes by Koizumi Takashi and a comment from his daughter, a folk historian.

As these notes were not written with the intention of publication, they represent only a small portion of the author's memories on a particular topic, but from this limited section he brings the memory of Japanese lifestyles in times gone by vividly to life. It is also a very useful reference for understanding the setting and backdrop against which many important works of Japanese literature from those periods were set.

***Gunshū: Kikai no naka no nanmin* [The Masses: Refugees Within the Machine]. Matsuyama Iwao.** Yomiuri Shimbunsha, 1996. 195×133 mm. 414 pp. ¥2,000. ISBN 4-643-96029-9.
This work is a unique attempt to paint a clear picture of twentieth-century Japan by focusing on the "masses." As used here, the word does not simply mean a group of people. Rather it is defined as "an entity with a uniform expression moved by something that transcends the individual." The author's method is to study the masses and the individual, and the emotional changes that occur when the former comes into being through different periods in time, analyzing concrete clues from literary sources such as Natsume Sōseki's *Botchan* and architectural works such as those by Tange Kenzō.

The author, who believes that the issues and incidents of twentieth-century Japan are reflections of its people, including those inflamed by nationalism, those whose actions are dictated by industrialism, those forced to resist, and those who are conscious of themselves as individuals within the crowd, discovers in the course of his study that a mob society has developed in response to technological progress. The book represents a major harvest by a social

Cover design: Kumagai Hiroto

commentator with a deep interest in modern Japan (see also *Japanese Book News,* No. 14, p. 10).

***Hawaii kikō: Cruising Around Hawaii.* Ikezawa Natsuki.**
Shinchōsha, 1996. 216×151 mm. 326 pp. ¥2,200. ISBN 4-10-375304-8.
Hawai'i is still one of the favored destinations of Japanese tourists. To most Japanese, Hawai'i embodies the cliché of the eternal summer resort where they can communicate in Japanese. In this book, however, the author searches for the real Hawai'i behind the tourist facade: the natural landscape of the islands and the culture of the Hawai'ian people. The author spent two years traveling back and forth to Hawai'i, exploring its deep forests and volcanic craters. He met with entomologists and hula dancers, visited taro fields, and went surfing. And he was captivated by the richness of the Hawai'ian language.

An active novelist and resident of Okinawa who writes from an islander's perspective, the author frequently compares Hawai'i to his Okinawan home, with which it has much in common. His attitude is frankly expressed by the bold use of the indigenous pronunciation for the islands, "Hawai'i," instead of the Japanese pronunciation, "Hawai." An excellent record of what the author gleaned during his travels, the volume is further enhanced by the lavish use of photographs and maps.

***Kiro ni tatsu Nihon no jānarizumu* [Japanese Journalism At a Crossroads]. Amano Katsufumi, et al., eds.**
Nihon Hyōronsha, 1996. 215×151 mm. 360 pp. ¥4,944. ISBN 4-535-58215-7.
The environment in which Japanese journalism finds itself today has drastically changed, which some believe has caused considerable disorientation and unsteadiness in the profession. Remarkable developments in information processing and communications technology, for example, have led to the emergence of communications networks that have thoroughly shaken the foundations of traditional journalism.

Cover design: Komai Yūji

The pressing need to reevaluate the ethics of journalism, meanwhile, has been highlighted by a number of recent scandals involving invasion of privacy and faked documentaries, while the problems and difficulties of conveying news using established reporting methods due to changes in society itself suggest the need to overhaul journalism in its entirety.

This volume is a collection of essays edited with the aim of identifying and scrutinizing the existing conditions of journalism in Japan, inherent problems, and the issues that are presently being confronted. Contributions are presented by a diverse group of writers, including active journalists and experts on journalism, both those who have never worked directly in the field and those of journalistic background.

***Kodai Nihon no chīzu* [Cheese in Ancient Japan]. Hirono Takashi.**
Kadokawa Shoten, 1996. 190×128 mm. 242 pp. ¥1,400. ISBN 4-04-703277-8.
A variety of cheeses, both domestic and imported, are readily available in Japan. To the modern Japanese, cheese is fashionable.

It took a long time for cheese to spread in Japan, only reaching the table of the average household after World War II, more than fifty years later than butter and condensed milk. As the Japanese are an agricultural people whose main staple is rice, it is often assumed that they are unaccustomed to using dairy products.

In fact, however, the author claims that cheese existed in ancient Japan. Milk and cheese had already been introduced to the imperial court by the sixth century via the Korean peninsula, accompanying Buddhist scriptures and medicine. Dairy farmers were required to present cheese to the Imperial Court and it was highly prized as a nutritious food by nobles of the Nara and Heian courts, some of whom were the models for Hikaru Genji, the well-known main character of the classic *Tale of Genji.*

The author presents an easy-to-understand explanation of ancient history as it pertains to cheese and the Japanese, using chemical analysis of dairy products and historical evidence from ancient documents including the latest information gleaned from excavated wooden tablets (*mokkan*).

***Ōedo borantia jijō* [Volunteers in Great Edo]. Ishikawa Eisuke and Tanaka Yūko.** Kōdansha, 1996. 190×149 mm. 334 pp. ¥1,700. ISBN 4-06-208342-6.
Commoners in the Edo period (1603–1867) were mutually dependent upon their neighbors, their sole support system being human relationships. The fact that, despite their poverty, they did not seem to suffer from extreme want was due to the loose volunteer structure of the society, in which individuals took care of each other's needs without remuneration, assisting when they so desired and receiving assistance when they needed it. The majority of the tasks currently performed by public servants were at that time the job of ordinary volunteers.

