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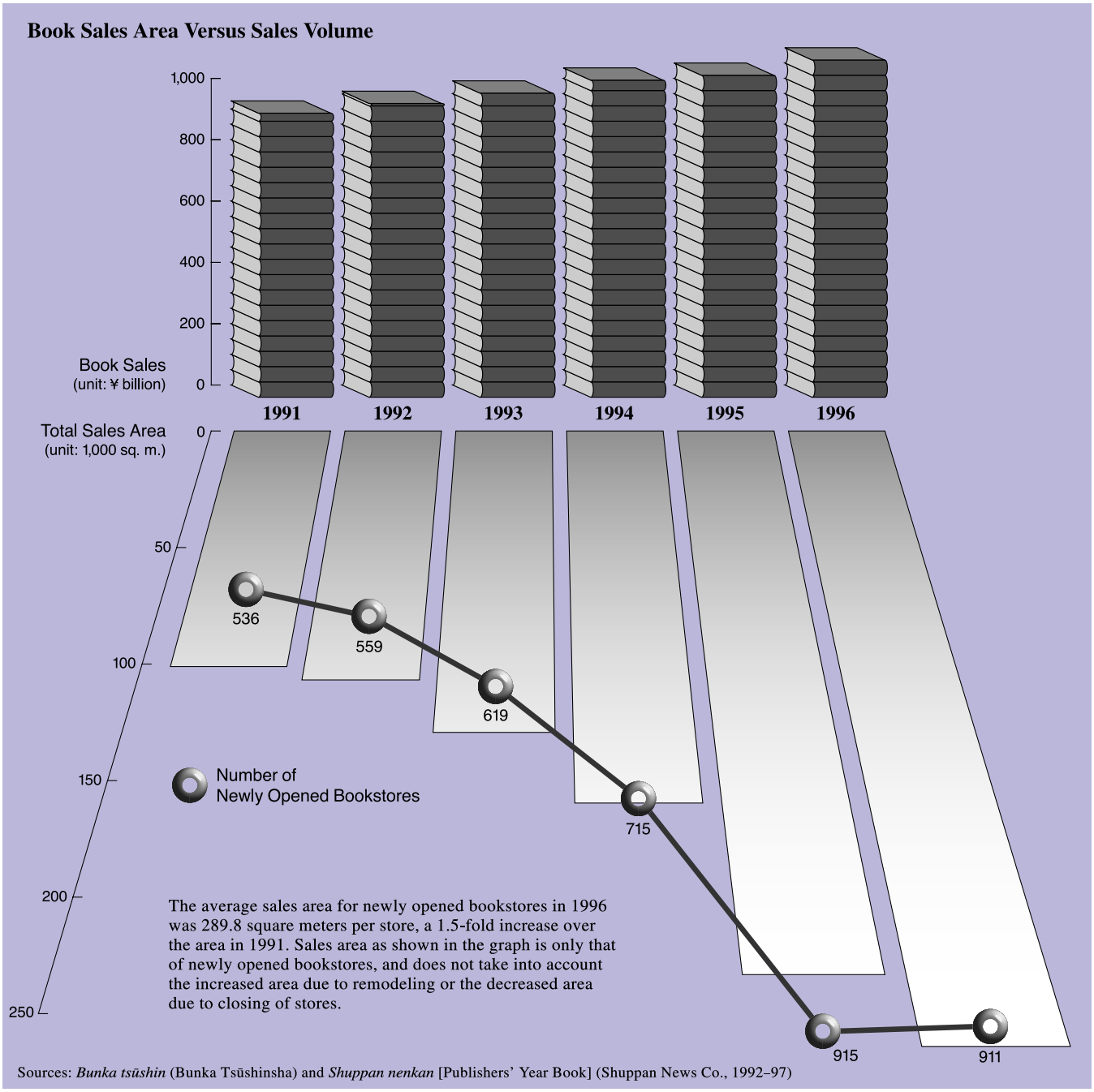
The Future of Publishing 2: Electronic Books
Japanese Literature Across Borders
Japanese Books in Russia



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The Japan Foundation

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

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 and agencies listed on page 21.

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Contents

From the Editor

Our summer issue launched a four-article series on changes in the publishing industry prompted by the rapid advance of the electronic media. Following the first installment by writer Kobayashi Kyōji on literature (No. 18), in this issue, Aiba Atsushi, Shizuoka University professor of informatics, examines the potential of electronic books, noting the great strides being made in publishing of dictionaries and encyclopedias on CD-ROM. How electronic publications will figure in the output of commercial publishers will be a subject of intense interest in the years ahead.

Writers living outside their native county and writing in a language not their native tongue seem to be growing in number. The fictional style of these authors, whose lives and work transcend cultural and historical borders, seems to offer a glimpse of the direction of literary trends in the twenty-first century. For this issue, University of Tokyo associate professor Numano Mitsuyoshi outlines the work of three such authors, Levy Hideo, who abandoned an academic career at a prestigious university to take up writing in Japan in his adopted language; Mizumura Minae, who lived in the United States from an early age and has published a novel freely mixing Japanese and English in a horizontal format unusual for Japanese literature; and Tawada Yōko, who publishes in both Japanese and German.

The history of translation from Japanese to Russian goes back a long way, reminding us of the two countries' proximity. Once the majority of works translated into Russian were in the field of literature, but with the end of censorship and strict ideological control, titles in other genres, especially business and religion, are increasing. Our authors for the Japanese Books Abroad feature are two members of the Russian Academy of Sciences, Tatiana P. Grigorieva, specialist in Japanese literature and a translator herself, and Konstantin O. Sarkisov, leading authority on contemporary Japan.

For our "In Their Own Words" feature, novelist and poet Kanai Mieko tells us what she feels is most important in the translation of her writing.

Cover: Book sales have not increased appreciably and the number of books being read has not sharply risen, but large bookstores occupying several floors of department store-like buildings have opened in major cities across the country. The increased size of sales area appears to be the result of fierce competition for survival among bookstores. Behind this trend, conspicuous since last year, are several other factors, including the sharp drop in rents following the burst of the overheated bubble economy, eased regulations on the opening of large bookstores and sales area, and computerization of inventories. Small-scale bookstores are finding it increasingly difficult to survive.

Japanese Book News address:
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The Future of Publishing 2: Electronic Books

Aiba Atsushi

More than ten years have passed since electronic publishing began in Japan. In 1984, Sanshūsha tried out the CD-ROM, then a brand new medium, for the first time on a multilingual dictionary of technical terms, the *Nichi-Ei-Doku saishin kagaku gijutsu yōgo jiten* [Dictionary of Science and Technology, English-German-Japanese]. Internationally accepted CD-ROM specifications were to be decided upon between 1985 and 1988, so this edition became a pioneer event in publishing.

Not long after came the CD-ROM publication of Iwanami Shoten's *Kōjien,* the classic of all big Japanese-language dictionaries. *Kōjien* for Fujitsu personal computers and word processors came out in 1987, and in 1988 it appeared in an NEC personal computer format under the title *Denshi Kōjien* [The Electronic Kōjien]. When people use unusual words or rarely known definitions, they often quote the *Kōjien,* which is a household fixture in Japan, so its appearance in CD-ROM version went far in heightening public interest in electronic publishing.

Since 1988, the number of titles on CD-ROM issued by publishers has increased every year. In 1990, an electronic book player for 8 cm. disks, smaller than the standard size, came on the market. The number of CD-ROM users started growing rapidly, and the number of titles available in this format rose to a few hundred. At the time, personal computers and disk drives were still rather expensive, so the electronic book player was handy as a simple CD-ROM reader.

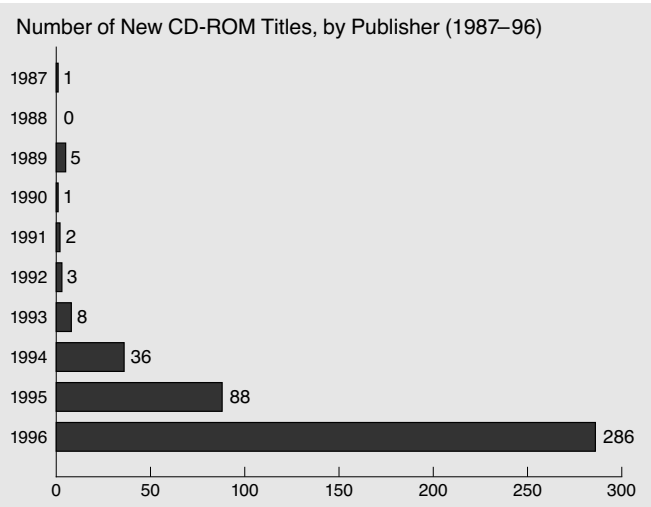
Titles available on CD-ROM for Sony's electronic book player, predominantly from publishing houses, ranged over a vast spectrum of topics, from encyclopedias and dictionaries (Japanese, foreign-language, and technical terminology), as well as introductory English conversation texts (with audio functions), to fortune-telling and horse-racing information. It was also around 1990 that, with the cooperation of large printing companies eager to develop Japanese-language editions on CD-ROM, publishers began to fully embrace this format. After only a few years, the CD-ROM was no longer a novelty. At the same time, personal computers were also spreading rapidly. In 1993, the Internet became available for commercial use in Japan, and computers connected to networks via dedicated or ordinary telephone lines became quite common. Today, computers and telecommunications networks play an important role in routine communication, and the electronic media have become an ordinary part of daily life.

Beyond the Computer Barrier

One might conclude from these developments that the number of titles in electronic edition would steadily rise, accounting for an increasing proportion of all publications. The reality, however, is somewhat different. The ratio of electronic editions in the reported total annual publishing industry sales of ¥2.6 trillion is actually unknown. It is assumed to be below 1 percent of the total, but this is still only conjecture. There are no clear figures because of the complexity of CD-ROM distribution routes.

Books and magazines in Japan are distributed via the standard route through book wholesalers (see *Japanese Book News,* No. 2, p. 22). However, CD-ROM publications are sold not only through these agents, but also through electric appliance distribution routes. Some publishing houses also sell their titles, such as CD-ROM encyclopedias, in sets with electronic book players. Others only sell licenses for computer software packages. Rather than marketing CD-ROM software packages wholesale as a finished product to computer sales companies, they provide only the data, with the production of the actual disks being entrusted to computer manufacturers. This is a feature of the electronic media that complicates CD-ROM distribution.

Some claim that the growth of electronic publishing has exceeded all estimates, and in fact, network publishing is conducted on a large scale in the form of Internet home pages. The word *publish* derives from the word *public,* and *publishing* in its original meaning of "being made available to the public" is also applied to the process of displaying information on the Internet through electronic data. However, the subject I want to draw attention to here is electronic publishing by commercial publishing companies. Why is it that, despite the well-advanced shift to electronics in our media environment and the availability of electronic data everywhere around us, commercial electronic publishing does not seem to be maintaining the same pace?



The number of new CD-ROM titles jumped to 36 in 1994, the so-called first year of the multimedia age, and has since been on the rise each year. The data here does not include publications by hardware manufacturers, 8-cm. electronic books, games, and pornography.
Source: *Nenpō 1997* [Annual Report, 1997], Research Institute for Publication

From left: The Dictionary of Science and Technology (Sanshūsha), now contained on a single CD-ROM disc published in 1984; the "Third-edition *Kōjien*" dictionary on CD-ROM (Iwanami Shoten); and Sony's electronic book player "DD-300," seven types of which are currently on sale, aggregate shipments surpassing one million (as of October 1997).

One of the main issues of electronic publishing is the feasibility of reading books on a computer display. As the situation stands today, it is definitely easier to read words or images in traditional printed form. Printed matter is easier to carry around, and as long as there is a certain amount of light, it can be read anywhere. To read electronic data, however, requires a computer and power supply, not to mention a suitable software application. Even if you put an electronic book on CD-ROM into your computer, you cannot open the book unless you have electronic-book-reading software.

Such hardware- and software-related restrictions undeniably stand in the way of the expansion of electronic publishing. Major changes are needed in both the realms of hardware and software before the general reader will find electronic publications really attractive. Ultimately, we must get computers as we now know them completely out of the picture. A way must be found to protect readers from being put off by the sense that they have to deal with electronic data in order to read a book. We should be able to read electronic data on an electronic book reader with the same ease as we read a book in conventional form.

