

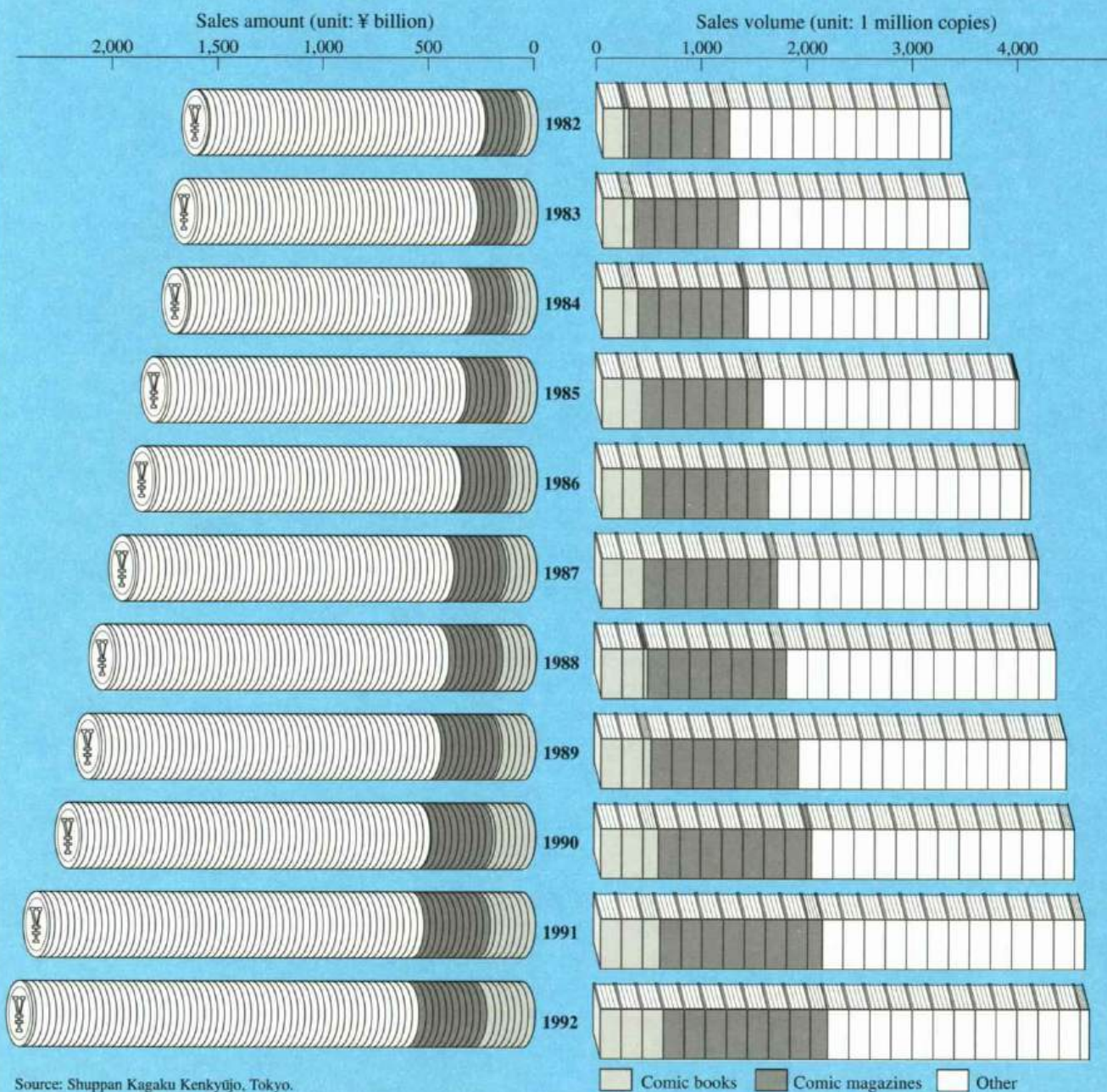
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Japanese Book News

The World of Manga
Bibliography in Japan
Feminist Criticism

The Comic Book and Magazine Market (share of all publications)



Source: Shuppan Kagaku Kenkyūjo, Tokyo.



The Japan Foundation

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

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From the Editor

The effects of recession, adaptation to technological innovation, changing social mores and the problem of censorship, evolving sex roles and heightened awareness of gender-specific perspectives: these are some of the issues faced by the publishing industry in Japan as well as elsewhere. In this issue, we take up three topics that are the pivot of widespread discussion.

Manga (comics) occupy forty percent of the Japanese publishing market, coming out not only as cheap magazines but reprinted in popular book format, spanning a readership of all ages, and embracing all manner of content—kiddie humor, romance, historical drama, even tax procedures and economics A-to-Z. As American manga translator and publisher Toren Smith observes, the world of comic publishing in Japan is not a subculture, but a popular media all its own. Reflecting the tenor of an age when the visual media are on the rise, it is a dynamic focal point of talent and publishing energy.

Japan does not have a strong tradition of bibliographical science, to the considerable inconvenience of scholars and readers. As those connected with the flow of information in the printed media grope for solid ground in the swirling waters of technological innovation and gadgetry, notes Kida Jun'ichirō, the rules of bibliography and scholarly citation must take firmer hold, facilitating the task of organizing and internationalizing information.

Feminist criticism is now a controversial field in Japan, growing through the assiduous efforts of a younger generation of female specialists in history, literature, sociology, and other fields. In a realm where male-centered scholarship and criticism have long been dominant, Ueno Chizuko introduces the fresh perspectives and interpretations that are opening up untouched territory for research and commentary.

We are pleased to report a very encouraging response to our first issue, not only from publishers, but translators, writers, librarians and researchers. Along with words of praise were many helpful suggestions and ideas for further improvement, which we hope can be reflected in the content and composition of future issues. We are especially gratified if, as one writer commented, "it posits the continued validity and new importance of the printed word." In accordance with the advice of many readers, the next issue will feature an increased number of books presented in the New Titles section.

The World of Manga

Toren Smith

Comics are popular in Japan to a degree that is unmatched anywhere else in the world. Of all the books and magazines published in Japan, some 40 percent are manga ("comics") (1992 figures, sales by unit). A popular comic anthology magazine, *Shōnen Jump*, has sold in excess of 5 million copies per week, and circulations over 1 million are relatively common. Manga are published first as magazines—ranging from saddle-stitched anthologies of about 350 pages to perfect-bound tomes of over 1,000 pages. They tend to be cheap—from 230 to 500 yen, depending on page count. Publication schedules vary from weekly to monthly. Manga can be found for sale almost anywhere in Japan, from convenience stores and subway kiosks or long-established bookstores.