Cover design: Chiyoda Rō

In modern Japan, however, traditional neighborhood relations are viewed as unreasonably onerous, and are being dismantled in the name of progress. As a result, although on the surface our lifestyle appears comfortable, the financial cost to society is substantial because money has been interposed between people. The author insists that we could have dealt successfully with many of the difficulties troubling us today, such as recycling and care of the aged, if the attitudes and lifestyle of the Edo period were still in place.

This volume is a collaboration between a lay expert on Edo culture and an enterprising professor who, while looking back on the Edo period, envision a society in which "volunteers" and "movements" are so taken for granted that the words no longer exist. (See *Japanese Book News*, No. 10, p. 9.)

***Shokunin* [Artisan]. Ei Rokusuke.** Iwanami Shoten, 1996. 173×105 mm. 210 pp. ¥650. ISBN 4-00-430464-4.
"You cannot say one occupation is superior and another inferior, but you can say one way of life is superior and another inferior." "You have to clearly differentiate between the money you earn and money you receive. You should never accept money if you don't know what it's for."

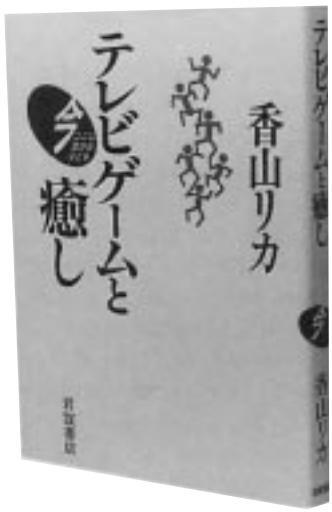
The author, a scriptwriter and television personality, spends 300 days of the year on the road. In this book, he presents keen insights and observations gleaned from comments made by the unknown craftsmen and artisans he meets on his journeys. The term *shokunin,* artisan, usually refers to carpenters, cabinetmakers, and other professional craftspeople who make a living by the manual skills they have acquired, but the author does not apply the word to just anyone who makes things. His use of the term reverberates with his admiration for the artisan's temperament (*shokunin katagi),* and for those who have a strong attachment to, and who take pride in, their work. "To me," writes Ei, "the word *shokunin* refers not to an occupation but to a way of life."

Focusing on the words of such craftsmen, supplemented with talks with a veteran comedienne born and raised in Tokyo and with a craftsman typical of the city of Kyoto, an interview published in a national museum bulletin, the author skillfully brings to life the artisans who stubbornly protect traditional manual skills, portraying a type of Japanese, once typical but now disappearing, whose work is a way of life.

***Terebi gēmu to iyashi* [Computer Games and Healing]. Kayama Rika.** Iwanami Shoten, 1996. 182×128 mm. 214 pp. ¥1,236. ISBN 4-00-026051-0.
Computer games represent a new culture. When youth engrossed in computer games commit crimes that are difficult to understand by existing standards, however, the mass media immediately accuses computer games of having a negative influence.

The author is a female psychiatrist born in 1960 who enjoyed computer games as a child. Based on clinical experience in which children with behavioral problems were able to open up and recover through computer games, Kayama argues that criticism is based on preconceptions which confuse cause and effect, and that, at the very least, there is no scientific evidence that computer games have a harmful effect. On the contrary, in the process of becoming absorbed in a story where one thinks and feels in that context, the player enjoys a sense of participation, a feeling that he/she is an important part of the structure of that world. It is a receptive experience in which the player feels warmly accepted. The author speculates that these aspects could in fact have a healing effect upon the psyche.

Although it is only a preliminary exploration, the book provides a provocative examination of the possibilities for computer game therapy in the future.



WOMEN

***Fujin katei-ran koto hajime* [The Origins of Women's and Household Columns]. Kawashima Yasuyoshi.** Seiabō, 1996. 194×133 mm. 268 pp. ¥2,472. ISBN 4-7905-0378-X.
How were women's rights and the raising of women's status in modern Japan achieved? This work follows this process with the unique approach of examining the women's and household columns in newspapers.

The author did painstaking footwork, tracking down every type of newspaper publication, from national dailies to discontinued local papers, beginning with the Meiji Restoration of 1868 and following through to 1945 during a period when a great number of newspapers were established. The author uses the articles obtained through this investigation to bring into relief transitions in society's perceptions of women.

From early in their history in Japan, major newspapers advocated the realization of women's suffrage and the equality of men and women, looking at these issues from a woman's point of view, and seeking an alternative lifestyle for women suitable to the new age. It took many long years for these aims to be realized, yet each of the articles vividly conveys the reality of women's lives, imbued with both simplicity and courage, in a particular period. This is a piece of journalistic theory that traces the origins and history of present-day women's and domestic columns. At the same time, it is a history of women in modern Japan. The author, a former art and science reporter, is a professor at Shōwa Women's University.

Cover design: Miyauchi Hiroyuki

***Kazoku nōgyō keiei ni okeru josei no jiritsu* [Female Independence in Family Farm Management]. Nihon Sonraku Kenkyū Gakkai (Japanese Association for Rural Studies), ed.** Nōsan Gyoson Bunka Kyōkai, 1995. 217×150 mm. 246 pp. ¥4,700. ISBN 4-540-95064-9.
The book presents the contents of the 1995 edition of the Japanese Association for Rural Studies's annual bulletin on rural society. Approximately half of the entire population engaged in agriculture in Japan are women. This reflects the basic nature of farming as a family occupation passed down through the generations, yet within the paternalistic feudal family system, women's contribution to agricultural production has never been properly evaluated.