Of course, that is as yet but a dream. Much as we would like to see such an electronic book reader invented, reality shows that the growth of the electronic publishing market is not waiting for this to happen. The spark that triggers the growth of electronic publishing is more likely to come from some completely unexpected source.

Information Exchange Without Publishers

There has been much talk for a long time of the "crisis" in the Japanese publishing industry. In the 1960s, it kept pace quite briskly with the fast-growing economy. Some might say that the advent of television, the preeminent media of the twentieth century, cast books, magazines, and other printed media of the ninteenth century into the shadows. This may be true, but the publishing industry still rivals the television industry in terms of sales, even though its sales growth ratio is currently stagnant.

So, what is all the fuss about a crisis in the publishing industry? Many people believe that the quality of publications is in decline. Take academic publishing as an example. Until about twenty years ago, academic titles accounted for a considerable portion of the output of medium-sized and small presses in Japan. But with changing values in society, the number of academic works coming out has declined. Nowadays, it is publications that entertain (such as manga) or are related to practical topics (like how to increase your learning power) that are the driving force behind publishers' profits. In order to maintain good sales, commercial publishers have moved in the direction of popular culture and are drifting away from scholarly texts, business, and pure literature. Therefore, where the "crisis" actually lies is in overwhelming market strength of publications in the fields of entertainment and practical subjects.

To sustain themselves, commercial publishers have to provide a continuous stream of publications to suit the tastes of the readers. The publishers' view is that even if they did publish academic works, the small number of readers would not justify the effort. In fact, it is almost impossible to get single editions of several thousand copies published in the increasingly specialized world of scientific research, whether in the natural or social sciences. This situation has both narrowed the scope of academic publishing and kept the bigger publishing companies away.

The information environment in universities and research institutes, meanwhile, is also changing. Most Japanese universities have dedicated lines connecting them to the Internet, and exchange of information via the Internet is now a routine affair. This technology has paved the way for the exchange and distribution of scientific data. In other words, electronic publishing is becoming a part of everyday life without the participation of publishing companies. Nevertheless, the Internet, as many people point out, is a mixture of good and bad. There is no guarantee of the accuracy of the information found there, and it is up to the users themselves to evaluate the quality of the scientific data they find. Publishing companies customarily took responsibility for verifying the reliability of published data, and conscientious publishers teamed up with authors, as providers of valuable data, in order to make information available to readers.

Thus the strictures imposed by market trends have rendered barren the once-rich soil of academic publishing. How to deal with multimedia is a challenge publishing companies will have to take up from now on. One is hopeful that electronic publishing, which is sure to attract readers, will be actively used as an information medium for publications of more substantial content. Art is another field of great new potential in electronic publishing, but I will take up this topic in a later installment of this series. (*Aiba Atsushi is professor of informatics at Shizuoka University.*)

Japanese Literature Across Borders

Numano Mitsuyoshi

Japanese literature has often been called closed. But recently, this image is changing thanks to the appearance of a new breed of writers who actively crisscross the borders of what we consider "Japanese literature." Levy Hideo is an American who writes novels and essays in Japanese and is considered both by himself and others to be a Japanese writer. Tawada Yōko is a Japanese who lives in Germany and writes in both Japanese and German. Mizumura Minae is the author of an unusual bilingual novel of unabashedly mixed English and Japanese text. Although the character and background of these writers diverge widely, making it difficult to bundle them together as a group, it can be said that through their activities the border between what is and is not Japanese literature is becoming blurred.

Fresh Voice for the Japanese Language

Levy Hideo, born Ian Hideo Levy in the United States in 1950, is of Polish Jewish ancestry. Although he has a Japanese name, there is not a drop of Japanese blood in his veins. Levy spent his childhood in Taiwan and Tokyo, where his father served as a diplomat. He majored in Japanese literature at Princeton University and subsequently taught Japanese literature at Princeton and Stanford. He translated the oldest extant collection of Japanese poems, the *Man'yōshū,* into English, but then abandoned a successful career as a Japanologist to become a writer of fiction in Japanese, making an extraordinary debut as a novelist in Japan.

In 1992, Levy won the Noma Newcomer's Literary Prize for his autobiographical story *Seijōki no kikoenai heya* [The Room Where the "Stars and Stripes" Cannot Be Heard] (Kōdansha) recounting the adventures of the son of an American diplomat who runs away from his home in Yokohama to Shinjuku. The belief that a foreigner cannot write fiction in Japanese because the language "belongs to Japanese" is still strong, but Levy's linguistic skill has shaken that hidebound Japanese conviction to its very core.

Kōdansha has also published Levy's essay collection *Nihongo no shōri* [The Victory of the Japanese Language] (1992). The author explains that the eccentric title stands for "the victory of the Japanese language" embodied in the first person who can express himself in Japanese despite not being a native speaker. In his own words "the Japanese language won a victory over the modern Japanese myth of 'one nation, one culture, one language' and the straightjacket of the Japanese-are-a-homogeneous-people ideology." In these essays, the author adopts an episode from *The Satanic Verses* by Salman Rushdie, where an Indian youth struggles to eat a kipper in England for the first time. To the boy, England becomes equated to this strange-tasting, bone-filled smoked fish and by eating it, he takes his first step in conquering his adopted country. Levy Hideo uses almost the same anecdote in his short story "Nakama" [Fellows]. Here, the main character is an American boy named Ben, who, struggling to eat a red-skinned fish with chopsticks, gets a bone caught in his throat. Levy's feelings about Japan may parallel the boy's feelings about the bone-ridden fish, which he doesn't know how to eat. In other words, *Nihongo no shōri* is a record of the remarkable success the author has achieved in conquering the elusive "fish" of the Japanese language.

Levy Hideo also has a collection of essays and dialogues under the title of *Shinjuku no Man'yōshū* [Shinjuku *Man'yōshū*] (Asahi Shimbunsha, 1996). This title is said to have been contrived expressly for the author by the late historical novelist Shiba Ryōtarō. It seems especially apt because it captures Levy's orthodox side—the elite-trained American Japanologist working on the classic Japanese anthology *Man'yōshū*—with the modern, unconventional side of a young man who grew up in Shinjuku, absorbing its customs and manners with perhaps more familiarity than most young Japanese. He transcends the distances between past and present, United States and Japan, while at the same time always remaining aware of them. Levy's written Japanese has become highly accomplished through his struggle to break down these barriers, and even Japanese readers sense its fresh, provocative power.

Bilingualism's Surprise Attack

Zoku: Meian [Light and Darkness: A Sequel] (Chikuma Shobō, 1990), Mizumura Minae's first published work, is impressive. By closely following the style of the original, Mizumura tried to complete Natsume Sōseki's unfinished long novel, *Meian* (1916). It is difficult to decide whether the result is a joke or a serious attempt at finishing the work of one of Japan's most highly respected novelists.

An even bigger shock came with Mizumura's next novel, *Shishōsetsu from left to right* [A Personal Story: from left to right] (Shinchōsha, 1995, see *Japanese Book News,* No. 14, p. 18). Opinions on this work are divided. My personal view is that it is too ground-breaking a novel to fit any of the conventional categories of "masterpiece." First of all, the text is written horizontally, from left to right (nowadays, Japanese is written in two styles: vertical or horizontal, and literature is usually written in traditional vertical style, a convention that writers rarely deviate from).

Another reason, closely tied of course to the first, is that the text is filled with a great deal of untranslated English. Shimada Masahiko experimented with the technique of mixing English with Japanese recently in his *Yumetsukai* [Dream Master] (Kōdansha, 1989), but Shimada's English skills did not permit him to use the language freely, resulting in an artificial and not very convincing piece of work. Unlike Shimada, Mizumura lived in the United

States since her early teens. She did postgraduate study in French literature at Yale and is among the many young returnees (*kikoku shijo)* who have come back to Japan after living for extended periods abroad with their families. Her mixture of Japanese and English is therefore completely natural.

Shishōsetsu, as the title suggests, is considered an autobiographical work, probably based on the author's own experiences. The story develops around telephone conversations in a mixture of Japanese and English between the main character Minae and her sister, Nanae, older by two years. Both have lived in the United States with their parents for twenty years since their teens. Along with recollections of her native Japan, Mizumura portrays the problems of life in the United States. The phone line connecting the two symbolizes the rootless lifestyle of the sisters, who seem to be adrift in the world, as if in exile.

The lifestyle portrayed here is by no means that of the fashionable "bilingual" Japanese who has mastered English to perfection and suffers no handicap. Even before she is seen as a woman, the protagonist realizes, she is cast as an Asian in American society. This gives rise to "thoughts mad with longing for Japan" in the main character. Her image of Japan gradually becomes blown out of proportion and her yearning for things Japanese even stronger than that of Japanese living in Japan. In this way, the novel manages to tackle not only the gap between Japan and the United States, but also the gap between the "real" Japan and the "imaginary Japan," which the author brilliantly uses as a contrivance for indirect criticism of her native country. It brings to mind examples such as that of the Russian writer in exile, Vladimir Nabokov, whose concerns are often more Russian than those of the compatriots he left behind.

The techniques of writing horizontally and mixing Japanese and English appear to be Mizumura's literary "surprise attack" in an attempt to overcome this wide gap. Horizontal printing has been already tried out by a number of young writers, but in almost none of their works is this style so indispensable as it is in Mizumura's novel. The same goes for her use of English in the text: this is neither a mere fashionable accessory nor is it to show off. This is a direct reflection of the character's, i.e., the author's, linguistic habits, delivered in their natural form, and as such, it has a unique power to shake the very roots of the conventions built around the Japanese language and literature. I believe that this novel will remain in the annals of Japanese literature for years to come.

Creativity in the "Rift"

Tawada Yōko's breakthrough as a young writer came with one of the highest Japanese literary awards—the Akutagawa Prize, gateway to success for new talent—in 1993. She is currently considered to be one of Japan's most promising young women writers. Her uniqueness lies in the fact that she went to live in Hamburg, Germany, in 1982, mastered the language, and began publishing in German. She is now an acknowledged German writer as well. Her award-winning *Inu mukoiri* [Dog Marriage] is a fantasy tale with traces of the flavor of Japanese folktales. Many of Tawada's other works strongly reflect her personal experiences in search of an identity as a Japanese living abroad. *Kakato o nakushite* [Losing a Heel], which won her the Gunzō Newcomer's Prize, for example, depicts the mysterious experiences of a Japanese woman on her visit to see a potential husband with whom she became acquainted through a databank, in a foreign country. As the title suggests, this is a story about searching for oneself after "losing a heel," and with it one's balance, on foreign soil. Tawada's writing style, agile and filled with a distinctive physiological sensibility, is well matched to the subject of uncertain identity.

What does living in Germany and writing in German mean to the author? In her essay "Oitachi to iu kyokō" [The Falsehood of Roots], Tawada says that when she came to live in Germany, "It was, after all, the language that I found the most interesting. It was not so much that I wanted to become fluent in German, as much as that I had a desire, somewhere inside, to try and live in this 'rift' I discovered between the two languages." It is no surprise then that Tawada should try to express herself in German. She goes on to say somewhat challengingly:

> Of course my German is different from the German written by Germans. I think it must be a somewhat strange German, disjointed and rough. And that is a part of the pleasure of writing it. I don't believe in beautiful Japanese, and by the same token, I don't believe in beautiful German. I hope the number of novelists writing in Japanese, to whom it is not a native tongue, will increase, breaking through such nationalist notions.

Needless to say, Tawada's words come just at the right time to respond to Levy Hideo's rise on the stage of Japanese literature. Both authors share the capacity to freely cross the borders of their native tongues, breaking away from nationalistic preconceptions about language.

The new directions in modern Japanese literature reflected in the work of these three writers are linked, of course, with global literary trends. Glancing at twentieth century literature, we can see that examples of writers whose work encompasses several languages and many nationalities and countries are by no means rare: Samuel Beckett, Vladimir Nabokov, Elias Canetti, Milan Kundera, Salman Rushdie, Joseph Brodsky, and the list goes on.