Each magazine carries from 15 to 35 stories, with an average page count per story of around thirty. These stories are almost always in black and white, sometimes with a page or two of color at the beginning. *Yon-koma* ("four-panel") gag comics are also popular, and most magazines carry several strips. The magazines tend to be directed at specific audiences, with the primary divisions being young boys, young girls, adult men, and adult women. Within these divisions are dozens of subsections, and it is possible to find comics devoted to cooking, golf, pachinko, erotica, and many other interests.

Most of the stories are serializations (some running for thousands of pages), and are regularly collected into books (*tankōbon*) of 180 to 300 pages. These books are printed on high-quality paper (as opposed to the cheap, recycled stock of the magazines) and sell from 390 to 500 yen. Sales of the popular series can be enormous—Takahashi Rumiko's 15-volume comedy/soap opera *Maison ikkoku* has sold over 20 million copies.

Unit sales of manga magazines have almost doubled over the last ten years (to 1.5 billion copies), with sales in some areas, such as adult comics, almost tripling (from 311 million to over 815 million). Sales of children's comics have remained relatively static, at about 750 million. This increase in adult comics sales and decrease in children's comics is probably a function of the aging of the Japanese population in general. Sales of all types of manga magazines accounted for almost 5.4 billion yen in 1992. The collections have more than doubled their sales since 1982 (to almost 500 million units), and tripled their total cash sales to over two trillion yen.

Boy's comics (*shōnen manga*) represent the largest single portion of the market, at 39 percent (as of 1992). Girl's comics (*shōjo manga*) account for 8.8 percent, making the children's market almost 50 percent of the total industry. Adult comics account for the rest of the sales. Of the remaining half, magazines for young adults, both men and women (largely sitcoms, sports, and action/adventure comics) make up a solid 35.8 percent. The remainder is divided up among Lady's Comics (7.9 percent) and the miscellaneous types (*yon-koma*,

pachinko, golf, erotica, etc.) at 8.5 percent.

While comics are often somewhat looked down upon in Japan, and even considered by some to be "just for kids," they are taken far more seriously than in most of the rest of the world, where they are commonly ghettoized and sneered at as being suitable only for subliterate. The popularity of manga in Japan has long been a subject of discussion and controversy. I feel it is partly linked to the Japanese ideographic writing system. Rather than each panel being a combination of abstract codes (alphabet-based writing) and pictures, the language and the images form a more easily-assimilable pattern for people used to an ideographic writing system. PET (positron emission tomography) studios at McGill University have borne this out, showing brain activity in opposite hemispheres for readers of English and Japanese. But both process images in the same hemisphere—the one also used by Japanese readers to process the written language.

However, other forces are also at work. The delayed introduction of television to Japan, and the almost total destruction of the thriving American comics industry by enforced censorship in the 1950s also played a pivotal role. The American comic book industry is now primarily a dead-end: a collector's field. "We've turned into the Franklin Mint," grumbled an editor from Marvel, the largest comics publisher in America, in a recent interview.

Perhaps the easiest way to perceive the place of manga within Japan's culture and publishing industry is to consider it a true, separate media—not unlike television. Comics in America are, by and large, stuck in a rut of costumed superheroes. By contrast, in Japan the manga art form is used to deal with every conceivable aspect of life, from drama to humor to education (a recent release is the "Manga Guide to Estimating Sewer Construction Cost"). Whatever your personal interest, it is highly likely there's a manga made just for you.

Being a true popular media as opposed to a subculture, manga appeal to a wide cross-section of the public. They are also produced by a wide variety of people. Artistic standards for manga are rather looser than for comics in most of the rest of the world, with a strong story taking center stage. As long as artists meet a minimum standard of competency (and have an appealing style), they'll be accepted—as long as their stories are good. There is a popular type of *yon-koma* called salaryman (white-collar worker) comics that are usually drawn by disgruntled ex-office workers. The style is simple in the extreme and could certainly be mastered by almost anyone with a few months of effort. But it is the humor and insight of these comics that make them popular, not their artistic rendering. Here manga could almost be compared to the American newspaper strip comics where a number of great gag writers with marginal artistic talent have found success (such as Gary Larson or Cathy Guisewaitte).

This has led to a democratization of manga artists, and an emphasis on combination writer/artists. Many manga artists that work in a particular field (such as pachinko or golf comics) often have an expert's knowledge of the field. The manga *Kachō Shima Kōsaku*

[Section Chief Shima Kōsaku], by Hirokane Kenshi, tells the ongoing story of a white-collar worker named Shima and his business dealings. Several pivotal episodes in the comic were recently treated to an in-depth analysis by business expert Watanabe Toshiya, who generally gave them his stamp of approval.

The manga field also offers enormous opportunities to women, because of their large representation among manga readers (close to 50 percent, according to some reports). Probably close to half the *mangaka* ("manga creators") working in Japan are women. Most work on comics aimed at women or girls (just as most men work on comics aimed at men and boys), but many have crossed the boundaries and achieved substantial success (such as the above-mentioned Takahashi Rumiko, whose comics are aimed primarily at males). Many of the comics aimed at young adults contain a mix of *mangaka*, and appeal to both sexes—with the notable exception of Lady's Comics and the erotic manga.

Manga publishers in general and publishers of erotic manga in particular recently received a severe blow. Erotic manga had been pushing the boundaries of acceptability for some years. The bulk of these comics were low-circulation magazines sold by small companies, and were often hard to find outside of specialty stores. But more graphic nudity and depictions of sex began to appear in the more mainstream magazines. Practically all the publishers were to blame, but the ax fell on Shogakukan, whose biweekly magazine *Young Sunday* was publishing a comic called *Angel*.

Angel was, admittedly, pretty extreme. The art, by an artist working under the pseudonym "U-Jin," had a very clean, attractive "big-eyed" animation style, but the story concerned high-school students having sex in every conceivable manner, and often technically violated the government restrictions on published erotica. In early 1991, Nakao Isako, a 50-year-old mother of three was, she later said, "tricked" by the cute cover art and innocent-sounding title into buying a copy for her son. When she later saw the inside pages, she was enraged. The group she formed spawned countless others, all fighting to control what they saw as the pernicious spread of sexually explicit comics, and to curb their sale to young people. Their efforts eventually led to "voluntary" labeling of adult comics by the publishers.

However, as is often the case, the result has been very effective censorship. Many distributors, especially those in the Kansai area, will simply not carry a comic with the dreaded "Adults Only" (*seinen*) label. This has led many artists and publishers to carry on games of brinksmanship with the groups. Since putting the label on a book can mean a 50 percent or more drop in sales, many artists and publishers refuse. This has led the groups to publish their own lists of "forbidden comics" (one recent list contained 83 percent of all comics released that month) which are sent to comics stores and distributors.