Cover design: Moriya Yoshiaki & Rokugatsusha

In this report, seven scholars evaluate the role of female labor in family farm management and historical changes in the same, survey the attitudes and actions of middle-aged women in the farming community, assess the influence of feminism which has filtered into rural communities, and, from the viewpoint of the promotion of business by women, look at local group activities in which women play central roles, such as *asaichi* ("morning fairs"), and the processing and sale of farm products. Through studies of existing conditions related to these topics, they seek to identify future directions of female independence and enhancement of their status in the field of agriculture.

The compilation concludes with a summary of trends in recent research on Japanese and American rural communities.

AGING AND DEATH

***Shi wa kyōmei suru: Nōshi, zōki ishoku no fukami e* [Death Resonates: The Brain Death and Organ Transplant Issues]. Komatsu Yoshihiko.** Keisō Shobō, 1996. 194×131 mm. 314 pp. ¥3,090. ISBN 4-326-15319-9.
A bill to allow organ transplants was rejected by the Japanese Diet last year, but Japan is only a short step away from the realization of organ transplants from brain dead patients. In this work, however, the author voices his objections to the trend.

Cover design: Terayama Yūsaku

Advocates of the official recognition of brain death argue that individuals who recognize brain death should not be obstructed from donating their organs to patients desperately in need of transplants just because the Japanese government refuses to recognize brain death. Such a position, they say, is tantamount to standing idly by while such patients die. They reason that the individual has the right to determine his or her own beliefs concerning death and therefore the decision of whether or not to donate organs when the brain stops functioning should be made by the individual. Interference in such a decision is unjustifiable.

The author, however, declares that the current ideology of the individual's right to choose their view of death does not give sufficient weight to the relationship between the dying and those caring for them. The tendency to focus on death as an event

occurring at a specific point in time derives from the eighteenth century when premature burial became a social issue in the West. Previously, death covered a broader time frame, one that allowed the bereaved to come to a natural understanding and acceptance of death. The author refers to the currently accepted way of dying as "a death that isolates the individual." From the perspective of communal understanding and acceptance, he cautions against the promotion of brain death based solely on the right of the individual to determine his or her own views. This book presents a completely new angle on the continuing debate on brain death.

***Watashi wa oite tsuyoku natta* [Growing Stronger As I Grow Older]. Wakita Mamoru.** Diamond Sha, 1996. 194×134 mm. 242 pp. ¥1,600. ISBN 4-478-70118-0.
Written while the author was in a hospice receiving terminal care for cancer, this book was completed eight days before his death. Originally a reporter, the author became a social commentator, writing and lecturing mainly on the topic of the lifestyles of Japanese white-collar workers.

Cover design: Shigehara Takashi

When he was sixty, his wife collapsed from cerebral apoplexy and needed nursing care. With no children, the author was suddenly thrown into the role of homemaker, and on the basis of this experience, he began to voice concerns about the aging of Japanese society and offer proposals on welfare policies. At the age of sixty-nine he underwent an operation for cancer of the colon. After his release from hospital, he returned to work and to caring for his wife. He was also able to drink the sake he so enjoyed and play golf. Within a year, however, the cancer spread to his liver requiring a second operation.

Two years later he watched his wife, whom he had nursed for 11 years breathe her last, and followed her shortly thereafter. There is no trace of gloom or tragedy in his heroic battle with cancer or his years of nursing his ailing wife. Facing imminent death as he struggled to breathe with the aid of an oxygen supply, the author quips in the afterword, "Well, it seems this is literally to be my final chapter." The entire book is filled with cheerful humor and composure. It is a moving work that speaks to us about the need to live to the fullest when confronting death and provides encouragement to those who are suffering in similar situations.

ENVIRONMENT

***Okutadami monogatari: Inuwashi mau keikoku* [The Tale of Okutadami—Canyon of the Soaring Golden Eagles]. Adachi Noriyuki. Photographs by Akizuki Iwana.** Sekai Bunkasha, 1996. 216×151 mm. 222 pp. ¥2,400. ISBN 4-418-96519-X.

Cover design: Hasegawa Tōru

Situated in the Echigo mountain range 1700 km due north of metropolitan Tokyo, Okutadami is a treasure house of nature. Waterways draining out of the canyon were dammed to create an artificial lake that acts as an emergency reservoir for the national capital when rainfall is low. Known as Ginzanko ("Silver Mine Lake") by the local people, it provides a natural habitat for diverse wildlife, including char and trout, and the soaring golden eagle which is in danger of extinction.

The book's original objective was to convey the beauties of the area's abundant natural landscape. However, the issue of enlarging the hydropower plant intervened. The disruption of the natural habitat and its ecosystems for the sake of developing an additional power source will threaten the very existence of those who make their living providing accomodation or goods for fishermen and climbers. It represents a conflict between the logic of business which gives priority to economic efficiency and the logic of living in grateful appreciation of nature's gifts.

A gifted writer of human-interest topics and a nature photographer collaborate in active support of the anti-development movement, painting a vivid picture of the people who live in the mountains and by the lake, demonstrating what is wrong with Japan's official environmental management policy and environmental assessment practices. The result is a case study highlighted by impressive photography that conveys with immediacy the dilemma of development versus conservation in the region.

ARTS

***Sukiya no bigaku* [The Sukiya Aesthetic]. Izue Kan.** Kajima Shuppankai, 1996. 193×132 mm. 202 pp. ¥2,884. ISBN 4-306-04346-0.
"The bigger and taller the better" seems to have been the virtual ideology that guided modern architecture in Japan in the name of rationalism. But is it really rational? This work explains and reevaluates the meaning of the term from an architectural

point of view. The author claims that it is in fact sukiya style architecture (as represented by Katsura Detached Palace and tea-ceremony architecture), the antithesis of modern architecture, that arose from the pursuit of the rational on all levels, be it materials, construction methods, and concepts of design.