The presence of Levy Hideo, Mizumura Minae, and Tawada Yōko among this circle of "border-crossing" artists is quite natural. In crossing borders, they shape links between Japanese and world literature, liberating Japanese from the limits imposed by the framework of Japan. At the same time, their work is also freeing foreign readers from fixed ideas about exotic and beautiful Oriental motifs. And by doing so, these writers are making it possible to consider contemporary Japanese culture on the same world stage with that of other cultures. (*Numano Mitsuyoshi is a specialist in Russian and Eastern European literature and a literary critic.*)

Japanese Literature in Russia

Tatiana P. Grigorieva

Attitudes toward Japanese literature in Russia can be considered on two levels: regularity and variability. The first is determined by the Russian national character and spirit, the other by the market situation and various transient factors. Attraction to the Japanese classics, waka poetry, and Heian literature has been continuous, and I believe it is because there is some affinity between Japanese and Russians as far as their emotional nature and spiritual needs are concerned.

The introduction into Russian of Japanese literature generally falls into three stages. The first occurred in the 1920s and early 1930s, and the members of the old cultural elite and intelligentsia, who treasure antiquity and are sensible to the traditional spirit of Japanese culture, are still alive today. One of the classics in the field is a wonderful anthology compiled by Nikolas Conrad, *Japanis literatura v obraztsakh i ocherkakh* [Japanese Literature in Samples and Essays] (1927), which contains translations from the *Kojiki*, the *Kokinshū, Genji monogatari,* the *Taiheiki,* as well as some *yōkyoku* (noh plays), haiku by Matsuo Bashō, and stories (*yomihon*) by Takizawa Bakin. It was an academic volume aimed at the narrow circle of people who remained connoisseurs of world culture, so the number of copies printed was not large (800).

From the end of the 1930s to the 1960s, literature understood by the members of the new governing stratum —the proletariat which made up the bureaucracy—prevailed. As a result, mostly proletarian literature was translated into Russian, giving readers a rather distorted understanding of Japanese culture as a whole. However, in 1954 Anna Gluskina and Vera Markova published an anthology of Japanese poetry, and this rekindled interest in Japanese literature and recruited to it more admirers.

In the 1970s and 1980s, translations of Japanese classics began to appear more frequently, including some of the great masterpieces. Gluskina's three-volume rendering of the *Man'yōshū,* to which she devoted twenty years, came out 1971–72. Vera Markova published a series of collections of tanka and haiku by Bashō and others. She also produced a volume of plays by Chikamatsu Monzaemon. A volume of translated noh plays was published by Tatiana Delusina in 1979.

Naturally, the success of translation depends on the talents of the interpreter. Markova's translations, which are enlivened by her marvelous talent with language, are in especial demand among discerning readers. Another master translator, Gluskina, possesses deep love for Japanese culture.

Those who attempted to write scholarly works about Japan were in a much more difficult situation. The politicization of science led to a sharp decline in the scientific value of research. Bias was blatant: authors wrote what was expected by their superiors—far as it might be from reality. My very first publications, my essay collection on Japanese classical literature (1964) and book about Meiji literature and Kunikida Doppo (1967) faced stiff resistance. They were considered challenges to the existing regime.

For a long time, public fear of free thought and free speech plagued Russia, and my next book, on the traditions of Japanese art, was not published for eight years, as it was considered anti-Marxist. It was actually a collection of unbiased interpretations about the spiritual sources of Japanese culture, including Mahayana Buddhism, the *I-Ching,* and the *Tao-te-ching* of Lao-tsu. After great effort, it was finally published in 1979, and has been welcomed by those eager to understand Japan and interested in the spiritual traditions of the East.

Today, serious studies of art and literature are being published. There is a study of *setsuwa* literature by Georgy Sviridov, a work about diaries by Vyacheslav Goreglad, and about painting and sculpture by Nadezda Vinogradova, and about Japanese gardens and art of the sixteenth century (1986) by Natalia Nikolaeva. Russian readers have become attracted to modern literature especially through the works of Natsume Sōseki and Akutagawa Ryūnosuke. Russian translations of novels by Abe Kōbō and Ōe Kenzaburō, done by Vladimir Grivnin, have been appearing frequently.

The sensitive Russian reader who nurtured an attachment for Japanese literature against all odds, having sensed its congruence with inherently Russian instincts and sensibilities, has tended to prefer the works of Kawabata Yasunari, which were published in great volume (hundreds of thousands of copies were sold) after 1971. I personally was deeply impressed by Kawabata's speech, "Utsukushii Nihon no watakushi" (Japan, the Beautiful and Myself) delivered at the time of his acceptance of the Nobel Prize for literature. It is memorable for its power to elevate one out of the hustle-and-bustle of mundane affairs and consider eternal questions.

The period after perestroika may be identified as a further stage in the translation of works from Japan. As happened in other areas, there emerged a great number of styles without any orderly mechanism of selection or control. The abundant choice of styles was due not to the advent of democracy but rather to the chaos that reigned in the publishing business. Still, even this chaos is better than the previous iron grip over the intellectual and spiritual life of the nation. At least this chaos is procreative; that is, if there is no undue external pressure, eventually the situation will settle, organize itself, and, as goes the theory of synergy, the transition of "chaos to order" will be made.

Good things, needed for the spiritual well-being of an individual, will remain, while undesirable things that are destructive will vanish. The first signs of the spiritual rebirth of Russia are already visible. The temples and churches destroyed by barbarians are being rebuilt, and the nation sings and loves music. Many readers will seek to indulge their preference for classical Japanese literature. Publishers may print millions of copies of Japanese poetry and of Sei Shōnagon's *Makura no sōshi,* brilliantly translated by Vera Markova, and still not satiate readers' appetites.

Further evidence of sustained interest in Japan was the publication, with the kind support of the Japan Foundation, of translations of the classics *Kojiki* and *Nihon shoki* (1994–97).Without knowledge of the sources, it is hardly possible to understand the thinking of modern Japanese.

Perhaps the most serious difficulty for those who have been devoted to the study of Japanese culture through these turbulent times is the extremely scant company of outstanding scholars of Japan, who know their field and are able to appreciate and interpret Japanese culture. At present, translations of the most complicated texts from Japanese have been completed and are in storage, for publishers are unable to obtain financial support from the government.

An almanac, *Spiritual Sources of Japan,* which I launched in 1995, experienced the same handicap of lack of funds. The first volume was a great success. We were gratified by fine contributions by Japanese colleagues and well-known scientists, among them Tani Sumi, author of an essay collection *Vstrecha s Solovievym* [Pilgrim from Japan: Meeting with Vladimir Soloviev], whose sincerity and perceptivity deeply touched the hearts of Russian readers. Another much-admired specialist in Russian culture is Yasui Ryōhei, author of *Proschanie s uchitelem* [Parting with the Teacher], an essay collection about a professor at Waseda University who taught his students to love Russian culture. This professor was also a friend of my parents, and it is from them that I inherited my love for Japan.

The *Spiritual Sources of Japan* almanac consists of parts on Japanese antiquity, Buddhism, science and the East, Japan and Russia, Russian emigration, and Japanese culture. The first volume takes up Shingon Buddhism and its founder Kōbō Daishi (Priest Kūkai), while the second is devoted to traditional Zen culture: extracts from Dōgen's *Shōbōgenzō,* an essay about *chanoyu* (tea ceremony), the poet and priest Ryōkan, a translation of Nitobe Inazō's *Bushidō* by Tatiana Tatarinova, all of which continue to represent important dimensions of Japanese culture today. Okakura Tenshin's *Book of Tea* is among the classics which I would like to see published.

In today's Russia, there is great interest in understanding the psychology and thinking of the Japanese. There is a great deal we can learn from Japan, such as the importance of duty, a virtue that has not been cultivated in our national character by wise people of our past. However, the impulse toward a sense of beauty that can "save the world" is as keenly sensed by Russians as by Japanese. Those of us who have tasted the sensibilities of Japanese culture become permanently infatuated. Japanese art is currently very popular in Russia as evidenced by the appearance of new groups of devotees of traditional arts such as ikebana, chanoyu, bonsai, and now bonseki. There are so many of these clubs that it is impossible to explain them all. This strong thirst to learn about the sources of Japanese culture, to commune with its traditional arts, is surely evidence of deep-rooted affinities of the spirit between Japanese and Russian cultures. (*Tatiana P. Grigorieva is professor, Institute of Oriental Studies, Russian Academy of Sciences.*)

Japanese Books in Russia

Konstantin O. Sarkisov

Books translated from foreign languages clearly act as mediators between nations and cultures, bringing the original wisdom, knowledge, and cultural flavor of one country to other nations. Japanese culture in the broad sense began to attract both popular and intellectual attention in Russia from the beginning of eighteenth century. Today, Japan's success in creating an efficiently functioning modern society that integrates features of traditional culture and society is of great interest in Russia. This interest has not necessarily been reflected in the Japanese books translated into Russian. Some of the reasons may be explained as follows.

First, the majority of the books translated into Russian are in the field of literature, mainly works of well-known Japanese novelists. Few works by writers in the fields of philosophy, sociology and economics are familiar to Russians.

Second, the choice of "non-literary" books translated into Russian reflects three kinds of "shortages": in the pre-revolution period it was the shortage of the people who knew Japanese; in the Soviet period it was the shortage of freedom and now, after the democratic changes, it is the shortage of money.

In the pre-revolution period the majority of books dealing with Japan were translations from European languages. This may be justified to some extent by the fact that during the long period of Japan's seclusion from the Western world, information about it came via Europe, mainly from the Dutch, and during the late Tokugawa period (1603–1867) and the early Meiji era it came to Russia mainly by way of Germany and Great Britain.

After the revolution ushering in the Soviet era, rigid controls were established over people's minds, but over the years they gradually grew looser. The loosening is reflected in the books translated from foreign languages. In the 1920s, after the end of the despotic Czarist regime, there was a short term of democratic aspirations when large numbers of the less-educated became literate and eager to know about the outside world. Some independent publishing houses were active into the late 1920s. At that time even works of non-Marxist authors like Max Weber were translated into Russian.

But this liberal phase did not last long. Eventually, rigid party and state control was imposed upon media and publishing activities. Marxism was adopted as the official ideology with which all people were indoctrinated, and all other systems of ideas were stigmatized as bourgeois or revisionist. Therefore, discussion of other ideas was not only forbidden by the state but illegal.

Access to previously translated (as well as to original) books identified by special censorship committees as ideologically dangerous or destructive was limited. *Spetskhrans* ("special storage") collections were set up at the major libraries and research institutions. Specialists could gain access to these books only by special permission. All

books in libraries published prior to the 1970s were subjected to regular ideological checks every five or ten years—some might become outlawed because their once-respected authors had been purged.

All publishing projects had to undergo the approval of competent administrative bodies, which in turn had to be approved by the Central Committee of the Communist Party of the Soviet Union (CPSU). Publishing houses were controlled by the party through party units. The head of a publishing firm had to be a party member.

Ideological control gradually grew looser, particularly after the Helsinki Agreements of 1975. In the 1970s and 1980s the selection of Japanese works to be translated into Russian became a prerogative of publishing houses. Redaktsiya Vostochnoi Literatury (Oriental Literature Section of the publishing house Nauka) had been for many decades the leading press issuing Japanese literature. Publishing houses generally accepted applications from research institutions which in turn had to be approved by special academic commissions at the respective institute.

Books chosen in the fields of philosophy and sociology were mainly those associated with materialist and Marxist views. They include a book by Tosaka Jun, *Kagakuron* [A Theory of Science], translated and published in Russia in 1983; Saegusa Hiroto's *Nihon no yuibutsu gakusha* [Japanese Materialist Philosophers]; and Mori Kōichi, ed., *Nihon no tetsugaku to tetsugaku shisōshi no tōmen no mondai* [Current Issues in Philosophy and the History of Philosophical Thought in Japan]. The last two works came out in 1985.

With the end of the Soviet regime, fundamental freedoms were restored, including the right to translate and publish. All restrictions or preferences have been completely removed. Anything useful and worthwhile, regardless of ideology or political inclination, may be translated and published. There is a huge market demand for books dealing with history, sociology, and economics. The main problem is funds. The cost of publishing books has skyrocketed during the last three years. There is no state financial backing for publishing of translated or even original books. The research institutes of the Russian Academy of Sciences that Russian Japanologists are affiliated with, including the Institute of Oriental Studies, the Institute of World Economy and International Relations, and the Institute of Far East Problems, receive small amounts of government financing. Most of them contrive to cover the cost of their activities by lending office space to private companies.