The battle has cooled in recent months, but many smaller publishers were forced out of business, and many artists have been profoundly unhappy with the restrictions it has placed on their work, not to mention the drop in their income. Still, many are grateful that the national government did not get involved. Many of the groups were pushing for much more restrictive standards and explicit warning labels (one such commonly suggested label read "*yūgai tosho*" [harmful book]). "It's hard to defend comics like *Angel*," lamented one editor, "but many well-written comics with erotic themes have suffered as well."

Manga have been slow to spread overseas, for a number of reasons. For most of the western countries, the comics market was so small it was hardly worth the effort needed to get the rights, translate, retouch the sound effects in the artwork, and flop the pages to read left-to-right. For Asia, piracy was so rampant that there was little incentive to legally purchase the rights.

However, in the 1980s, the growing number of fans of Japanese animation in America led two companies to try publishing manga in the United States. The first company was Viz Communications, a branch of Shogakukan, a major Japanese publishing giant. The second was First Comics, a small American comics publisher from Chicago. Viz's first effort, *Kamui Gaiden* (*The Legend of Kamui*, which this writer co-translated) and *Lone Wolf and Cub* (translated by Dana Lewis) hit the stands within days of each other, and both were major hits. That is, hits by the standards of the American comics industry. The average black and white comic in America sold (at that time) around 6,000 copies. Both these manga had sales in excess of 40,000 copies. Within a few months, Dana Lewis and I had started our own company, Studio Proteus, to publish the comics that we personally wanted to do.

Since 1986, the black and white comics market in America has imploded, severely damaging manga sales. The average manga now sells about 12,000 copies per month. First Comics has gone out of business, and Eclipse has dropped manga publication entirely. Viz and Studio Proteus (which co-publishes with Dark Horse Comic) now publish 95 percent of all the manga or manga-related comics in America. However, recently a spate of Japanese animation videos subtitled or dubbed in English has rekindled interest in manga, especially those with animation tie-ins. Studio Proteus and Dark Horse have five different series per month scheduled through 1994, with more planned well into 1996. Most have an animation tie-in.

©Hirokane Kenshi, *Kachō Shima Kōsaku*
[Section Chief Shima Kōsaku]. Kōdansha.



©Tezuka Productions,
Hi no tori [Phoenix],
Kadokawa Shoten.

In Europe, both manga and Japanese animation have been tremendously successful, especially in France and Italy. Girls in France are especially fond of *Maison ikkoku*, retitled "Juliet, mon amie," and can be seen in the streets wearing or carrying a wide variety of character goods, from purses to notebooks. Edizione Star Comics in Italy has a thriving line of manga comics, including Shirō Masamune's *Kōkaku kidōtai* and Fujishima Kōsuke's *Aa Megumi-sama* both of which are due to appear in America some time soon.

Recently, Japanese publishers have had some success in selling their comics to reputable publishers in Asia. These publishers have begun to crack down on piracy, making it increasingly worthwhile to publish manga. The result has been an unprecedented explosion of

manga sales in Asia. An editor at Kōdansha recently told me that it looked like manga were, in a few years, going to be as big in places like Singapore and Thailand as they presently are in Japan.

My personal hope for the future of manga throughout the world is that some of the more serious, literary manga will find a home. Most of the manga being published outside Japan have been pure entertainment. There's nothing wrong with that per se, but I look forward to the day when we can publish superb manga such as Tezuka Osamu's *Hi no tori* [Phoenix] or Uchida Shungiku's *Maboroshi no Futsū Shōjo* [The Illusory Ordinary Girl]. (*Toren Smith is a translator and packager of manga and president of Studio Proteus based in San Francisco.*)

Best Sellers (1992)

General

1. *Sore ike × kokorojii* [Let's Try Psychology], 3 vols. edited by Sore Ike! Kokorojii. (Seishun Shuppansha, ¥1,100 each). Contains questions for testing your own psychology.
2. *Saru no koshikake* [The Monkey's Seat], by Sakura Momoko. (Shūeisha, ¥900). Essays by the author of the popular children's comic *Chibi Maruko-chan*.
3. *Akegata no yume* (2 vols., translation by Tenma Ryūkō, et al. of Sidney Sheldon's *Memories of Midnight*). (Akademii Shuppan, ¥1,000, ¥1,200). Novel about an internationally successful businessman who lives a double life. The translations of Sheldon's books are done in a free style that is very readable.
4. *Seikimatsu kuizu* [Fin de Siècle Quiz Games], 3 vols., edited by Waratte Iitomo. (Published by the Fuji Television Shuppan, and sold by Fusōsha, ¥700 each). Word-play games and gags from a popular TV program.
5. *Mayonaka wa betsu no kao* (2 vols., translation by Tenma Ryūkō, et al. of Sidney Sheldon's *The Other Side of Midnight*) (Akademii Shuppan, ¥650, ¥750). Novel about two couples leading through a complex game of survival.
6. *Sutoriito faitā II kanzen kōryakubon* [Street Fighters, Part II, How to Win], edited by Family Computer Magazine Henshūbu. (Tokuma Shoten, ¥590). Guidebook for the video game "Street Fighters II."
7. *Takeshi Itsumi no Heisei Kyōiku linkai* [Kitano (Beat) Takeshi and Itsumi Masataka's Heisei Board of Education], edited by the Fuji Television Heisei Kyōiku linkai. (Published by the Fuji Television Shuppan, and sold by Fusōsha, ¥1,100). Book based on a television quiz program in which entertainment stars compete to answer problems that have appeared in high school entrance examinations.
8. *Romanshingu saga* [Romancing Saga], 3 vols., edited by Kyarameru Mama. (NTT Shuppan, ¥750, ¥700, ¥750). Guidebooks to the video game "Romancing Saga." Vol. 1 is for complete conquest, Vol. 2 for basic knowledge, and Vol. 3 for overall analysis.
9. *Kokkyōno minami taiyō no nishi* [South of the Border and West of the Sun], by Murakami Haruki. (Kōdansha, ¥1,500). First long novel produced by this popular writer in four years.
10. *Kokoro no shohōsen* [Prescriptions for the Heart], by Kawai Hayao. (Shinchōsha, ¥1,100). A collection of essays by a well-known psychiatrist about ordinary or traditional wisdom that helps make life meaningful that many people today have forgotten.
11. *Shimada Yōko shashinshū KIR ROYAL* [Photos of Shimada Yōko], photographer, Endō Tadashi. (Take Shobō, ¥3,200). Nude photograph collection of a popular actress.
12. *Urutoraman kenkyū josetsu* [An Introduction to the Study of Ultraman], by Super Strings, Safuraida 21. (Chūkei Shuppan, ¥1,400). A serious study of the long-showing children's superhero.
13. *Unmei santeihō mantora* [Mantra, the Way to Calculate One's Fate], by Maeda Wakei. (Published by the Fuji Television Shuppan, and sold by Fusōsha, ¥1,200). Medium Wada tells how to learn one's fate.
14. *Majikaru zunō pawā* [Magical Brain Power], 2 vols., edited by Nippon Television. (Nippon Television Hōsōmō, ¥780 each). A collection of word-play games from a TV program.
15. *Fukugō fukyō* [Compound Recession], by Miyazaki Yoshikazu. (Chūō Kōron Sha, ¥820). Prominent economist provides a feasible prescription for the post-bubble economy.
16. *Waga tomo Honda Sōichirō* [My Friend Honda Sōichirō], by Ibuka Masaru. (Goma Shobō, ¥1,100). Anecdotes about the founder of Honda Motor Company written by his long-time friend Ibuka, honorary chairman of Sony Corporation.
17. *G-kansei de anata ga mieru* [You Can See Yourself with G-Sense], edited by TBS. (Wani Books, ¥1,100). Presents the 21st-century science of judging people and diagnosing by type.
18. *VOW4 Bau fō!* [Vow 4!], by Takarajima Henshūbu. (JICC Shuppankyoku, ¥900). A collection of funny typos found in signboards, newspapers, and magazines, as sent from readers of the *Takarajima* magazine.
19. *Shūkyō no chōsen* [Religious Challenges], by Ōkawa Ryūhō. (Kōfuku-no-Kagaku Shuppan, ¥1,300). Inspirational work by the head of a religious sect who is believed to be a living Buddha.
20. *Non-no oryōri kimon daihyakka* [Non-no's Dictionary of Basic Cooking]. (Shūeisha, ¥4,500). A cook book with detailed information ranging from selection of ingredients to methods of preservation.