The author himself is an architect known for designs that break away from conventions, creating such structures as a tea ceremony room of galvanized sheet iron, and a Christian church with traditional Japanese-style gables and tile roof.

The book is divided into three parts. The first considers beauty in architecture that harmonizes with the culture and natural features of Japan. The second analyzes the construction of tea ceremony rooms from the Muromachi through the Edo periods such as "Taian," designed by Sen no Rikyū (1522-91) and considered the pinnacle of this concept of beauty, and proves that these can only be considered the product of absolute rationalism. The third explains what happens when sukiya rationality is applied in the present, introducing examples of his own works. Strategically placed photographs augment the reader's comprehension, and although it is a short book of less than 200 pages, it carries a powerful message.

Cover design: Akiyama Shin

***Waga shi, Katsura Bunraku* [My Teacher, Katsura Bunraku]. Yanagiya Koman.** Heibonsha, 1996. 193 × 132 mm. 238 pp. ¥1,854. ISBN 4-582-65407-X.

Japanese traditional performing arts today continue to operate according to an apprenticeship system. The apprentice lives with the teacher and learns the art while doing housework and providing various other kinds of assistance. This system, however, is gradually disappearing.

The author, who spent about ten years as an apprentice to *rakugo* (comic storytelling) artist Katsura Bunraku in his latter years, describes daily life with his teacher. Katsura Bunraku, who died in 1971 at the age of 79, has been called the last master of rakugo. Rakugo comics closely follow tradition, sitting on a cushion on the stage and telling humorous stories. Rakugo artists often resemble the imaginary characters they poke fun at in their comedy routines; a little out of the ordinary, slightly daft or wacky. With his disciplined and tasteful style of speech, Katsura Bunraku was very popular, and he was known for his eccentricities.

In addition to describing the master he knew, the author also inserts some episodes from Bunraku's youth, that may cause the reader outbursts of spontaneous mirth. The author's respect and affection for his teacher, whose talent caused him to quit university in order to become an apprentice, makes this book extremely pleasurable to read. It is also fascinating as an indirect account of the changes that occurred in the world of rakugo with the introduction of television.

LITERATURE

***Boku no chichi wa kōshite shinda* [How My Father Died]. Yamaguchi Shōsuke.** Shinchōsha, 1996. 196 × 134 mm. 182 pp. ¥1,200. ISBN 4-10-390603-0.

A well-known author and witty essayist, Yamaguchi Hitomi died in 1995 at the age of 68. His son, a writer like his father and a movie critic, depicts the process of his father's battle with cancer from the time it was diagnosed until his death. Yamaguchi Hitomi produced novels only at rare intervals, but all were highly acclaimed. For nearly twenty years until immediately before his death, he continued writing his immensely popular essay column entitled "Dansei jishin" (Man Himself) published in a weekly magazine.

Though over forty, the author remains single and still lives with his mother. He has been known to remark in self-mockery that his profession is "Yamaguchi's son." The relationship between father and son, one which differs from that of the average family, is described with barely restrained emotion, revolving around the battle with cancer, already in its terminal stages when it was first discovered. The relationship described is so old-fashioned it is a rare phenomenon in Japan today. Yamaguchi Hitomi was a man of extremely few words, and Shōsuke virtually intuited his father's feelings by observation alone. The book provides a fascinating glimpse of the way of life of Yamaguchi Hitomi, a writer who was known as rather obtuse.

Cover design: Shinchōsha

Cover design: Nakajima Kahoru

***Furuhausu* [Full House]. Yū Miri.** Bungei Shunjū, 1996. 193×133 mm. 190 pp. ¥1,200. ISBN 4-16-316310-7.
This could be called a story about Japanese fathers; those who find themselves in suspended animation yet unable to reconcile themselves to this state, as seen through the eyes of their daughters, who are also trapped in limbo. Left by his wife, his grown-up daughters moved out, a father builds a luxurious residence in the suburbs. He includes the names of his wife and children on the name-plate, but the disintegrated family never gathers in the newly built home. Instead the father brings a homeless family he happens to meet to live there.

The author, a second generation Korean resident of Japan and playwright, won the Kishida Kunio Drama Award at the age of twenty-three, and the present volume is her first collection of stories.

The book contains two stories: "Full House" and "Moyashi" (Bean Sprouts). Although the themes are different, both are concerned with a lack of awareness of family-based daily routine. Or rather, it might be more appropriate to say the inability to believe in such routine. The family has disintegrated, but the members have not yet acquired a new one. There is no alternative at such times but to drift in suspended animation. Following the publication of this volume, the author won the 116th Akutagawa Prize for her work *Kazoku shinema* [Family Cinema].