The subject matter of Japanese books translated into Russian (often via English or other language translations) may be divided into the following groups: books covering the history of bilateral relations which was previously distorted or presented by a one-sided approach; biographies of the tycoons of Japanese business; books on Japanese religion, particularly Buddhism; books related to very specific fields of science that may draw the attention of a small group of specialists.

I would like to introduce some of these titles. First, is a Russian translation of *Jidai no ichimen* [A Phase of History], a recollection by the Japanese diplomat Tōgō Shigenori, who was foreign minister of Japan in the tense times of 1941–42 and then again in the final stages of the war in 1945. Publishing such a book would have been pure fantasy even five years ago.

But history cannot be fully understood in books written under the influence of official dogma, even if it is not far from the truth. The recollections of Tōgō Shigenori are instrumental in understanding the inner motives of Japanese policy in these crucial times. This book begins with then-Soviet foreign minister Vyacheslav Mikhailovich Molotov's assessment of Tōgō. He writes that he respected Tōgō not only as a professional diplomat and statesman but also as a human being. This amazing statement by one of Russia's most devoted Stalinists may be explained by the fact that Tōgō played a significant role in concluding the Soviet-Japanese Neutrality Pact of April 1941 and that he was a proponent of stable relations with the U.S.S.R. during the war.

Another successful title is *Made in Japan* by president of Sony, Morita Akio (with Edwin M. Reingold and Mitsuko Shimomura). The success of this book's sales in Russian bookstores in 1993 reflects the strong interest of Russian entrepreneurs in the success stories of capitalist tycoons like Morita.

Unlike in the case of literature, the fact that both books are translations from English renditions does not seem to be a shortcoming.

Among books on Japanese Buddhism published in Russian, the first to be mentioned is *Buddizm v yaponii* [Buddhism in Japan], edited by Tatiana P. Grigorieva (1993), containing translations from classical Buddhist texts like the writings of Kōbō Daishi (Priest Kūkai), Shinran's *Tannishō,* and excerpts from Dōgen's *Shōbōgenzō.* In 1995, The *Spiritual Sources of Japan* almanac edited by Tatiana P. Grigorieva (see previous article), came out with translations of parts of important Buddhist texts, such as the *Hokekyō* (Lotus Sutra), as well as works by contemporary Japanese Buddhist scholars.

The book addressing the similarities between Buddhism and Christianity, and dealing with the sacraments of esoteric Buddhism is *Podvidgnik ognia* [The Master of the Flame], written by Ikeguchi Ekan, chief priest of Saifukuji Temple in Kagoshima. Published in 1997, it is a collection of articles and speeches by Ikeguchi Ekan from his long career as a priest. This book has considerable appeal to Russians who, after the collapse of Leninist ideology and under the strains of radical changes to the market economy, sometimes find the transition agonizing, are receptive to humanitarian philosophy.

In future, a more stable and prosperous Russia will be in a position to introduce to its citizens far more foreign works such as those of Japan, relying not only on its own free choice and judgment but also on its own funds. (*Konstantin O. Sarkisov is Director of the Center for Japanese Studies, Russian Academy of Sciences, and currently visiting professor at Hōsei University.*)

New Titles

MEDIA AND JOURNALISM

***Ii kagen ni shiro! Pasokon bannō shugi: Kajō na gijutsu wa hito o fukō ni suru* [Stop the Computer-Is-Almighty Trend: When Technology Takes Over, Unhappiness Begins]. Moritani Masanori.** Kōbunsha, 1996. 171×106 mm. 212 pp. ¥850. ISBN 4-334-00575-6.
The author is a technical engineer, well-known for his critiques on human interaction with the high-tech civilization. This work presents his observations on the relationship between people and personal computers.

Moritani regards the computer as a self-conscious dinosaur with multiple functions crammed into a small frame. Users are constantly scrambling after the latest hardware and software too, but never have time to develop the skills they need to adequately utilize all of their computer's functions.

Cover design: Saiki Isoshi

Yet despite the inefficiency and inconvenience, people believe with almost cult-like conviction that their problems will disappear only if they manage to acquire all the appropriate equipment. Moritani diagnoses this malaise as severe high-tech fever, characterized by the desire to possess the most recent technology and a total lack of interest in obtaining the skills to utilize it.

***Jānarizumu no genten: Taikenteki shimbun ron, hōsō ron* [The Fundamentals of Journalism: Newspapers and Broadcasting from Personal Experience]. Kawasaki Yasushi and Shibata Tetsuji.** Iwanami Shoten, 1996. 182×128 mm. 216 pp. ¥1,854. ISBN 4-00-023312-2.
Two veteran reporters, one in television, the other formerly on the staff of a major newspaper, discuss issues currently confronting journalism, drawing on their own experiences in the field. Exploring a variety of reporting methods, they attempt to assign special significance to news paper coverage.

Their efforts are motivated by a sense of crisis concerning the popular belief, particularly prevalent among young people, that television gives enough information to render newspapers unnecessary. Although the authors address the causes of this phenomenon and appropriate responses to it, the majority of their observations merely repeat common knowledge, a characteristic that echoes the dilemmas confronting the newspaper world itself. Failing to offer any keys to improving the situation, they have opted for a rather optimistic insistence that conscientious reporting alone can win readers. At the same time, however, it must be acknowledged that their work provides an informative glimpse at the world view of two experienced journalists who worked in leading media organizations of Japan today.

RELIGION

***Nihonjin wa naze mushūkyō nano ka* [Why Japanese Have No Religion]. Ama Toshimaro.** Chikuma Shobō, 1996. 173×105 mm. 206 pp. ¥680. ISBN 4-480-05685-8.
For many years, Japanese have claimed that, in comparison with other cultural traditions, they can best be described as not religious due to their lack of interest in investigating the transcendental. Ama Toshimaro directly confronts this proposition, clearly defining the term "non-religious" (*mushūkyō*) and evaluating this claim on the basis of his research on the history of Japanese thought and religion.

Cover design: Mamura Toshikazu

He classifies religion under two categories, *sōshō* religions, which have a founder and sacred scripture, and *shizen* religions, which do not. If the existence of a founder and sacred scriptures are necessary criteria for a belief system to be classified as a religion, then the beliefs of ordinary Japanese people do not appear to qualify. If, however, primitive beliefs in the ineffable power and sanctity of nature are included within the definition, then the theory that the Japanese are not religious does not apply.

The author also points out that Japanese must become aware of the religiosity they do possess, which tends toward uncritical acceptance of the status quo, in contrast to the *sōshō* beliefs, which arise from conflicts in daily life.

HISTORY

***Ai hibikiau: Kindai Nihon o hashitta onna tachi* [Resonating Love: Remarkable Women of Modern Japan]. Nagahata Michiko.** Chikuma Shobō, 1996. 193 × 33 mm. 219 pp. ¥1,648. ISBN 4-480-81408-6.
After a career as a newspaper reporter and magazine editor, Nagahata Michiko began writing critical biographies of prominent women who shaped the history of modern Japan. This volume presents a retrospective of her research and personal sketches of various women, reconstructed from the series of programs she gave on Kyushu-Kumamoto FM radio.

Her work closely examines the *jiyū ren'ai,* or "free" romantic relationships between men and women, which were viewed as taboo under the patriarchal social system of arranged marriages, and she discusses this theme within the time frame of modern Japan, specifically the Taishō period (1912–26).

Her portrait of educator and Christian activist Yajima Kajiko, a native of her own hometown, is penned with particular warmth, and her descriptions of the passionate love affairs of Yanagihara Byakuren and Yosano Akiko, both of whom she has written about before, are especially intriguing. In places she also refers to women of other countries, going beyond national boundaries in recording the history of women.

***Kōya ni kieta seishun: Manmō kaitaku seishōnen giyūgun, Gunma Negishi chūtai* [Our Youth Vanished on the Plains: The Gunma Negishi Volunteer Youth Corps in Manchuria]. Ōtone Dōshi Kai, ed.** Jōmō Shimbunsha, 1995. 188 × 127 mm. 426 pp. ¥2,000.
This book compiles past records and present recollections of the young men from the Gunma Negishi Volunteer Corps who crossed over to northeastern China at the beginning of the Fifteen-Year War (1931–45) to settle the territory of Manchuria more than fifty years ago.

The bitter awareness of these men that they were victims of Japanese imperialism and their unconditional affirmation of postwar Japan provides the pivotal focus of the book. They know that the efforts of their most productive years were wasted, and they hold no illusions that the people of postwar Japan will ever understand what this means to them. The overwhelming feeling of fruitlessness haunts the reader. The cruel realities of the militaristic training these young men underwent is portrayed in fine detail.

***Ojoku no kin-gendaishi: Ima kokufuku no toki* [Beyond the Damning View of Modern and Contemporary History: It's Time to Move On]. Fujioka Nobukatsu.** Tokuma Shoten, 1996. 193 × 131 mm. 270 pp. ¥1,500. ISBN 4-19-860588-2.
Fujioka is a scholar of education who frequently speaks out against current approaches to the teaching of modern Japanese history. Here he presents his formal objections to statements in Japanese history textbooks.

Cover design: Kawabata Hiroaki

Fujioka believes that Japanese should cease over-emphasis on the invasion of other countries, the issue of the "comfort women" and other controversial topics related to the Pacific War because "it perpetuates a negative self-image among Japanese." He is particularly critical of postwar democracy for having continually condemned nationalistic motives while maintaining a policy of self-centered pacificism.

There are numerous points in Fujioka's argument that are theoretically unclear and somewhat confusing. He has, however, succeeded in highlighting what taking responsibility for the war involves and how heavy the burden is for generations who did not experience the war.

***Sesshō to shinkō: Bushi o saguru* [Killing and Faith: The Samurai]. Gomi Fumihiko.** Kadokawa Shoten, 1997. 190 × 127 mm. 284 pp. ¥1,400. ISBN 4-04-703280-8.
The author, a University of Tokyo professor and specialist in medieval Japanese history, depicts the lifestyle of the warrior class (*bushi*) in medieval Japan. Foreign views of exotic

aspects of Japanese culture established a stereotype of the samurai focused on their topknotted hairstyle and the practice of ritual suicide (*seppuku*) that was part of their code of conduct, but careful research reveals that there was great diversity in samurai lifestyles.

The samurai class emerged out of the necessity to protect farming communities as internal strife spread through the countryside. In peacetime they were farmers and when conflict arose they would arm themselves and join the forces of local warlords. In time, the bushi emerged as a professional occupation, and while many were regular soldiers or highly accomplished in the martial arts, others diverged from the norm to become pirates, take the tonsure, or engage in commerce. Recent research has shown that there was considerable occupational mobility during the medieval period, and this work reflects this research trend.

***Taiwan shuppei: Dai Nippon Teikoku no kaimakugeki* [The Taiwan Expedition: Opening Act of the Drama of Imperial Japan]. Mōri Toshihiko.** Chūō Kōron Sha, 1996. 172×109 mm. 196 pp. ¥680. ISBN 4-12-101313-1.
In 1874, the seventh year of the Meiji period, 3,600 Japanese soldiers led by Lieutenant General Saigō Tsugumichi landed in Taiwan and subdued the local populace. This represented the first deployment of troops overseas in modern Japanese history. Although the stated purpose of the invasion was retribution for the murder of Japanese castaways on the Taiwanese coast and the securing of Japan's shipping interests in the region, tensions between Japan and the Chinese empire, which ruled Taiwan, were significantly heightened.

This is an attempt by a Japanese scholar of the history of modern Japanese diplomacy, with the assistance of a young Chinese researcher, to accurately depict the Japanese expedition of Taiwan, the historical significance of which has never been adequately evaluated despite the volume of research conducted on the subject. Preceded by the decline of the Chinese empire after the opium wars and the simultaneous emergence of Japanese power after the Meiji Restoration, the international systems of East Asia were plunged into a state of flux in the wake of the expedition. The author focuses on this historical process and strives to redefine the event within the context of complex and conflicting forces.