(Based on wholesale book distributor Tohan Corporation lists, January-December 1992)

Bibliography in Japan

Kida Jun'ichirō

While Japan may stand in the vanguard in Asia as far as computerization is concerned, progress is handicapped by retarded development in the discipline of bibliography. New information technologies are being popularized at a remarkable pace, as evidenced by the eager market for large-capacity laser disks and the rapid development of CD-ROM electronic books. With the adoption of image processing systems and related multimedia technologies, access to computerized data is becoming extremely convenient, and fields like business, science, and technology, information is available in the form of database networks and CD-ROMs.

Meanwhile, the basic concepts of bibliography and rules of citation have been slow to gain the recognition and respect they deserve. Some aspects of publishing and scholarly research, in fact, remain untouched by the information revolution progressing in other fields in Japan, and lag far behind the high standards of the West. For example, computer networks are only just beginning to be built among school and public libraries, and systems for inter-library extension services, much desired by library users outside the big cities, have yet to be implemented.

Japanese are unquestionably avid readers and they have an insatiable appetite for information, yet there is little awareness of the importance of maintaining basic systems for the efficient use and access to printed material. In this field Japan has a long way to go to catch up with the West, where a book or journal without an index is often compared to a country without a map. There is a notable absence of indexes or bibliographies in Japanese publications, even if they are of an academic nature.

Part of the reason is that indexing and professional bibliographic skills are not recognized as a legitimate scholarly pursuit in Japan, so few are inclined to specialize in these areas and even fewer institutions willing to teach them. Rather than viewed as a discipline in its own right, bibliography is currently in the hands of individual researchers in each discipline, for whom it presents a prohibitive burden.

In recent years, nevertheless, efforts have been made to reverse this trend. The newly formed Japan Indexers Association with core members composed of library scientists, for example, has begun to conduct research and has established a prize for excellent indexes. A publishing house specializing in indexes has also appeared, and is enjoying a stable business. Although it is still difficult to sell specialized works dealing with books or publishing per se, there is a market for introductory guides and book-review collections.

In the publishing industry itself, an annual book-seller's trade list known as the *Nihon shoseki sōmoku-roku* [Comprehensive Catalog of Japanese Books] (Japan Book Publishers Association), including listings of some

5,800 publishers and 480,000 titles, comes out regularly and all kinds of book information is available through periodicals and via CD-ROM, and some of this data can also be accessed online. However, because the centers of book distribution are located in the large cities, it is hard for people in other parts of the country to obtain books or ascertain the contents of a book before buying it. A more efficient, detailed book database is needed to serve the needs of these readers.

Historically speaking, Japan's bibliographic tradition goes just as far back as that of the West. The first public library was built in ninth-century Nara, and the first book catalogs appeared in the tenth century. Apparently, the aristocrats of the court described in the classic *The Tale of Genji* had a keen interest in the cataloging of their book collections. As the imperial court grew effete and lost control over the country's warring clans, power shifted to the warrior class, and this set back the development of libraries and bibliographic techniques considerably.

In Europe, by contrast, libraries continued to develop in medieval times under the aegis of the Christian church and the schools. The Bible was another factor, as it was the object of scholarly inquiry from early on, and the art of indexing arose of necessity out of this voluminous study. Buddhist and Confucian culture in Japan had no comparable literature that was the subject of critical study, and no efficient indexing system was ever developed. Some temples and monasteries, like the Kongōbuji Temple on Mt. Kōya, did have large collections of books, but these institutions never functioned as open centers of intellectual ferment. If anyone had a systematic grasp of the immense Kongōbuji collection, it was only the temple's ninth-century founder, Kūkai (774-835).

Japan's modern library system was established in the late nineteenth century after Western models. Although the predecessor of the National Diet Library was founded in 1872, it did not establish a card catalog until 1890. By the time World War II broke out, all the major cities had public libraries, but they made no attempt to cater to citizens' needs until after the war. Since the 1970s, local governments have made substantial investments in the construction of libraries offering high-quality facilities and excellent service, including support for cultural activities and life-long learning. Specialized libraries, centered on specific industries or academic fields, have also proliferated. Still, there is a severe shortage of qualified librarians, and although primary and junior high schools are required to hire a librarian, almost no schools actually do so. According to a survey conducted by the Asahi Shimbunsha's weekly magazine, *AERA*, some of the top-ranking universities lack the funds to secure adequate space as well as other resources necessary to keep their libraries functional and up-to-date.

The attempt to bring Japanese bibliography up to international standards with the aid of computer technology must therefore be approached with great care. If it is to be really successful, a much broader appreciation of bibliographic works and well-prepared indexes will have to be cultivated first. (*Kida Jun'ichirō is a media critic and member of the advisory board of Japanese Book News*).