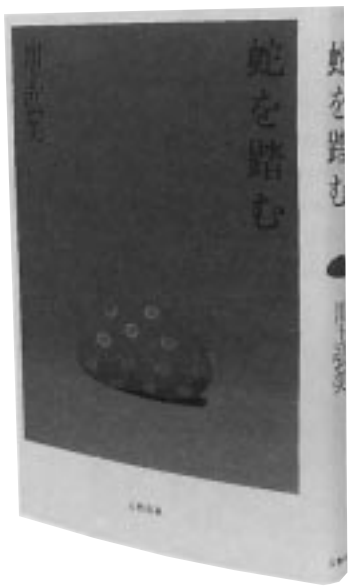
***Futabatei Shimei no Meiji yonjū-ichi nen* [Futabatei Shimei: The Forty-first Year of the Meiji Period (1908)]. Sekikawa Natsuo.** Bungei Shunjū, 1996. 193×134 mm. 318 pp. ¥1,800. ISBN 4-16-352290-5.
In 1908, the 41st year of the Meiji period, Japan stood at a major turning point after its victory in the Russo-Japanese War. This period was decisive in determining the road Japan subsequently took. The author explores the world of Japanese literature for approximately twenty years up until 1908, focusing on the works of Futabatei Shimei (Hasegawa Tatsunosuke, 1864–1909) to create a multilayered composition.

Cover design: Kusaka Jun'ichi

The Japanese literary world of the time was in chaos, a confused jumble of old and new elements. With his novel *Ukigumo* [Drifting Clouds] Futabatei opened the way for modern Japanese literature in which the spoken and written languages were unified, and he is singled out as having set the path for subsequent writers of modern literature. As he has expressed in his own words, however, "literature cannot be considered a man's life work," and he shifted back and forth between literature, politics, and business, leading an eventful life.

The author describes Futabatei as having "an active but vacillating mind," a description which could very well apply to the conditions in Japan and the literary world as a whole at that time. The book depicts this confusion and Japan as it was in the latter half of the Meiji period, bringing to life the endeavors of those involved in the "superfluous" occupation of writing literature. It is an impressive work by an author with a reputation as a literary critic of broad perspective and a meticulous investigator of historical detail.

***Hebi o fumu* [Tread on a Snake]. Kawakami Hiromi.** Bungei Shunjū, 1996. 193×133 mm. 170 pp. ¥1,000. ISBN 4-16-316550-9.
If novels are, as they say, one form of literature in which an author can exercise his wildest imagination, then this novel is a prime example. A young woman living by herself steps on a snake in the bushes of a park. The snake is soft, and no matter how hard she treads on it, it remains unaffected. That night when she returns home, a middle aged woman comes to meet her, claiming to be her mother. In fact, however, she is the snake incarnate.



Born in 1958, the author was awarded the 115th Akutagawa Prize for this work. Recently, a remarkable number of trend-setting female authors have appeared in Japan, including Akutagawa Prize-winners Shōno Yoriko and Tawada Yōko. These authors use an allegorical form that transcends the existing framework of composition for novels in Japan, breathing fresh air into the literary world. Kawakami is one of these writers with her simple folk-tale-like style. In addition to the title story, the book contains "Kieru" [Vanish] and one other work. The

quality of these stories, which seem like poems in story form, tells us that new vistas are opening up even in the Japanese literary world, despite its apparent stagnation.

***Kafū to Tōkyō* [Kafū and Tokyo]. Kawamoto Saburō.** Toshi Shuppan, 1996. 216×152 mm. 608 pp. ¥3,200. ISBN 4-924831-38-7.
The novelist Nagai Kafū, whose life spanned three important periods in the modernization of Japan, the Meiji, Taishō, and Shōwa eras, passed away in 1959 at the age of 79. A loner all his life, he detested modern Japan and despised authority. Based on a thorough analysis of Kafū's diary, *Danchōtei nichijō* [Diary of Dyspepsia House], the author depicts Kafū in conflict with himself, sandwiched between modernity and old Japan, and he overlaps this portrait with images of the city of Tokyo. Kawamoto is not only a literary critic but also a movie critic who has written numerous books in this genre.

Cover design: Kusaka Jun'ichi

The Tokyo that Kafū saw and explored has radically changed in its appearance. The ravages of war and subsequent motorization and unchecked development have virtually erased the city he once knew. The author, however, meticulously retraces Kafū's footsteps. Just as Kafū's dependence upon the perception of this favorite Edo writers allowed him to discover the Edo within Tokyo, so the author gazes at present-day Tokyo through the eyes of Kafū. When he does, Kafū's Tokyo is superimposed upon the modern city, and though it is almost a mirage by now, at the same time, what Kafū saw in Tokyo seems to pierce the city's very essence. At six hundred pages, the book is an outstanding discourse on Kafū and on Tokyo itself.

***Kaifū tsūshin: Kamogawa kaitaku nikki (Seabreeze from Kamogawa).* Murayama Yuka.** Shūeisha, 1996. 216×150 mm. 206 pp. ¥1,800. ISBN 4-08-774208-3.
Less than three hours away from Tokyo by train lies the town of Kamogawa. A former fishing village, it is situated at the southern tip of the Bōsō Peninsula facing the Pacific Ocean. The author, a young woman, has made this town her home. She writes about adolescent boys and girls in novels which have won tremendous popularity among young readers. In the present volume, her first collection of essays, the author reports on life from Kamogawa and intersperses the text with her own original illustrations and photographs.

Cover design: Fujimura Masashi

Many people in Japan aspire to live in the countryside. The reason for this is obvious when one reads Murayama's book. The temperate climate, the nature of the land blessed by the bounties of sea and mountain are part of it, but even more so, life there seems filled with a warmth and vitality impossible to find in the city. The author grows vegetables, hobnobs with her neighbors, and thoroughly enjoys the daily routine of life in the country. She seems determined to write only about nice things and the enjoyment that springs from each page is infectious.

***Otōto* [Little Brother]. Ishihara Shintarō.** Gentōsha, 1996. 193×131 mm. 390 pp. ¥1,800. ISBN 4-87728-119-3.
In Japanese the character for love (*ai*) conveys not only love but sorrow or poignancy as well. *Otōto,* a true story, describes the relationship between the author, a well-known novelist and formerly an influential member of the Japanese Diet, and his younger brother, Ishihara Yūjirō, who died ten years ago. The latter was a tremendously popular movie actor from the moment of his debut.