***Teikoku Gekijō kaimaku: Kyō wa Teigeki asu wa Mitsukoshi* [The Opening of the Imperial Theater: Today "the Imperial," Tomorrow Mitsukoshi]. Mine Takashi.** Chūō Kōron Sha, 1996. 173×109 mm. 320 pp. ¥860. ISBN 4-12-101334-4.

The Imperial Theater was a Western-style theater opened in 1911, at a time (not long after the Russo-Japanese War) when Japan's foreign affairs were calm but the economy was unstable. It reflected an urban culture in the throes of modernization struggling with uncertainty and anxiety in unpredictable times. The theater performed there symbolized a kind of sentimental modernism, shared by producers, performers, and audiences, that clung affectionately to memories of the past discarded in the course of urbanization and modernization.

It was not a genuine imperial theater patronized by the Imperial Household, but a private theater. Its first chairman of the board was Shibusawa Eiichi, a prominent figure in the business world who disliked rigid formality and appreciated the casual style of the popular performing arts.

The author, a writer for the culture pages of the *Mainichi Shimbun*, traces the history of the theater from 1911 to 1923, when it was burned down in the Great Kanto Earthquake. Although somewhat inconsistent in its presentation, the book is comprehensive and a convenient reference.

***Tennō wa doko kara kita ka* [Where Did the Emperors Come From?]. Osabe Hideo.** Shinchōsha, 1996. 197×132 mm. 276 pp. ¥1,600. ISBN 4-10-337405-5.
Osabe, a writer devoted to writing biographies of artists from his native prefecture, Aomori, in northeastern Japan, attempts in this work to uncover the history of one branch of Japanese ancestors suggested by research on the Sannai Maruyama archeological dig in Aomori. There the remains of a substantially large community were discovered in 1994.

Cover design: Shinchōsha

The remains of a possibly enormous wooden structure found on the site shows signs of reconstruction at regular intervals. The author relates this information to the ritual rebuilding of Ise Shrine which takes place every 20 years, and postulates that the prototype of the social structure that pervaded Japanese society after imperial rule emerged and which still persists in the highly capitalistic society of today also existed in northeastern Japan in ancient times.

Osabe's reasoning, based on the recent debate about Japan's modernization pursued without recognizing the individuality and diversity of each region, latently echoes a call for

regional "separatism," which is beginning to show its potential influence in different parts of the country.

***Tokugawa Keiki ke no kodomo-beya* [The Nursery of the House of Tokugawa Keiki]. Sakakibara Kisako.** Sōshisha, 1996. 193×131 mm. 271 pp. ¥1,854. ISBN 4-7942-0732-8.
Although she refers to herself as an ordinary housewife, the author was born in 1921 as the granddaughter of Tokugawa Keiki (Yoshinobu), the last shogun of Japan. This volume records her childhood memories based on a diary she wrote at the time. After the fall of the Tokugawa government in the Meiji Restoration of 1868, Yoshinobu was placed under domiciliary confinement, but in later years the Meiji government restored his honor, awarding him the rank of duke. He spent his final years at the Koishikawa estate in Tokyo. During her childhood, the author also lived in this magnificent residence which covered an area of 10,000 square meters, surrounded by her family and countless servants.

The book records in vivid literary prose such events as the marriage of her older sister to Prince Takamatsu, younger brother of the Emperor Shōwa, the annual retreat to a summer residence, various seasonal occasions and routine events of daily life. Based as it is upon her diary, it recreates in fascinating detail the language used among family members and that used between the family and their servants. This, combined with numerous photographs, offers the reader a rare glimpse into one facet of the lives of Japanese nobility in times gone by.

Cover design: Azuma Yukimi

PERSONALITIES

***Gosui no hito: Mishima Yukio shiki* [The Man of Decay: My Personal Account of Mishima Yukio]. Tokuoka Takao.** Bungei Shunjū, 1996. 193×133 mm. 294 pp. ¥1,600. ISBN 4-16-352230-1.
In 1975, novelist Mishima Yukio shocked Japan with his dramatic suicide by *seppuku* at the Self Defense Forces' headquarters in Tokyo. The author, a journalist, befriended Mishima in his final years and it was to him that Mishima entrusted his will and testament. In this volume, Tokuoka finally discloses the circumstances of Mishima's death and the details of their friendship.

Cover design: Tada Susumu

Tokuoka met Mishima during an interview in his capacity as a reporter for a weekly magazine, and the majority of subsequent contacts occurred in the course of his work. Later, however, he was posted to the Saigon office where he had the opportunity to spend several days accompanying Mishima during his visit to that city. Tokuoka's candor seems to have elicited Mishima's trust, for he continued to contact the author on occasion and chose him to convey to others his reasons for committing suicide. Since then, the author has continued to question the meaning of Mishima's death, and to doubt the interpretation presented by literary critics and other intellectuals. Easy to read, this work frankly describes his relationship with Mishima, including his own feelings of confusion.

***Masukomi teiō: Hadaka no Ōya Sōichi* [King of the Media: Ōya Sōichi Revealed]. Ōkuma Hideo.** Sanseidō, 1996. 194×134 mm. 606 pp. ¥2,800. ISBN 4-385-35753-6.
Marked as a rising left-wing social commentator before the war, Ōya Sōichi (1900–70) strove to break away from existing trends in literature and literary circles, emerging from the enforced silence of World War II as a leading nonfiction writer. He became one of the most important figures of Japan's mass media and is known for many well-known phrases, including the remark that "television will usher in the age of idiocy in Japan." He was instrumental in establishing the genre of nonfiction by supporting and encouraging writers of diverse talents. The award that bears his name is considered the gateway to success for nonfiction writers, and the Ōya Library (Setagaya, Tokyo), which provides access to his private collection and his residence, is a priceless treasure-house of valuable documents.

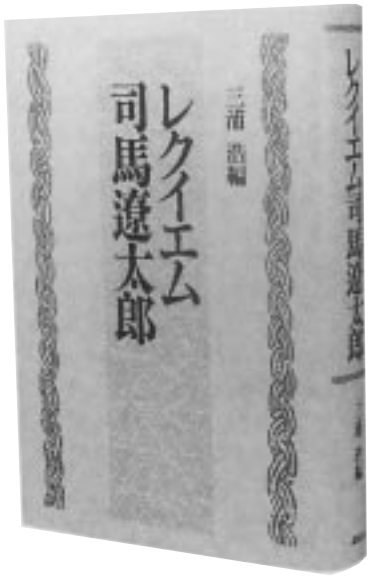
A quarter of a century has passed, however, since his death, making him a figure of the past. The author, who revered Ōya Sōichi as his mentor, recalls stories of the days he knew Ōya, recording them in this book. The use of excerpts from Ōya's own diary and writings makes this a vivid modern history and portrait of the social conditions of postwar Japan.

Cover design: Sanseidō

***Okamoto Tarō ni kampai* [Celebrating Okamoto Tarō]. Okamoto Toshiko.** Shinchōsha. 1997. 196×132 mm. 212 pp. ¥1,442. ISBN 4-10-304111-0.
The name Okamoto Tarō evokes for the majority of Japanese the Sun Tower that was the symbol of the 1970 Osaka Expo. Okamoto was well known and loved, yet despite his fame, many people remain unaware of the extent of his achievements. In this book, his adopted daughter, Toshiko, reviews his achievements, stating that she "hopes people will think about what he meant to Japan." Toshiko first met Okamoto Tarō when she visited his studio with a classmate. She stayed on to assist him with his work and spent the next fifty years as his constant associate, serving as a secretary and caring for him as a daughter.

Cover design: Shinchōsha

The son of a celebrated cartoonist (Ippei) and a well-known novelist (Kanoko), Okamoto spent his youth in Paris where he associated with Alberto Giacometti, Max Ernst, and Georges Bataille. He returned to Japan as the war situation worsened, settled down, and threw himself into creative work. The portrayal of his struggle to dismantle the rigid hierarchies that then gripped the art world of Japan, to nurture an art that was unfettered by such limited frameworks as painting or literature, and to revive respect for the individual and for freedom makes moving reading.



Cover design: Kumagai Hiroto

***Rekuiemu Shiba Ryōtarō* [Requiem for Shiba Ryōtarō]. Miura Hiroshi, ed.** Kōdansha. 1996. 194×130 mm. 422 pp. ¥2,800. ISBN 4-06-208299-3.
The late Shiba Ryōtarō (1923–96) was a leading historical-fiction writer and social critic of Japan's postwar period. A prolific writer, his articulate, dispassionate style broke with existing modes and made a strong impression on both intellectuals and general readers at a time when Japan was regaining confidence as it achieved a rapid economic recovery that the world called "miraculous." His subject matter appealed to national self-esteem and the Japanese sense of propriety.

This book presents a selection of memorials to Shiba written for a variety of publications, selected and edited by Miura, a former colleague at the *Sankei Shimbun* newspaper, and includes articles and messages of condolence from newspapers announcing Shiba's passing. Although the book is somewhat monotonous due to the nature of the collection (it does not include any that are critical of Shiba's work), it does provide valuable insights into how Shiba Ryōtarō and his work were viewed by others.

***Tabi suru kyojin: Miyamoto Jōichi to Shibusawa Keizō* [Journeying Giants: Miyamoto Jōichi and Shibusawa Keizō]. Sano Shin'ichi.** Bungei Shunjū, 1996. 193×133 mm. 398 pp. ¥1,800. ISBN 4-16-352310-3.
Folklorist Miyamoto Jōichi (1907–81) created his own methods of study, transcending the confines of established academic factions and the influence of popular trends in thought. His work was meticulous, during the course of which he traveled a total of 160,000 kilometers on foot alone, visiting every corner of the Japanese archipelago. His areas of interest were broad and his voluminous written works are a priceless record for studying the society and ethnology of Japan prior to the period of high economic growth.

Cover design: Sakata Masanori

This book represents the first biography of Miyamoto, a figure highly acclaimed by thinkers and scholars yet little known to the public. His portrait is overlapped with that of banker Shibusawa Keizō (1896–1963), Miyamoto's mentor and supporter both financially and spiritually. Although Shibusawa was the Governor of the Bank of Japan and later held the position of Minister of Finance, he was also a highly respected folklorist. The inclusion of Shibusawa within the book's scope allows the reader to gain an even broader understanding of the circumstances surrounding the emergence of the Miyamoto school of folklore studies. The author, who interviewed over 300 people and conducted a scrupulous study of related documents, has produced an excellent summation of Miyamoto's achievements.

POLITICS AND ECONOMICS

***Keizaigaku no tasogare* [Economics in Decline]. Nei Masahiro.** Kōdansha. 1996. 193 × 130 mm. 210 pp. ¥1,900. ISBN 4-06-208378-7.
Scientific theory is the fruit of informed endeavor to solve a specific problem under a particular set of conditions. But once a theory becomes established formula in a more generalized fashion, the specific conditions that first inspired the theory tend to be forgotten. This makes it difficult for others to discover the guiding principles they need to approach a problem of their own under a new set of conditions.

Cover design: Kimura Yūji, Nozawa Kyōko

This book is an attempt by a young economist to reassess the seminal theories of such economists as Adam Smith, Keynes, and Schumpeter that formed the fabric of twentieth-century economics by examining them in the context of the individual problems and conditions from which they arose. According to the author, their philosophies involved bringing Bergson-like intuition into full play, which reflected a liberal academic tradition befitting pioneer theorists. Economics today, however, has been reduced to a generalized problem-solving process, failing to keep alive the philosophic interest in the problems themselves. The book reveals the author's ambivalence about this dilemma, having chosen economics as his own profession.

***Nichi-Bei ampo kaishō e no michi* [Toward Dissolution of the Japan-U.S. Security Treaty]. Tsuru Shigeto.** Iwanami Shoten. 1996. 173 × 105 mm. 210 pp. ¥650. ISBN 4-00-430476-8.
In a referendum held in September 1996, the majority of Okinawan voters indicated that they were in favor of reducing the number and size of American bases on their soil. How should people in the rest of Japan respond to this? Is the Japan-U.S. security treaty really necessary now that the Cold War has ended? Tsuru, a top political economist, addresses these questions, reevaluating Japan-U.S. postwar relations in the process.