The Rise of Feminist Criticism

Ueno Chizuko

The U.N.-declared "Decade for Women" had a forceful impact on Japan's literary world as it did on other spheres of culture and society. Among writers receiving literary prizes, a large number are women, and there are quite a few successful female writers in Japan today. Some attribute the phenomenon to "the tradition going back to Lady Murasaki" or say that it is because "literature was originally woman's domain." Yet throughout the modern period, writing was mainly a "man's profession"; most of the big names included in collections of modern literature are men, and some critics discuss the genre only in terms of male authors. Women writers are often relegated to the category of "authoress" (*joryū sakka*) regardless of their period of activity, school or style.

The predominance of men in literature has been fostered and perpetuated by well-entrenched patterns in publishing, reviewing, and marketing literary works. There is only a handful of female critics, leaving men to virtually monopolize the field as well as the screening committees for the major literary prizes given to works considered "superior."

Quite recently, this situation has suddenly begun to change, with the appearance of a rich array of feminist criticism that is shaking the literary establishment. First came a re-reading of male writers from the woman's perspective in the book *Danryū bungakuron* [A Discourse on "Male" Literature], a publication spearheaded by Tomioka Taeko, who played a pioneering role in the feminist literature of the 1980s, and co-authored by psychologist Ogura Chikako and myself from the field of sociology. We dared to reevaluate the works of prominent novelists like Mishima Yukio and Tanizaki Jun'ichirō whose "greatness" male critics have never doubted, and demonstrate the pervasive misogyny to be found in their works. Our incursions on the sacred territory of male-dominated literary tradition broke many taboos and triggered a predictably fierce debate.

Somewhat predating this book was the publication of writer and literary critic Saegusa Kazuko's provocative *Ren'ai shōsetsu no kansei* [The Pitfalls of Romantic Fiction] (Seidosha, 1991). Saegusa's study showed how men's "love stories" written over the last one hundred years are thoroughly tainted by a male-chauvinist notion of "romantic love."

Onna ga yomu Nihon kindai bungaku [Women's Views of Modern Japanese Literature] (Shin'yōsha, 1992), edited by Urushida Kazuyo and Egusa Mitsuko, appeared around the same time as *Danryū bungakuron* was published. The coincidence of timing for the publication of our book and the work of these two feminist scholars was rather surprising since they had been planned completely independently of each other. The latter contains a couple of essays on the misogyny of Nobel laureate Kawabata Yasunari.

The second thrust of the new criticism was the re-reading of women authors themselves from the feminist perspective. Almost simultaneously, three works were written by feminist literary critics dealing with Higuchi Ichiyō (1872-1896), Japan's first female professional writer: Saegusa's *Hitohira no fune: Higuchi Ichiyō no shōgai* [Tenuous Voyage: The Life of Higuchi Ichiyō] (Jinbun Shoin, 1992), Chūbu University specialist in French literature Nishikawa Yūko's *Watakushigatari Higuchi Ichiyō* [Higuchi Ichiyō: A Fictive Autobiography] (Riburopōto, 1992), and Hōsei University specialist on modern Japanese literature Seki Reiko's *Higuchi Ichiyō o yomu* [Reading Higuchi Ichiyō] (Iwanami Shoten, 1992).

Higuchi, a genius who struggled with poverty and misfortune and died an early death, has been idolized by male literary historians, but the real woman remained largely obscured behind the male-contrived myth. Higuchi lost her father early in life and became the head of her household, in those days a socially responsible position. She remained unmarried (under the Meiji Civil Code women heads of household had to be single), and the general consensus among male scholars is that she was much to be pitied on that account. All three of these feminist studies disagree: since she was a head of household and single, she enjoyed a freedom completely denied the married women of her time. Seki Reiko also discusses how, on the advice of a senior novelist, Higuchi created an overtly feminine style to appeal to her contemporary readers.

The third territory into which feminist criticism advanced was classical literature. Finally we have a critique from the feminist perspective of *The Tale of Genji*, the oldest novel in the world written by a woman, with the appearance of Komashaku Kimi's *Murasaki Shikibu no messaji* [Murasaki Shikibu's Message] (Asahi Shinbunsha, 1991). Komashaku takes up the story from the standpoint not of the protagonist, but from that of the women whose fate it was to be subjects of male dalliance and favor in Heian court society. She argues that Murasaki harbored a deep repugnance of male dominance and felt great sisterly love for her fellow women. Dealing with the medieval period, a young specialist at Baika Women's College, Tanaka Takako, published *Akujoron* [A Study of Infamous Women] (see New Titles section, p. 11), a meticulous examination of how the "evil woman" image found in medieval literature came into being.

The wave of feminist criticism reached even into the traditional world of short poetry (*tanka* and *haiku*). Akitsu Ei's *Ishutaru no ringo* [The Apples of Ishtar] (Goryū Shoin, 1992) treats the works of female *tanka* poets of the 1980s; it has a militant subtitle, "The Feminist Challenge to Poetry." On *haiku*, Horimoto Gin's *Kirikurage doko e* [Whither Goes the Fog?] (Shin'ya Sōsha, 1992) provides critiques on gendered poetry.

These relatively recent critical achievements, of course, would not have come forth without pioneering work going back more than ten years by Mizuta Noriko (Josai University) in comparative literature, and by Kurosawa

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Japanese Books Abroad: Italy

Maria Teresa Orsi

With the exception of a few sporadic translations—mostly connected with the particular historical circumstances of the 1930s and 1940s—it would not be inaccurate to say that Italian publishers began to show serious interest in Japanese literature only after World War II. The translation of the classic *Genji monogatari* that appeared in 1957 was based on Arthur Waley's celebrated English rendering. Several Noh plays and Kabuki plays were compiled in *Il Teatro Giapponese* (1962; Marcello Muccioli, ed.), and the *Hōjōki* (*Ricordi della mia Capanna*) and *Tsurezuregusa* (*Ore d'Ozio*) came out in 1965.

In the early 1960s, works by the great Japanese writers of this century began to appear with a certain regularity, including Kawabata Yasunari, Dazai Osamu, Mishima Yukio, and Tanizaki Jun'ichirō. For a number of years afterward, the Kawabata, Mishima, and Tanizaki trinity remained a fixed point of reference for Italian publishers; they became virtually the only Japanese writers to enjoy relative celebrity among Italy's reading public. There were a few rare exceptions. For example, *La Montagna Hira* (*Hira no shakunage*) and two other stories by Inoue Yasushi appeared in 1964 and Shōno Junzō's *Nuvole de Seri* (*Yūbe no kumo*) in 1966. Both volumes were edited and presented by Suga Atsuko, who was instrumental in introducing the works of Tanizaki as well as greatly enlarging the horizons of Japanese literature for Italian readers. Nevertheless, writing from Japan continued to be of slight importance in the entire spectrum of publishing. Focused interest in Japan accompanied by well-articulated publishing programs is in effect a recent phenomenon confined to approximately the last ten years.