Yūjirō's sudden rise to popularity was like the rapid rise of Shintarō in the arena of literature. Shintarō's early novel, *Taiyō no kisetsu* [Season of the Sun] (1955) was later made into a movie starring Yūjirō. Although the two brothers chose different occupations, both remained in the spotlight as representatives of Japanese youth from the late 1950s to the 1970s, Japan's period of rapid economic growth.

Even ten years after his death, Yūjirō is still a fondly remembered popular hero. Love with poignant touches of sadness runs consistently through the author's description of their relationship and, indeed, such mixed emotions are surely the reality of close blood relations. The book was a long-running best seller in 1996.

Cover design: Takahashi Masayuki

Events and Trends

116th Akutagawa and Naoki Prizes

The winners of the 116th Akutagawa and Naoki prizes, the most prestigious literary awards in Japan, were announced in January. The Akutagawa Prize was awarded to Yū Miri for *Kazoku shinema* [Family Cinema] (Kōdansha) and Tsuji Hitonari for *Kaikyō no hikari* [Light on the Channel], while the Naoki Prize went to Bandō Masako for *Yamahaha* [Mountain Mother] (Shinchōsha).

The family is a recurring theme in the works of Yū Miri, a second generation Korean resident of Japan, whose parents were separated when she was young. The protagonist of *Kazoku shinema* is the eldest daughter of a scattered family who embarks on a trip to film their reunion and make it into a movie. Yū, who declares that "to write is to live," has been highly acclaimed for her straight-forward, no-nonsense style. She also made the news when the book autographing session planned in commemoration of the award was cancelled due to a threatening phone call from a man who claimed to be a member of Japan's right-wing movement.

Tsuji, a different breed of writer, is the former vocalist of a rock band. His award-winning novel is set in a juvenile detention center in Hakodate. The story portrays the inner struggles of a prison guard and an inmate who happens to have bullied the guard when they were classmates in elementary school. Tsuji, who has been hailed as one of the few modern writers to follow the traditions of Japanese literature, has expressed his desire to write works that will remind readers of the beauty of the Japanese language.

Bandō, the winner of the Naoki Prize, is known for novels based on local legends. *Yamahaha* takes place in Niigata Prefecture at the end of the Meiji era (1868–1912) and depicts love and spite between members of a landowning family and an androgynous actor, among others.

These books are all selling well, along with Hattori Masumi's *Washi no ogori* [Eagle's Pride] (Shōdensha) and Hase Seishū's *Fuyajō* [Nightless City] (Kadokawa Shoten), winners of the Yoshikawa Eiji New Writer's Literary Award announced in March.

New Pocket Book Trends

This year, as Iwanami Bunko, which was Japan's first pocket-sized paperback series (*bunko*), celebrates its seventieth anniversary, several new developments are occuring in the paperback publishing market. Gentōsha, a publishing firm established just three years ago, launched its Gentōsha Bunko series. This assault on a market hitherto monopolized by the major publishing firms, created a stir. The first series, on sale since April 10, is comprised of 57 works that total 62 volumes, and the impressive lineup of writers includes popular authors Murakami Ryū, Yoshimoto Banana, and Ijūin Shizuka, as well as script writers Nojima Shinji and Uchidate Makiko and prominent media stars such as Beat Takeshi, Nakajima Miyuki and Komuro Tetsuya. The company plans to publish fifteen books every other month.

Kadokawa Haruki Jimusho began publication of its Haruki Bunko series in April and Shōgakukan, a major publisher, plans to commence a similar series in the fall. These developments pose a significant threat to publishers of existing bunko series, further intensifying the competition for limited shelf space in bookstores.

The Kadokawa Mini Bunko series was launched by Kadokawa Publishing Co. Ltd. last year. Reduced in size and limited to a uniform 128 pages in length, the sale price of this particular series has been kept to a minimum 200 yen per volume. Popular for their manageable length—they take approximately two hours to read—the first series of twenty-four books made an impressive start, altogether selling 2 million copies.

The bunko market has been slowing down and the number of new titles published last year actually declined for the first time in five years, down as much as 12 percent from the previous year. It will be worth watching to see whether these new developments can revive the sluggish market.

Passing of Prominent Authors

Fujisawa Shūhei, whose popular historical novels depicted the feelings of commoners and petty warriors, passed away on January 26 at the age of sixty-nine. Winner of the Naoki Prize for *Ansatsu no nenrin* [The Annals of Assasination], his best-known works include *Yōjimbō jitsugetsushō* [The Story of a Professional Bodyguard] and *Semi shigure* [The Singing of Cicadas]. His literary style, which vividly captures ordinary human beings, describing their frailties with warm compassion, won him a wide and diverse readership. After Shiba Ryōtarō, who died last year, the Japanese literary world has lost another great master of historical fiction. Sales of his work have been brisk since his death.

Haniya Yutaka, writer of ideological novels, died at the age of 87 on February 19. His novel *Shiryō* [Spirit of the Dead] remains unfinished, interrupted at Chapter 9. Ikeda Masuo, a woodblock artist who received the Akutagawa Prize for *Ēgekai ni sasagu* [Dedicated to the Aegean], passed away on March 8.

CD-ROM Encyclopedias and Dictionaries

The rapid dissemination of personal computers into the home has been followed by the publication of a succession of encyclopedias and dictionaries on CD-ROM. Compared with previous CD-ROM publications which were predominantly text, recent editions have taken another leap forward in multimedia data with lavish use of color images, animation, and sound. Convenience is a key sales point as CD-ROM publications contain on a single disk vast amounts of information in an easily accessible format.