The author claims that America created the security treaty with the intention of exploiting Japan as a base for its policy of global expansion. He rigorously examines the various pretexts given for maintaining and consolidating the security arrangement which are cloaked in such terms as "protection under the U.S. nuclear umbrella" and "consideration funds," designed to reduce the financial burden for the United States of maintaining the bases in Japan, and declares that these pretexts are unconvincing.

Of particular interest is his call for immediate annulment of the secret nuclear agreement (tacitly permitting the transit of nuclear arms through Japanese territory or bringing them into Japan, which the Japanese government has officially prohibited) at this time when the treaty is still in force. His work differs from others on the same subject in that he goes beyond mere discussion of the moral principles involved to outline concrete steps towards the treaty's dissolution. His arguments are convincing, making the book important reading on the subject.

SCIENCE

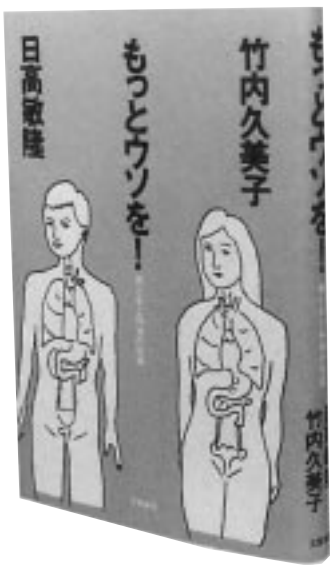
***Araburu shizen: Nihon rettō tempen chii roku* [The Violence of Nature: A Record of Natural Disasters in Japan]. Takada Hiroshi.** Shinchōsha, 1997. 196 × 136 mm. 266 pp. ¥1,545. ISBN 4-10-329511-2.
Takada is an unusual writer who, while working for many years as a magazine editor, has also continued to seek a way of life outside the restrictions imposed by civilization. This book explores the history of natural disasters in Japan and speculates about how nature has shaped human society there.

The terrain of the Japanese islands is characterized by volcanoes, steep mountains, forests, and rivers. The culture and society have been directly influenced by the fertile and volatile natural environment. First its agricultural and later its industrial society developed in the face of the unpredictable forces of nature. Historically each society that evolved was assaulted just when it was most vulnerable by devastating earthquakes, volcanic eruptions, typhoons, floods, avalanches, and tsunami. Those who can acquiesce to such calamities calmly and use them as opportunities for growth are to be admired, says the author. This volume can also be regarded as a history of Japanese thought focusing on the responses to nature.

Cover design: Shinchōsha

***Motto uso o! Otoko to onna to kagaku no etsuraku* [Give Us More Lies! Men, Women, and Scientific Diversion]. Takeuchi Kumiko and Hidaka Toshitaka.** Bungei Shunjū, 1997. 194×132 mm. 228 pp. ¥1,300. ISBN 4-16-352530-0.
Hidaka Toshitaka is a renowned Japanese animal ecologist while Takeuchi Kumiko, his student, is a science essayist and author of numerous best sellers written from unusual perspectives, such as *Uwaki jinrui shinkaron* [Unfaithful Mates: A Theory of Human Evolution].

This volume records conversations between the teacher and his pupil. The discussion begins with differences between the sexes and, while leaping from one subject to another, thoroughly covers the latest global trends in the study of animal ecology as well as the present situation in academia in Japan. The dialogue between the two is humorous and at the same time, makes one realize both the profundity and the unreliability of science/scientists. Both Takeuchi and Hidaka are united in insisting that science should have art-like beginnings. The title "Give Us More Lies!" is a blunt expression of the authors' belief that true science is inspiration unrestricted by conventional wisdom and their impatience with the unwillingness of Japanese academia to accept ideas or research that deviate from the established mold.



Cover design: Minami Shimbō

SOCIETY

***Byōdō shugi ga gakkō o koroshita* [Egalitarianism Destroyed Our Schools]. Suwa Tetsuji.** Yōsensha. 1997. 195×132 mm. 238 pp. ¥1,900. ISBN 4-89691-244-6.
The media proclaim that bullying, corporal punishment, and increase in students refusing to attend school are signs of the decay and decline of Japanese education. The education system has been under attack for being outdated, group-oriented and infringing on human rights. The author, himself a teacher, tackles the education-system bashing tendency head on.

Cover design: Mamura Toshikazu

For those who teach in the classroom, modern society's concept of an ideal education that "nurtures the development of independent human beings respected as individuals" is an illusion. Education should be an artificial system for cultivating individual conformity to a given social framework in order to perpetuate and propagate a culture, says Suwa, and conflict between individuals and the collective is consequently inevitable.

The author's point is that recently children are being raised without any firm rules of conduct, which thus prevents them from seeing themselves in the context of other people. This situation and the resultant loss of authority for teachers in the power relationship with their students is why the classroom is increasingly out of control. Bullying used to be caused by isolated and unusually violent individuals. Now, however, it is the manifestation of the "we-must-all-be-the-same" egalitarianism and the self-indulgence of the consumer society that attempts to eliminate those who are different. The author's claim that the challenge of this shift in the nature of bullying can be met through more authoritative education implemented by professional teachers adds fuel to the debate on educational reform.

***Fukushi no jubaku: Jijo doryoku shiengata seisaku no kōsō* [The Welfare Spell: The Scheme for a Support-for-Self-Help-Style Policy]. Sakurada Jun.** Nihon Keizai Shimbunsha, 1997. 194×130 mm. 212 pp. ¥1,600. ISBN 4-532-16191-6.
The author (b. 1965) overcame the disadvantages of cerebral infantile paralysis suffered at birth to receive a graduate degree from the University of Tokyo. He currently works as secretary in charge of policy affairs for a current member of the National Diet.

Never thinking to question what it really involves, the Japanese public naively believe that "welfare" means charity. They fail to realize that the less advantaged of society, those with physical or mental disabilities, are human beings with aspirations and desires just like anyone else. More discussion must take place on the issues of "equal opportunity" and "freedom of choice" for the disadvantaged.

It has long since been recognized that if you give a starving man a fish, he will eat it up in a day while if you teach him how to catch fish, he will know how to feed himself and never go hungry again. Speaking against the traditional school of welfare-as-charity approach, Sakurada advocates the educational school, stressing support for self-help. The once-prevalent notion that the disadvantaged could not contribute to the economy has been rendered invalid by information-age advances in technology. The author, drawing from his own experience, presents his proposals for a policy of Support-for-Self-Help and makes a cogent appeal for welfare not of "charity" but of "support." This is the first collection of essays by the author who is known for his penetrating commentaries.

***Gendai wakamono kotoba kō* [A Study of Young People's Language Today]. Yonekawa Akihiko.** Maruzen Co., 1996. 173×105 mm. 242 pp. ¥740. ISBN 4-621-05210-1.
The well-known complaint that "the way the young people of our times abuse language is deplorable" was carved millennia ago on one of the pyramids of Egypt. The language of young people, which sounds at first sloppy and disreputable, has been the brunt of criticism by "responsible" adults in every age and in every part of the globe. And the same is true of contemporary Japan as well.

In this volume, young Japanese-language scholar Yonekawa (b. 1955) undertakes a detailed commentary of the meaning, function, and coining of about 1,000 words used by young people. After analyzing the values of contemporary Japanese and Japanese society that are reflected in these words, he demonstrates that the language these young people speak is by no means "wrong or corrupt."

A detailed glossary is included at the back of the book. The words dealt with in this book are helpful not only in considering the issues of language usage, but are a valuable tool for gaining deeper inside knowledge of contemporary Japan.

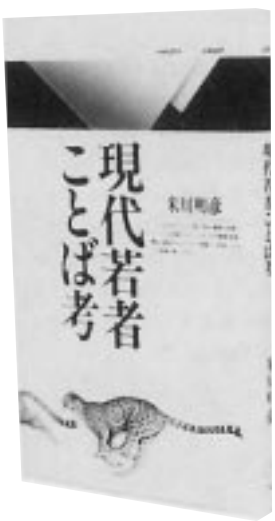
***Hikon no susume* [Encouragements for Non-Marriage]. Morinaga Takurō.** Kōdansha, 1997. 173×106 mm. 182 pp. ¥659. ISBN 4-06-149338-8.
According to the author, a specialist in econometrics, 20 percent of Japanese males born in 1965 will never marry. Since the end of World War II, the typical Japanese household has consisted of a couple and two children. While the patriarchal family system was abandoned, in its place, the typical family was basically "controlled" by corporations in order to increase productivity and reduce labor costs, which the author says sustained rapid economic growth.

Cover design: Sugiura Kōhei, Satō Atsushi

The social systems that promoted marriage for all citizens and lifelong marriage must now be reevaluated with the sharp increase in individuals who remain single throughout their lives. The increasing numbers of young people who decide to stay single as well as the drop in the average number of children born are often interpreted as portents of economic doom, but, Morinaga argues, the reason for the increase of those who choose the "positive single life," is a revolt against the postwar tendency to sacrifice individual freedom and happiness for fear of an economic downturn. He asserts that the younger generation is in the process of "liberation from the family." He shows that, under the current economic system, it has become clear that taxation and pension systems actually favor the single life. The book also surveys the changes that are likely to take place in society and the economy when single individuals further increase in number.

***Kunshō seido ga Nihon o dame ni suru: Sei, kan, zai yuchaku no kōzō* [The Decoration System Will Ruin Japan: The Structure of Political-Bureaucratic-Corporate Collusion]. Mizusawa Kei.** San'ichi Shobō, 1996. 172×106 mm. 286 pp. ¥900. ISBN 4-380-96019-6.
The system of court ranks and decorations for meritorious service (*kunshō*) introduced during in the early Meiji era in imitation of the European system of awards for honorable service was abolished at the end of World War II, but in 1964 was partially reinstated.

Today there are 28 ranks of official decorations. The author deplores this system because it places people in order by rank, contradicting the spirit of equality articulated in the postwar Constitution. Official decorations confirm the relations between the



Cover design: Itō Yukio

Cover design: Katō Toshiji

rulers and the ruled by bestowing rewards on specified individuals. He argues that the awarding of decorations during the postwar period not only to persons of distinction in politics and government but from the world of business has popularized the mistaken idea that making money is a form of meritorious service to country.

Upon researching the reasons given for decorations awarded to individuals in various fields outside government service, he discovered many absurdities and contradictions. He denounces the decoration system, the practice of bureaucratic "retirement" to high-ranking or honorary position in the private sector (*amakudari*), and career bureaucrats as the sources of Japan's corruption and decay. He quotes some of the people who have declined decorations offered by the government ("It's comical to see what perfectly respectable members of the corporate world will do in the effort to get a higher, more prestigious decoration," and "Just what qualification do they have for thinking they have a right to rank one person above another?") and exposes the ridiculousness of the criteria used for awarding medals of honor. For example, the decoration a local village mayor receives is lower than that of a mayor of a city, regardless of what he may have achieved.

***Mura no genri, toshi no genri* [The Principle of the Village, The Principle of the City]. Harada Shin.**
Nōsan Gyoson Bunka Kyōkai, 1997. 182×127 mm. 202 pp. ¥1,442. ISBN 4-540-96128-4.

Cover design: Ishihara Masahiko

This collection of articles by a commentator on agricultural affairs was written over the past twenty years. City and country life differ in their basic principles, and these articles voice Harada's long-held position that a mutually respectful separation of the roles of the two can prevent the collapse of the industrial society and promote their coexistence.

The basic principle of the city is division of labor. City dwellers cannot obtain fuel, water, or food on their own; they essentially place their lives in the hands of others. Since they cannot survive without demanding services, they exercise their prerogatives by seeking the optimal quality of service.

Society in the country, in contrast, is organized on the principle of "grow food, feed yourself, and share/sell what's left over." People were once capable of obtaining everything they needed to live on their own and enjoyed considerable self-reliance. With the advance of the industrial society, however, the burgeoning population of the cities created high demand for supply of food, and farmers shifted from production of a wide variety of produce in small amounts to specialization in a single item, which they began to produce on a large scale. This shift has seriously undermined the "principle of the country."

The modernization of agriculture has led to the often excessive use of agricultural equipment, chemical fertilizers, insecticides, and herbicides, which enables small groups of farmworkers to mass produce specific crops for urban markets. Their production responds not to the advancement of the principle of the country but to the demand of the urban "division-of-labor." The author insists that farms should stop their unnatural approach to production and work to restore their own self-sufficiency.