The reasons behind this sudden success include Japan's growing importance on the international scene. This has been matched by an increased willingness on the part of the Italian public not only to better understand the economy and business structure of Japan, but its culture as well. A second reason might be the increased publishing potential suggested by the book markets in other countries, particularly France and the United States, where translations of Japanese writing have sometimes been done with great success. The lists of publishing houses in other Western countries have definitely guided the choice of "new" authors to be translated into Italian.

The Frankfurt Book Fair has also helped stimulate publishing Japanese book publishing projects, especially the 1990 fair featuring the output of Japanese publishers. Yet another incentive may be traced to the temporary presence in Italy—limited but nevertheless greater than anytime in the past—of Japanese writers and intellectuals like Katō Shūichi, Tsushima Yūko, and Yoshimoto Banana. Finally, there is the ever-growing number of persons able to translate directly from the Japanese

without having to rely (as in the past) on intermediary Western-language versions.

Japanese literature of this century, in particular the postwar output, constitutes a completely separate topic. For many years the fascination of Japanese novels and plays was in their inherent "otherness," the fact that they sprang from a distant culture that was "mysterious," "complex," "elusive," and "subtle" and readers tended to look for elements contrasting to their own experience (often at the risk of misunderstanding and even error); now all that has changed. Nowadays, we discover a Japan which—while maintaining a precise cultural identity—has to some extent come closer to that of the West. For readers, the discovery of a "recognizable" culture—both in the reality of the present-day world and in the fiction of a novel—seems to have reinforced not only their ability to recognize and understand as well as to savor and enjoy, as if it were their own, the poetic messages coming from Japan.

Perhaps in response, several Italian publishing houses have turned to Japanese writers who in the past twenty or thirty years have addressed social or political questions, including Abe Kōbō, Ōe Kenzaburō, Tsushima Yūko, Yoshimoto Banana, and Murakami Haruki. Their messages deal with the isolation of the individual in the large cities, the immediate postwar experience, the student revolt and the complex political moment associated with 1968, the aggressiveness and frustration of youth in search of new values, themes that are echoed in Italy.

The Venetian publishing house Marsilio was the first in Italy to dedicate a whole series to Japanese literature and the only one so far to pursue a well-articulated publication program. Under the general editorship of Adriana Boscaro (professor, University of Venice), the Thousand Cranes series embraces translations of ancient literature including the *Tsutsumi chūnagon monogatari*, the *Fūryū Shidōkenden*, *Ugetsu monogatari*, and *Harusame Monogatari*, as well as masterpieces of this century—Natsume Sōseki's *Sanshirō*, Nagai Kafū's *Botan no kyaku*, and Izumi Kyōka's *Kōya hijiri*. Recent authors—complex and sophisticated writers who, perhaps for this very reason, have enjoyed less exposure on the international scene—are also included, among them artists Fukunaga Takehiko and Nakajima Atsushi, until now known only to more select audiences. The Thousand Cranes series has widened the concept of "classic" to include works of the most diverse genres—often labeled disparagingly as "popular"—recognizing in them the virtue of having broken new ground and launched new schools of writing.

So-called popular literature in Japan, too, has carved a place for itself in the Italian publishing market. For some time now, the Mondadori publishing house has been putting out detective stories by Japanese authors like Matsumoto Seichō, Yokomizo Seishi, and Natsuki Shizuko. Meanwhile, perhaps due to the enormous success of Japanese animated cartoons which turn up so often on Italian TV channels, bookstores and newsstands are offering more Japanese comic books and magazines. (*Maria Teresa Orsi is Professor of Japanese Literature at the University of Rome.*)

Japanese Books Abroad: Korea

Kwak So Jin

In Korea, about 1,000 Japanese titles are published in translation each year, about 25 percent of foreign books published in Korea and second only to American books, which occupy about 48 percent of the total. This phenomenon is very recent, however, as the Korean government, even after diplomatic relations were normalized between the two countries in 1968, continued to restrict the free flow of things Japanese into Korea mainly out of consideration for the sensibilities of the people resulting from the 35 years of Japan's colonial rule.

After the Olympic Games were held in Seoul in 1988, the Korean trade surplus rose to \$11.4 billion. Thus encouraged, the government implemented measures to propel the opening of the market, enabling Koreans to travel abroad for pleasure, import foreign-made cars, and use foreign currencies relatively freely. Korean lifestyles have been transformed, and people have become more open-minded in their attitude toward Japanese culture.

The number of Japanese books published in translation has steadily increased, particularly since 1991. Japanese films still cannot be shown in public, and publishing of Japanese comics in Korean translation is subject to close official scrutiny, but translations of Japanese books are published freely. Korea became a signatory to the Universal Copyright Convention only on October 1, 1987, and copyrights of books bought out abroad before that time are not protected. Unauthorized Korean translations of foreign books brought out before that date, in other words, can therefore be published in Korea.

In 1991, a total of 22,769 titles were published in Korea, of which the three largest categories were fiction, business and computers. Historical fiction is by far the most popular, but works in this genre translated from foreign languages do not sell well. One exception was the 1953 Kōdansha edition of the 26-volume saga, *Tokugawa Ieyasu* by Yamaoka Sōhachi, about the life of the man who founded the Tokugawa shogunate in 1603 and the feudal regime that lasted until 1867. In the early 1970s translation was widely read among older Koreans (who were born and grew up under Japanese colonial rule), partly perhaps because the Japanese names and historical background were relatively familiar.

For Korean readers born after 1945, however, Japan is almost more foreign than the United States (whose military presence still prevails on the peninsula), and younger people are less inclined to tackle books with many foreign names and places. Other works by Yamaoka, and by Kaionji Chōgorō, and Shiba Ryōtarō have been translated, but their sales is not remarkable.

Among living Japanese writers of contemporary fiction, the Christian woman writer Miura Ayako is quite widely read in Korean translation, and almost all of her works have been translated. Another novelist with a large following is Inoue Yasushi, and seven of his

works, including his last long novel *Confucius*, have come out in Korea. Yamazaki Toyoko, author of sagas of modern history, seems to have steady followers. Three of her five titles currently in print in Korea—*Fumō Chitai* [English trans., *The Barren Zone*], *Jōryū shakai* [The Upper Crust], and *Daichi no ko* [Child of the Earth]—have been brought out by the same publisher.

Other authors published for the first time beginning around 1991 include Mishima Yukio, Abe Kōbō, Ariyoshi Sawako, Mizukami Tsutomu, Togawa Osamu, Yamada Eimi, Shibata Renzaburō, Itsuki Hiroyuki, Yoshimoto Banana, Ochiai Nobuhiko, and Murakami Haruki. Few Japanese mysteries have been published in Korean save for a number of titles by Morimura Seiichi, whose *Ningen no shōmei* [Human Testimony] is in print in three different translations, all published in 1991.