On sale from last November is *Sanseidō sūpā daijirin CD-ROM* [The Sanseidō Super Daijirin CD-ROM Dictionary] (Sanseidō), which includes the Japanese dictionary *Daijirin*, and English-Japanese, Japanese-English, and *kanji* (Chinese character) dictionaries. In December, the Multipedia CD-ROM edition of

the *Kōjien* 4th edition went on sale. This is a CD-ROM version of the *Kōjien*.

The CD-ROM version of Shōgakukan's largest Japanese-language dictionary *Daijisen* went on sale from March, and this fall, Gakushū Kenkyūsha plans to market CD-ROM dictionary, tentatively titled *Maruchimedia daijiten* [The Great Multimedia Dictionary].

As for encyclopedias, first Microsoft published a Japanese version of the *CD-ROM Encarta Encyclopedia* that has sold 7 million copies in the United States. This was followed in May by multimedia CD-ROM publication of Heibonsha's single volume encyclopedia *Maipedia*. Heibonsha is also planning to publish a CD-ROM version of all 34 volumes of the *Sekai daihyakka jiten* [Great World Encyclopedia] by this fall.

Evangelion Mania

Originating with the animated television series *Shinseiki Evangerion* [Neon Genesis Evangelion] that ran from October 1995 to March 1996, the Evangelion fad continues to sweep Japan. An SF story in which a 14-year old boy and girl operate robots, the series has generated explosive sales in books, videos, laser disks, CDs and toys related to the program, and a boom has been ignited with the release of the movie version.

Kadokawa Publishing Co. Ltd. has put out Evangelion-related works such as pocket-sized paperback photograph collections featuring the main characters as well as comics and filmbooks of Evangelion. Books unravelling the various riddles the story poses are also very popular.

Sales have been particularly good for *Evangerion kenkyū josetsu* [Introduction to Evangelion] and *Shinseiki Evangerion no nazo* [Riddles of Neon Genesis Evangelion] and books comprised mainly of interviews with the originator of the story are also making a strong showing. The Evangelion phenomenon has had far-reaching effects, influencing the sale of books on related themes such as the *Shikai monjo* [The Dead Sea Scrolls] which appear in the program.

Murakami Haruki Boom

Internationally renowned for such works as *Hitsuji o meguru bōken* [A Wild Sheep Chase] and *Noruwei no mori* [Norwegian Wood], Murakami Haruki's *Rekishinton no yūrei* [The Ghost of Lexington], a collection of short stories, and *Shinzō o tsuranukarete* [Shot in the Heart], a non-fiction translation, both published in late 1996 are selling briskly. In March of this year, his first non-fiction work, *Andāguraundo* [Underground], was published by Kōdansha. A collection of interviews with victims of the sarin gas attacks in Tokyo subways, the book was an immediate success.

Recently, a succession of books have appeared about Murakami himself. Of these, *Murakami haruki ierōpēji* [The Murakami Haruki Yellow Pages] (Arechi Shuppansha) is a valuable resource, taking a detailed look at each of Murakami's literary works. In addition, Shōgakukan has published *Murakami Haruki* as one part of its "Gunzō Nihon no sakka" [Selected Japanese Writers] Series.

Best-sellers in Literature, Jan.–June 1997

1. *Shitsurakuen* [Lost Paradise], 2 vols., by Watanabe Jun'ichi. (Kōdansha, ¥1,400 each). Popular among middle-aged and older readers, this story probes the depths of erotic love between man and woman. The novel has attracted much attention since it was serialized in the national daily *Nihon Keizai Shimbun*, and its film version was released in May.

2. *Shōnen H* [Boy H], 2 vols., by Senoo Kappa. (Kōdansha, ¥1,456 each). A story about a boy during the war, portraying love, laughter, and courage. It is the first autobiographical novel published by the author, a stage artist and essayist.

3. *Kindaichi shōnen no jikenbo 4* [Cases from the Files of Boy Detective Kindaichi, 4], by Amagi Seimaru. (Kōdansha, ¥770). The hero is the grandson of the famed detective Kindaichi Kōsuke. A disenchanted, apathetic high school student turns into a brilliant detective once he gets interested in a murder case. The riddle of the mystery unfolds in an entertaining story. This novel is based on the boy's comic series that also became a hit television series.

4. *Futatsu no yakusoku* [The Promise], 2 vols., by Danielle Steel. Translation by Tenma Ryūkō. (Academy Shuppan, ¥825, ¥922). Love story about a young man and woman.

5. *Kazoku shinema* [Family Cinema], by Yū Miri. (Kōdansha, ¥1,200). Contains three works, including the title story that won the 116th Akutagawa Prize. See "Events and Trends" in this issue (p. 20).

6. *Kaikyō no hikari* [Light on the Channel], by Tsuji Hitonari. (Shinchōsha, ¥1,150). Winner of the 116th Akutagawa Prize. See "Events and Trends" in this issue (p. 20).

7. *Fukigen na kajitsu* [Sullen Fruit], by Hayashi Mariko. (Bungei Shunjū, ¥1,359). A realistic portrayal of a weary married woman engaged in an extramarital affair. The author received the Naoki Prize in 1986 for her *Saishūbin de maniaeba* [If I Can Catch the Last Train] and *Kyōto made* [As Far as Kyoto].