***Nihon sakasa megane* [Two-Way Telescope on Japan]. Kamata Satoshi.** Jitsugyō no Nihonsha. 1996. 194×134 mm. 280 pp. ¥1,700. ISBN 4-408-10226-1.
This journalistic account examines the recent past and projects the immediate future of Japanese business. It is comprised of two parts: the first a contemporaneously written record of developments from 1990 to 1996, and the second an exercise in "virtual journalism," a sketch of Japan's future industrial landscape in the year 2010.

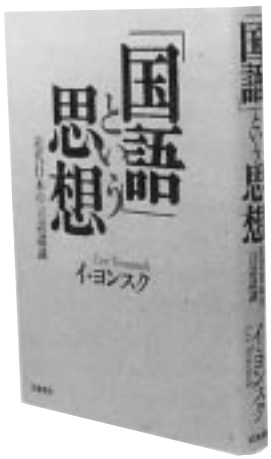
In part one, the author focuses on such problems as unauthorized disclosure of personal information and household and industrial waste in the Tokyo area. In part two, he paints vividly realistic picture of other issues Japan could be grappling with by 2010, including labor shortages in industries related to the burgeoning senior citizen market; the university preparatory school (*yobikō*) industry's gamble on overseas programs; software industry; decentralization; and housing conditions. Eschewing science-fiction-like scenarios in which these problems are happily resolved, he applies instead a dispassionate and keen foresight to project what phenomena will grow out of the seeds of the present and to demonstrate that although each age seems to face its own peculiar concerns, in fact those problems change in guise only.

Cover design: Suzuki Masamichi

Although the two parts of the book are not directly connected, the author's gaze remains consistently focused on the undercurrents of both present and future. His aim, he says, is to provide a "two-way telescope" scrutinizing the present from the future and the future from the present. An intriguing book for readers interested in Japan's future.

LANGUAGE

***Kokugo to iu shisō: Kindai Nihon no gengo ninshiki* [The Ideology of "National Language"]. Lee Yeounsuk.** Iwanami Shoten. 1996. 193 × 131 mm. 364 pp. ¥3,090. ISBN 4-00-002901-0.
The teaching of *kokugo* (lit. "national language") occupies an important place in primary and secondary education in Japan, yet few people question the fact that it is called *kokugo* rather than *Nihongo* ("Japanese"). The term *kokugo* is, in fact, an invention of the modern Japanese nation-state; that is, it was coined and introduced artificially by the former imperial Japanese government, as was the concept of "standard Japanese."



Cover design: Katsuragawa Jun

This book is full of eye-opening information that exposes the blind spots in our understanding. The author was born in Korea in 1956. After graduating from university, he came to Japan and studied sociolinguistics. He is presently an associate professor of international relations at Daitō Bunka University. In this book, he sheds new light on the place of language in Japan's modernization primarily by reexamining the work of linguist Ueda Kazutoshi (1867–1937) and his protégé Hoshina Kōichi (1872–1955), two scholars who played key roles in shaping modern Japan's official policy on language—a policy that was intimately bound up with Japan's policies on Asia and colonial expansion. He goes on to show that postwar language reform, which was also implemented under Hoshina's guidance, was likewise aimed at carrying through the linguistic ideology that had prevailed since the Meiji era. In other words, prewar *kokugo* education and its postwar reform were two sides of the same coin.

This excellent work is certain to play a seminal role in subsequent scholarship on Japanese language.

***Moji yūshin* [The Playful World of Kanji]. Shirakawa Shizuka.** Heibonsha. 1996. 160 × 109 mm. 504 pp. ¥1,400. ISBN 4-582-76169-0.
Shirakawa Shizuka (b. 1910) is one of those scholars whose work inspires admiration at every encounter. His devoted and mostly self-taught study of ancient Chinese inscriptions (on bones, tortoise carapaces, metal implements, etc.) has added revolutionary new knowledge to the field of Chinese writing studies. Last year, at nearly ninety years of age, he once more caught us by surprise with the completion of the final volume of his three-volume dictionary series.

Cover design: Nakagaki Nobuo

Making full use of his extensive knowledge of Japan and China, in the present collection of essays he presents his insights on the folk traditions, history, historical figures, and institutions of the two countries with the writing culture as key. Despite the essay format, in content the book is in no sense light reading. Gradually, as if weaving a spell, it draws the reader into the author's own world—a welcome enchantment filled with discovery and surprise. The author's solid, rigorously controlled writing style, moreover, makes the book absorbing reading.

First published seven years ago, the book is now available in paperback (*bunko*).

Cover design: Shimokawa Masatoshi

***Shichigo chō no nazo o toku: Nihongo rizumu genron* [Solving the Riddle of the Seven-Five Meter: Rhythm in the Japanese Language]. Sakano Nobuhiko.** Taishūkan Shoten. 1996. 194 × 132 mm. 273 pp. ¥1,957. ISBN 4-469-22127-9.
This book is a unique study of the Japanese language approached from the perspective of sound and rhythm. The combination of five- and seven-syllable segments is the structural basis of the traditional Japanese verse forms waka and haiku and is also widely used in popular songs, slogans, catch-phrases, and so on. Indeed, the reign of the five-seven meter as the central principle of Japanese song has remained unbroken for some fifteen hundred years. While ideas about the reasons for this are hardly new, so far most such discussions have been limited to the realm of waka and haiku theory, rarely addressing the phenomenon as an aspect of the Japanese language as a whole.

In this work, the author (b. 1947), a scholar of Japanese language and literature and former professor of Chūkyō University, notes that in Japanese speech all syllables are equivalent units. Furthermore, the two-syllable unit is both the basic pattern of composition of Japanese words and the smallest unit of utterance. With these facts as the anchor of his argument, the author explains why the five-seven meter is a natural invention based on the nature of the Japanese language.

While the book is by no means easy reading, such difficulty is perhaps unavoidable in a foray into such an uncharted area of research. This work is another essential reference for the debate on Japanese language.

LITERATURE

***Bashō jihitsu "Oku no hosomichi"* [*Oku no hosomichi:* The Original Manuscript by Matsuo Bashō]. Ueno Yōzō and Sakurai Takejirō, eds.** Iwanami Shoten. 1997. 263×191 mm. 143 pp. ¥3,296. ISBN 4-00-008067-9.

Last year the literary world was surprised by the discovery of an original manuscript of Matsuo Bashō's *Oku no hosomichi* [The Narrow Road to the Deep North] written in the poet's own handwriting. Bashō (1644–94) is revered as the father of the traditional Japanese verse form haikai. A travelogue of his wanderings in Japan's northeastern region, *Oku no hosomichi* is regarded both as the pinnacle of haikai/haiku verse and as a great landmark in Japanese literary tradition as a whole.

Although several handcopied versions of *Oku no hosomichi* have been passed down, the one handed down by the descendants of Kawai Sora, Bashō's traveling companion on the famous journey, was thought to have been the closest to the original, and most modern editions are based on it. The existence of Bashō's original manuscript was known about in the late Edo period, but thereafter its whereabouts became unknown and it was presumed lost. Naturally, then, the discovery of the manuscript written in the author's own hand, complete with his own revisions and corrections, has aroused great excitement as a precious new source on Bashō's works.

This edition is a photographic reproduction of the handwritten original manuscript, and includes commentaries by Bashō experts Sakurai Takejirō and Ueno Yōzō. Its rapid rise to bestseller status indicates how important an event its discovery has been for Japanese.

***Fushigi na ishi no hanashi* [Tales of Wondrous Stones]. Tanemura Suehiro.** Kawade Shobō Shinsha. 1996. 193×133 mm. 80 pp. ¥1,500. ISBN 4-309-01092-X.

Stones hold a strange fascination. Despite their silence and immobility, rather, because of them, some stones seem to generate an aura that probes the very fundamentals of existence.

Cover design: Nakajima Kahoru

This book is a collection of twelve essays about such stones, from common rocks to famous jewels of history. The author, a scholar of German literature, has a gift for digging up strange tales and eccentric characters from the depths of history. Such writing requires an extraordinary breadth of knowledge, but the author possesses great erudition and literary expertise, allowing him to move effortlessly through time and space as he uses the most ordinary of experiences to illuminate the mysteries of human existence. The present collection presents intriguing tales of stones from various ages and places, including the story of how Leonardo da Vinci taught his students to "observe stones," and of the eccentric Edo-period scholar Kiuchi Sekitei's passion for stone collecting.

The reader gradually notices the connections between the mystery of stones and the mystery of human existence, and that stones may thus serve as a mirror—sometimes bright, sometimes dim—of human nature. The exquisitely realistic illustrations of the stones by Seto Akira reinforce this intriguing impression.

Cover design: Tamura Yoshiya

***Keishichō keiji: Watashi no shigoto to jinsei* [A Tokyo Metropolitan Police Department Detective: My Job and My Life]. Kuwamoto Mitoshi.** Kōdansha. 1996. 194×131 mm. 290 pp. ¥1,900. ISBN 4-06-208182-2.

Until his retirement, this author served for forty years as a detective of the Tokyo Metropolitan Police Department. Working on the front lines of criminal investigation, he was able to solve many baffling cases through sheer devotion and commitment. The book is a memoir of his career, told in interview form.

Apparently the author was known as a "lone wolf" detective for his independent approach to police work, preferring to rely on his own hunches and flashes of inspiration rather than on other people. He investigated more than eighty murder cases in his career and received many awards for distinguished service, including the Police Commissioner's Award. Despite his outstanding record, however, his rank at the time of his retirement was assistant inspector, a comparatively low position of authority in the police hierarchy. Explaining that this is the fate of almost all policemen who handle actual cases, the author offers a frank and revealing account of the police system and its internal sectarianism.

The author's professionalism is warmly complemented by a keen aesthetic sensibility, particularly in his passion for Mozart and bonsai, and appreciation for art. This is an absorbing memoir of a unique, if somewhat old-fashioned, Tokyo cop.

***Machi no nakade shizen ni kurasō: Musashino kara no tayori* [Appreciating Nature in the City: Letters from the Musashino Plain]. Kamijō Takiko.** Dōbutsusha. 1997. 193×131

mm. 183 pp. ¥1,545. ISBN 4-88622-296-X.
This author describes herself as an "urban naturalist." The object of her nature study are the humble flora and fauna that dare to live in the corners of the asphalt, concrete, and metal jungle. It is hardly surprising, then, to learn that the author, an illustrator, grew up in the western suburbs of Tokyo, where vestiges of the once-vast woodlands of the Musashino Plain remain.

This book describes aspects of nature she noticed while rearing her son from infancy to early adolescence. She portrays the changing moods of the four seasons, the coming of dawn, the scenery of nearby riverbanks, and the progress of the sweet peas as they grew on her apartment balcony; and observes and sketches the gradual transformation of an egg dropped on a potted mandarin orange tree into a mature swallowtail butterfly emerging from its chrysalis.

Whether visually, in her illustrations of local bird life, or verbally in passages on a wide range of topics—flower arrangement, table setting, blending original teas, "balcony gardening," the sudden cascade of cicada song in late-night streets—the author depicts the simple pleasures of nature she finds in her everyday life.

The book is all the more intimate for its design, a direct reproduction of the author's handwritten text and illustrations.

Cover design: Toda Tsutomu, Oka Kōji

***Shintai no bungakushi* [The Literary History of the Body]. Yōrō Takeshi.** Shinchōsha. 1997. 196×133 mm. 198 pp. ¥1,339. ISBN 4-10-416001-6.
This work examines how the human body has been perceived and treated in modern Japanese literature. Appropriately, the author is an anatomist known for his penetrating cultural critiques, and the specimen on his dissection table this time is Japanese fiction from the Meiji era onward.

He finds that, surprisingly, Japanese literature of the modern period not only failed to subvert the disregard for the human body that had prevailed in Japanese writing since the Edo period; it actually strengthened the tendency. In fiction from Japan's medieval age, such as *Konjaku monogatari* [Tales of Times Now Past], the body and its many aspects are unhesitatingly presented in full view, and life and death are treated equally as aspects of human nature. In the Edo period, however, the feudal system rooted in Confucian ethics suppressed representations of the body and made it something to be concealed. While Japan's modernization was supposed to have effected a liberation from such feudal values, in reality it failed to break the "spell" of Confucian morality as far as the body was concerned.