A notable category of books translated from Japanese are those written by Korean residents of Japan, including Tachihara Masaaki, *Fuyu no tabi* [The Winter Journey], Lee Kaisei, *Kinuta o Utsu Onna* [The Basin], Tsuka Kōhei, *Hiroshima ni genbaku o otosu hi* [The Day To Drop the Atomic Bomb on Hiroshima], and Akutagawa Prize winner Lee Yangji, *Yūhi* [Sunset]. Another best-selling author of Korean origin is Ijūin Shizuka, who won the Naoki Prize in 1992.

The eagerness of Korean publishers to put out foreign fiction in translation beginning in and around 1991 was largely stimulated by the collapse of the communist world. The events of that time led to a sharp reduction in the sale of books addressing political, social and economic issues which had been the best-selling items on the Korean book market. Publishers which had successfully capitalized on socialist-oriented titles turned to foreign books in their search for replacement material.

Japanese books on business and management, actually, sell better in translation than fiction. Some of the more markedly successful are *Konna kanbu wa jiyō o kake* [Such Executives Should Resign] by Hatakeyama Yoshio, *Maruchi-reberu Mākettingu* [Multi-level Marketing Strategy] by Kobayashi Tadatsugu, and *Chūsai kaisha no seichōgaku* [Growth Management for a Small Company] by Kobayashi Masahiro.

Books attempting to explain Japan and its economy are also widely read. Sakaiya Taiichi's *Nihon to wa nanika?* [What Is Japan], and similar titles have become long-sellers, reflecting Koreans' keen interest in learning from the Japanese experience and example. Two Japanese titles did appear on best-seller lists including the just-mentioned Kobayashi book and Nihon Keizai Shimbunsha's *Zemināru Nihon keizai nyūmon* [Introductory Seminary on Japanese Economics].

The market for Japanese books in translation is generally picking up in Korea. There is, however, much room for improvement in the quality of translation. Qualified translators are still very hard to find. Another problem is that most of the Japanese books published in translation are trade books with broad popular appeal while few titles of professional or specialized interest are published. This situation is unlikely to improve without some special funding from the government or private foundations. (Kwak So Jin is Executive Vice-president of DRT International, a literary agency in Korea)

New Titles

IDEAS

Gojira to Yamato to bokura no min-shushugi [Godzilla, Yamato, and Democracy in Our Generation]. Satō Kenji. Bungei Shunjū, 1992. 195 × 135 mm. 310 pp. ¥1,800. ISBN 4-16-346660-6. The cover of an early 1992 issue of the *Newsweek* featuring the trade friction between the U.S. and Japan showed a picture of the monster Godzilla wreaking havoc in the streets of Tokyo. Since 1954, Godzilla has appeared in a total of 18 films, and is the unchallenged star of Japanese monster movies.

Culture is a mirror of the times, and creative works that earn widespread acclaim invariably reflect the social conditions in which they are created. Working from this premise, the author analyzes hit entertainment films such as the Godzilla series, as well as successful animated feature-length and other movies. He draws on these films to explain the concept of "postwar democracy" that prevailed in Japan during the forty-seven years since the end of World War II and corroborate the illusions this concept engendered (i.e., the belief that social order can be maintained without government control).

Through analyses of the story lines of Godzilla movies from 1954 to the present, the author sheds light on the inferiority complex, dependence, and other attributes inherent in the Japanese psychology. Some of the other works he examines are also known abroad, including the animated feature film "Spaceship Yamato," and the "Ultraman" television series. Satō was born in Tokyo in 1966. After studying international relations at the University of Tokyo, he entered the Massachusetts Institute of Technology, where he is currently pursuing a doctoral degree in political science.

Shinbei, hanbei, kenbei ron [Love, Hate, and In-between: The Japanese View of America]. Ishikawa Yoshimi.

Shinchōsha, 1992. 195 × 135 mm. 270 pp. ¥1,400. ISBN 4-10-387401-5.

The words "United States of America" have a special meaning for the generation of Japanese who grew up during the Allied Occupation, and who are now in their forties and fifties. The title of this book reflects their feelings, which include a complex combination of "pro-American," "anti-American," and "dislike-America" sentiments resulting from changing political and economic relations over the past forty years. Born in 1947, Ishikawa is a journalist and critic who spent more than ten years in the United States studying the history of Japanese immigrants. He is author of *Strawberry Road*, which chronicled his personal experiences working in California.

The story of America is a monumental and endless epic, he says, which is driven forward by the joining together of innumerable sub-plots flowing together from all over the world. Each tells its own story as it becomes intertwined with the main plot and contributes to the incessant and dynamic flow of the story. The inspiration of this epic thrives on and was directed expressly at the outside world. Japan's story, by contrast, is like a psychological novel told in the first person (*shishōsetsu*), which is addressed not to the world, but to its own inner struggles and concerns. This difference in orientations, he believes, is at the core of the "Japan problem."

Shinbei, hanbei, kenbei ron consists of Ishikawa's newspaper and magazine articles published over the past several years, written at a time the world was in the throes of profound changes. He touches on the Tiananmen Square Incident, the break-up of the communist dictatorships in Eastern Europe and of the Soviet Union, the outbreak of the Gulf War, the intensification of U.S.-Japan trade frictions, and the influx of foreign labor. The book deals with a wide range of topics, all linked by the author's sometimes overt and sometimes hinted-at concern which is to try to define two countries that could not be more different.



Cover: Tsuru Jōji

Godzilla, Yamato, and Democracy in Our Generation draws on monster movies and animated films of international renown to explain the essence of politics and culture in postwar Japan.



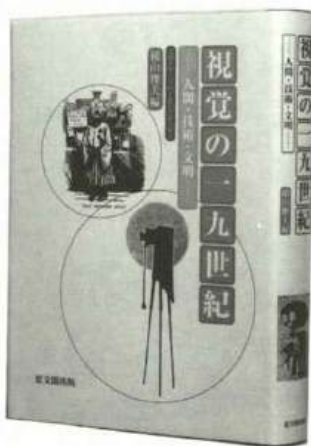
Cover: Motoyama Yoshiharu

Love, Hate, and In-between is a collection of essays focused on relations between Japan and the United States in the context of changing world events as seen by a specialist on Japanese immigration to the United States.

HISTORY



The Politics of Expositions takes a penetrating look at the political dimension of the international expositions of the mid-nineteenth and early twentieth centuries in Europe and the United States.



Cover: Shibunkaku Shuppan Editorial Dept.