8. *Yusura ume ga minoru toki* [When the Prunus-tomentosa Ripens], by Yoshiyuki Aguri (Bun'eisha, ¥1,359). An autobiographical novel by the mother of the late novelist Yoshiyuki Junnosuke and actress Yoshiyuki Kazuko. It is the original from which an NHK morning television drama series was made.

9. *Kūdetā* [Coup], by Nire Shūhei. (Takarajimasha, ¥1,903). A mystery that realistically and dramatically simulates the crisis of a leaderless nation, it is the second work by Nire, whose first book, *C no fukuin* [The Gospel of C], became a best-seller last year.

10. *Sutoku densetsu satsujin jiken* [Murders and the Legend of Sutoku], by Uchida Yasuo. (Kadokawa Haruki Jimusho, ¥1,600). The evil spell of the "legend of the retired emperor Sutoku" occurs in the ancient capital Kyoto and on the Shikoku island where he was exiled and died.

(Based on book distributor Tōhan Corporation lists, January–June 1997)

Loyal to Language Differences

Shimada Masahiko

How should one define one's "native" language? The more opportunities one has to use a foreign language, the more one thinks about this question. Foreign language always makes me into a child again, shy and bashful, foolish, an oddity. No doubt the language, like the denomination of money one uses, influences character and behavior, personality and attitudes changing depending on the language or currency.

It strikes me that what people studying a foreign language are essentially trying to do is to turn themselves into a standard type that will make it easy to get along in the world. The English-language boom in non-English-speaking countries is motivated by the urge to acquire the language tools that make people "standard currency" in the world. The trend is accelerated by the U.S. dollar as global currency, world-entertaining Hollywood movies, fast foods that standardize world eating habits and other incarnations of American pop culture.

It is my custom to make full use of the distinctive traits of the Japanese language in my writing. For users of Japanese, those traits are self-evident and taken for granted. To explain in another language what it is like to write in Japanese, however, requires some explanation of the structure and vocabulary of Japanese. I would have to do the same thing as someone trying to teach the Japanese language.

In the Meiji era (1868–1912), Japanese agonized over the process of transferring various Western concepts into Japanese. In the days before the introduction to Japan of the works of Freud and Marx, novelist and writer Natsume Sōseki (1867–1916) struggled with how to render such terms as "the unconscious" and "[monetary] currency" into Japanese. Although perhaps not so intense a struggle, we all know what it is like to explain an indigenous concept in another language.

Nowadays, Japanese have begun to insert words from foreign languages directly into the structure of Japanese, abandoning any attempt to translate them. After all, Chinese was long ago thus inserted into the Japanese language. And now, it has practically become a requirement that popular songs contain this sort of transplanted English in order to make them successful.

The worlds of film, publishing, and even the electronic media are English-centered, and as these types of English spread worldwide, what is known as the Queen's English becomes no more than one of many dialects. The English spoken by immigrants and tourists (such as in the United States) becomes the standard. Not only for English, but for any language, you can express about all you basically need to with a vocabulary of about a thousand words. This is about enough if you can be satisfied with basic communication.

Photograph: Nakano Yoshiki

But I have no intention of writing in English or any other foreign language. The reason is that I want to describe feelings that are not yet clearly defined and sensibilities that cannot be fully conveyed no matter how you write them. For that purpose the ambiguity of Japanese is very convenient. It will tolerate silence and non-commitment. You can play around with ideas that are difficult to name or explain. Using Japanese, you can convince others that white is black, remain inconclusive from beginning to end, or play tricks on your readers.

Nevertheless, this is not to say that I write exclusively for Japanese readers. I do think it would be better to sell 5,000 copies of a book overseas than 10,000 copies in Japan only. In that case, of course, the book would have to be translated, and the features of Japanese that I employ in my works are the most difficult to translate into other languages.

I believe it would be a good thing if the translation of my works influenced or even shook up the way people talk and think in other languages—if even a little. I do not think it is necessarily a good thing to be the kind of writer whose work is very easily accepted by readers in the United States, for example. Indeed, I would prefer my works to be seen as rather strange and odd in English than to have everything replaced with good-sounding, idiomatic phrases. On the contrary, if, in the process, some of the meaning of the original is lost in the translation process, I welcome the possibility that new meaning might come into being.

Today, when everything is being standardized and cultural differences are being relegated to the museum, we need a unique kind of cultivation in order to survive in a world of rootlessness, boredom, and emptiness. What I have been doing in my writing is to grope for a way to overcome the boredom and avoid becoming neurotic. And I believe that this is something that is a universal need.

Shimada Masahiko was born in 1961 in Tokyo. He made his debut with a work written while a student at the Tokyo University of Foreign Studies, *Yasashii sayoku no tame no kiyūkyoku* [Divertimento for Gentle Leftists], which was short-listed for the Akutagawa Prize. In 1984 he received the 6th Noma Prize for *Muyū ōkoku no tame no ongaku* [Music for the Kingdom of Sleepwalking]. Shimada's works explore trends in contemporary society and subtly depict the attitudes of young people, and the irony and light touch of his writing has won him widespread popularity. In 1985 he entered the world of the theater and directed his first play, *Lena,* which opened in May 1992. In 1996 he became a director of the Japan Writers' Association. Among his other works are *Bōmei ryokōsha wa sakebi tsubuyaku* [The Screams and Murmurs of the Exiled Traveller], *Tengoku ga futte kuru* [The Heavens Are Falling], and *Higan sensei* [Professor Equinox] (Izumi Kyōka Prize, 1992). An anthology of his short stories, *Yume Tsukai: Rentaru chairudo no shin-nito monogatari,* was published in English in 1989 as *Dream Messenger* (Kodansha America, Inc.).