As examples of modern writers who did consciously treat the body, the author discusses Akutagawa Ryūnosuke, Mishima Yukio, and Fukazawa Shichirō. He argues that Akutagawa and Mishima chose suicide because they felt the body had betrayed them, and recounts how Fukazawa's treatment of the body in his novels perplexed the Japanese literati of his time. The author thus demonstrates the modern misconception that "mind is everything," as well as the source of the peculiar perversity of contemporary Japanese literature.

Cover design: Shinchōsha

***Zai-Nichi Kankokujin sansei no mune no uchi* [Reflections of a Third-Generation Korean Resident in Japan]. Lee Seijaku.** Sōshisha. 1997. 193×134 mm. 222 pp. ¥1,648. ISBN 4-7942-0745-X.
Japan's annexation of Korea in 1910 gave Koreans Japanese citizenship, prompting many to come to Japan. Many of those who migrated then remained in Japan after World War II, even after the San Francisco Peace Treaty of 1952 stripped them of Japanese citizenship. These people and their descendants are referred to as "zai-Nichi" Koreans, or Koreans resident in Japan.

Like fellow members of this minority, she holds a certificate of alien registration stamped "special permanent resident." Now in graduate school, she regards herself, nonetheless, as completely Japanese in a cultural sense, and feels a strong sense of incongruity with the image Japanese society generally has of "resident aliens."

Cover design: Inaho Seiichi

She maintains a thoroughly personal perspective in this book, relating aspects of her university life and illustrating the gaps between Japanese and Korean cultures with everyday examples—such as the clash between her first-generation father, who thinks nothing of opening mail addressed to anyone in his family, and his daughter, who rages at such infringements on her privacy. While thus confiding her personal quest for the roots of her growing sense of ethnic displacement, the author provides a valuable insider's view of the changing perceptions of the younger generation of Korean residents in Japan.

Events and Trends

117th Akutagawa and Naoki Prizes

The winners of the 117th Akutagawa and Naoki prizes, Japan's most prestigious literary awards, were announced in July. The Akutagawa Prize went to Medoruma Shun for "Suiteki" [Waterdrops] (*Bungakukai,* April issue), and the Naoki Prize was shared by Shinoda Setsuko for *Onnatachi no jihādo* [Women's Jihad] (Shūeisha) and Asada Jirō for *Poppoya* [The Railway Worker] (Shūeisha).

The Akutagawa Prize winner, Medoruma, a high school teacher from Okinawa, wrote "Suiteki" in his free time. The main character of his award-winning work is an old man who develops a mysterious disease where a sudden swelling on his right leg produces water drops. Night after night, the spirits of soldiers killed in the Battle of Okinawa start appearing to drink these drops.

Shinoda, one of the winners of the Naoki Prize, served in a municipal government for eight years before becoming a writer. *Onnatachi no jihādo* depicts the struggle of five female clerical employees of an insurance company. This May, Shinoda was also awarded the 10th Yamamoto Shūgorō Prize for *Gosaintan,* a story of a foreign woman who marries a suburban farmer, and her experience with a recently founded religious sect.

Finally, *Poppo-ya* is a collection of eight short stories including the title story of a railway station master who is posted on a deserted line in a remote part of Hokkaido and encounters the ghost of his daughter, who died at an early age. Asada, the writer, who started as a soldier in the Self Defense Forces, has worked in many different occupations before starting to write. His works, among which is a series entitled *Purizun hoteru* [Prison Hotel], depicting the world of outlaws, or his historical novel set in China, *Sōkyū no subaru* [Stars in the Firmament] (See *Japanese Book News,* No. 17, p. 19), range over several genres. He is also known for his commentaries on horse racing.

Boston Globe/Horn Book Award

The Grand Prix in the fiction and poetry category of the Boston Globe/Horn Book Award for 1997 went to Japanese writer Yumoto Kazumi, for *Natsu no niwa,* translated into English by Cathy Hirano as *The Friends* and published by Farrar, Strauss & Giroux, Inc., Book Publishers.

The Boston Globe/Horn Book Awards are sponsored jointly by the influential *Boston Globe* newspaper and the *Horn Book Magazine,* which features children's books and poetry. Awards are given for books for children published in the past year in the United States, divided into three categories: fiction and poetry, nonfiction, and picture books.

The Friends is a story of three sixth-grade primary school boys who start thinking about how people die and take up surveillance of an old man in a house near the school with the expectation that they might see what is involved for themselves. The old man notices them, however, and before they know it, they have developed a warm relationship with him.

In February, *The Friends* was also awarded the Mildred L. Batchelder Award for the best translated children's book published in the past year in the United States. The book has already been published in German and Korean, and is currently being translated into Dutch, Castilian, Catalonian and Czech. In Japan, the book has been made into a film.

Yumoto, born in Tokyo in 1959, also writes TV screenplays and scripts for radio drama. Among her other works are *Haru no orugan* [The Spring Organ] (Tokuma Shoten), and *Popura no aki* [Poplar Autumn] (Shinchōsha).

Tsutsui Yasutaka Returns

Fiction writer Tsutsui Yasutaka ceased writing for any publisher in September 1993 in protest of what he called discriminatory-language "witch-hunting," charging that it limits writer's freedom of expression, a controversy that developed around what was labeled "discriminatory language" in a story by him included in a high-school textbook. (See *Japanese Book News,* No. 8, pp. 1–3).

After a three-year and three-month-long moratorium Tsutsui signed a memorandum with three major publishers. The memorandum, which concerned linguistic expression, was the result of a year and a half of negotiations with Kadokawa Shoten, Shinchōsha, and Bungei Shunjū. His newest work, *Jaganchō* [The Evil-Eyed Bird], published by Shinchōsha, made the news. The book includes two stories, the title work "Jaganchō" and "RPG shian—Fūfu henreki" [A Role-Playing Game Trial Run: Husband-and-Wife Pilgrimage].

"Jaganchō," portraying the fates of the members of an urban household, is an example of a unique technique in sudden time/space shifts. "RPG Shian" describes what happens when virtual reality becomes *actual* reality, a plot well suited to a novelist who has published his novels on the Internet.

A Wave of CD-Book Set Releases

While sales of classical music CDs are in decline, CD-book sets are coming out in increasing numbers. What differentiates this new line of products is the books, which can provide much more in-depth information than a CD pamphlet has space for.

Shōgakukan took the lead with its 15-volume, 1-supplement *The Complete Works of Mozart,* which includes 109 CDs. The same publisher is currently printing *The Complete Works of J.S. Bach* on 15 CDs with 15 accompanying volumes. The full collection is expected to be out by the end of 1999.

Shōgakukan's next set, on the works of Beethoven, is scheduled for release in the same format. This November, Kōdansha is starting to put out its own *The Complete Works of Beethoven.* The collection will consist of 10 books and 102 CDs, and like the other collections, the company is hoping to attract purchasers by making available the results of the latest research on Beethoven, as well as CDs with all 606 of the works of Beethoven. Kōdansha has set its first sales target at 10,000 sets.

Rising Sales of Books by Popular Personalities

Sales of books written by popular entertainment personalities are flourishing. While in the past, their books were primarily bought by their fans, recent surveys show that over a longer period of time, they can be sold to a wider audience.

The typical case is *Futari* [The Couple], an autobiographical essay by young actor Karasawa Toshiaki, published in April 1996, which is still selling well. *Panda no An-an* [Panda An-an], a collection of writings by singer Koizumi Kyōko previously published in a women's magazine, as well as *Korega boku desu* [This is Me] by Kusanagi Tsuyoshi of the popular "idol" group SMAP have both been well received.

The publishing of adaptations of TV programs also continues. Nippon Television Network, has released *Doronzu nikki* [Dorons's Diary], a book in diary form of the young comedy duo Dorons about their hitchhiking trip from South to North America aired in an NTV program called *Susume! Dempa shōnen* [Onward! Radio Kids]. Last year, *Saruganseki nikki* [Saruganseki Diary], a journal of the adventures in Europe and Asia of the comedy team Saruganseki, adapted from the same program became a big hit.

Bisutoro Sumappu kanzen reshipi [Complete Recipes from Bistro SMAP] is a collection of recipes adapted from Fuji Television's program "SMAP × SMAP," where all the young men of the popular entertainment group try to live up to a cooking challenge. Full of photos, this faithful record of the recipes created in the program has sold well.

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

Publishers

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3-23 Kioi-cho
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Fiction's Language of the Extraordinary

Kanai Mieko

The translation of a novel is not simply the conversion of the words of one country into the words of another.

On the surface, of course, translation involves the replacement of the language of one people with that of another—Japanese with English, English with Japanese, Japanese with French, and so on—but on a more essential level, the translator is expected not only to understand the languages of two or more peoples and be able to translate between them, but to have a grasp of the "language of the novel" or the "language of art."

Paradoxical as it may sound, superlative writing talent is the most important ability one has to have in order to translate a novel written in Japanese into a novel written in English (or French, Russian, or Chinese, for that matter), and this applies to translation from any language into another. I, for one, think—and certainly anyone would agree—that reading a novel in Japanese, translated by a person who can write only wooden, lifeless prose, might be somewhat easier than reading a novel in the original English, a language in which I am not so very comfortable, but I certainly feel forced to endure a bewildering amount of agony and frustration.

I was dumbfounded once to read an English translation of the beginning part of my long novel *Tamaya,* which had been done for a pamphlet published by the International P.E.N. Club of Japan. I wrote *Tamaya* out of fascination with the power of the sentence—the kind that is horrendously long and undulating—like a cat with a long tail and lithe body on the prowl, and it received the Women's Literature Prize. It came as quite a surprise then to find that the translator had broken up my deliberately long sentences into easily understandable units, which came out as quite inane prose reflecting no trace of my original writing style.

Some might say that any novel whose appeal would be diminished merely because long sentences were translated into short ones lacks the depth of a work that deals with the eternal themes of humankind, but in my writing, form is as important as content, and that "form" is sustained by free sallies in time and space that are impossible to separate from sentence style (i.e., various shifts in time and space take place within a single sentence).

When my most recent work, *Yawarakai tsuchi o funde,* [Treading on Soft Earth . . .], came out, a number of Japanese literary critics—perhaps they were not blessed with particular literary talent themselves—managed to misread various details, so none of them delivered what one could call a proper critique of the work. Then last fall, I was pleased to receive a letter from a senior at the Department of East Asian Studies at Princeton University named Sarah Teasley saying that she had already translated six chapters of the book.

I believe that Teasley's translation was not an attempt to translate in an easy-to-understand way the content and meaning of my novel, but to reproduce—having savored a certain pleasure from reading it—in her own words the story of love and anguish I had spun out in convoluted, complex images to present the essentially very simple, clear message of the work.

Flaubert likened the writing of a novel to swimming tirelessly in a sea of words, and like water, the sea of words can even draw one to one's demise. Words, like water, entice one to savor the sweetness and sensuality of life.

Translation of fiction depends, above and beyond the matter of dealing with the native language and the foreign language, on the ability to enable the reader to swim, with the author, in the waters of the novel's language.

The ability, not simply to be able to read Japanese or to read English, but to forge the special brand of prose that is the extraordinary language of fiction, is what a translator needs most. Those who have availed themselves of this ability will be able to write the language of fiction, rich with its exquisite allure of the extraordinary, in whatever language they know.

Born in the city of Takasaki, Gunma Prefecture, in 1947, Kanai made her debut as a novelist at the age of nineteen. In 1967, she won second prize in the Dazai Osamu Awards for "Ai no seikatsu" [Life of Love]. Also a poet and film critic, she writes novels in a *nouveau roman* style. Among her other major works are "Usagi" [Rabbits] (included in *Rabbits, Crabs, etc.; Stories by Japanese Women*, translation by Phyllis Birnbaum, University of Hawaii Press, 1982), "Puraton-teki ren'ai" [Platonic Love] (winner of the 7th Izumi Kyōka Prize in 1979; included in *The Showa Anthology*, Kodansha International, 1985), *Tamaya* (winner of the 27th Women's Literature Prize in 1988), and *Kanai Mieko zen tanpen* [A Complete Collection of Short Stories by Kanai Mieko, 3 vols.].