The Century of the Visible is the fruit of scholarly research and inquiry that questions the overwhelmingly Western perspective of modernism and the "cult of the visible" which predominated in the nineteenth century.

Hakurankai no seijigaku: Manazashi no kindai [The Politics of Expositions: The Pecking Order of Modern Civilization]. Yoshimi Shun'ya. Chūō Kōronsha, 1992. 172 × 108 mm. 300 pp. ¥760. ISBN 4-12-101090-6.

The essence of modernity can be revealed through the study of international expositions, believes the author, who is a specialist in urban studies and cultural sociology at the University of Tokyo's Institute of Socio-Information and Communication Studies. The expositions were mechanisms through which the international pecking-order could be put on public display and "observed" by modern nation-states and their big businesses. This began when Columbus "discovered" America, he says, and Europe for the first time found an "other" it could categorize and rank to its own liking. That marked the beginning of European domination.

The succession of large-scale and extravagant world expositions first held in London in 1851 and thereafter in cities of Europe and the United States, continuing through the early decades of the twentieth century were the natural outgrowth of the West's "discoveries" of the world, as seen through colonialist, capitalist eyes. For example, at the Chicago Exposition held to commemorate the fourth centennial of Columbus's "discovery," the pavilions were set up in order to show the progression of civilization, placing the exhibits of the most "backward" peoples at one end and those of the most "civilized" at the other.

Japan found itself in a dual position at these events. It was at first among the "observed," but strove mightily to reorganize the very fabric of the state in order to achieve the privileged company of the "observers" (Western powers) who did the ranking of civilization. The Japanese delegation to the Vienna Exposition of 1872 quickly recognized that the exhibits were designed to "help promote the internal security and economic, military strength of nations." Participation in world expositions became part of Japan's international strategy, in the full knowledge that they were key meeting places of the manipulators and the manipulated of the modern age.

Shikaku no jūkyūseiki: Ningen, gijutsu, bunmei [The Century of the Visible: People, Technology, and Civilization in the 1800s]. Yokoyama Toshio, ed. Kyoto: Shibunkaku Shuppan, 1992. 215 × 154 mm. 459 pp. ¥5,974. ISBN 4-7842-0700-7. This volume is the report of a joint research project conducted at the Kyoto University Research Institute for Humanistic Studies and includes essays by 12 specialists.

The nineteenth century, says the editor, was a century of realism revolving around the sense of sight. With the glorification of the visual senses, God, Satan, and anything else that can not be seen were discredited, and people became determined to examine visible, tangible things as closely as technology would allow. "Reality" came to be equated with that which is visible.

Did modernism, which tried so hard to repress the invisible and intangible, bring new depth to human civilization? As the editor points out, there is growing skepticism in that regard. Moreover, what was *visible* was more often than not defined by the European perspective, so it is only natural that today, when modernity is showing signs of collapse, we should take a new look at *who* is doing the looking. Herein lies, it seems, the basic theme of the book.

The editor's own essay, "The Visual Sense of Civilized Peoples," for example, describes how Englishmen who first visited Japan in the late nineteenth century were impressed with the well-mannered demeanor of the Japanese people, calling them the most "civilized people" in Asia. Their praises, however, must be seen in light of their fervent aspiration, as the self-appointed disseminators of civilization, to discover a people who, at least as far as they could *see*, lived up to their own standards of "civilization." They found Japanese to be civilized and refined because they wanted to, and insofar as there are people intent on "observing," there are always those willing to gratify their expectations. Modernity, in other words, also created what was to be seen.

DOCUMENTARY

Basu shashō no jidai [The Bus Conductor Age]. Masaki Tomohiko. Gendaishokan, 1992. 195 × 135 mm. 382 pp. ¥2,575. ISBN 4-7684-6611-7.

The sensitive reader will be appalled to learn from this book how bad working conditions were for bus conductors. Until about 20 years ago, most buses in Japan had conductors, and they were almost without exception young women. They were a common, everyday sight, their feet planted firmly apart to compensate for the vehicle's lurchings as they punched passenger tickets and called out the stops in a clear voice that carried through the bus.

This work is the first product of research by an executive director of NTT Telemarketing Co. on the history of female labor, and it evokes a distinct era in Japan's modern century. The history of bus conducting covers about fifty years from the 1920s to the 1970s. In the early years, terms of employment were good in comparison with other jobs available to women, so that in certain respects they considered it an attractive form of employment. As time passed, however, conditions grew much worse, reaching their nadir in the postwar period of high economic growth from the 1950s to the 1970s. Ostensibly as a precaution against possible embezzlement, conductors were subjected to indiscriminate personal searches. They were forced into unfair relationships with and in some cases servitude to the drivers. Women had almost no hope of becoming full-fledged employees of the bus companies, and had to endure many hardships, in which they were expected to wash windows, clean the bus, and continue working even during breaks. Such abuses were systematically entrenched as recently as twenty years ago.

Bus conducting is now a "vanished profession," but the inferior working conditions, abuse of human rights, and backwardness in personnel management that characterized it can still be seen in Japan today, for example, in the treatment of foreign laborers.

Tōi "Yamabiko" [Distant "Echo"].

Sano Shin'ichi. Bungei Shunjū 1992. 195 × 135 mm. 388 pp. ¥1,500. ISBN 4-16-346860-9.

Some forty years ago, a book of junior high school compositions entitled *Yamabiko gakkō* [The Echo School] was published that was read throughout Japan. The writing of the forty-three students of a poor village in Japan's north-eastern region during the early postwar years movingly expressed their hope to grasp the realities of life and live in a spirit of solidarity in the face of adversity despite poverty so dire they often could not get enough to eat nor even attend school regularly. The book brought their young and passionate teacher, Muchaku Seikyō, into the spotlight. He appeared frequently in the mass media and became a symbol of democratic education in practice. *Tōi "Yamabiko"* takes a new look at what the school taught, tells how the original book came out and became a best seller, and traces what happened to Muchaku and his students in the intervening years. The author is a nonfiction writer known for his incisive observations on emerging issues.

Most of the students of "Yamabiko Gakkō" left the village and today live in and around Tokyo or other big cities. Their experiences over the last four decades are shared by many other children of rural families throughout Japan who had little alternative but to leave their homes and join the labor force in the cities during the rapid economic growth period. Such economic affluence prevails in Japan today that the immediate postwar period seems like a totally different and remote world, yet there is a strong yearning among Japanese now for the educational ideals Yamabiko Gakkō stood for. In the stories of Muchaku and his students, the author seems to be searching for a link between the ideals embraced forty years ago and the educational dilemmas of the present.



Cover: Tōmatsu Teruaki

The Bus Conductor Age uncovers the realities of one dimension of female labor in modern Japan through the employment conditions of bus conductors, once a common sight throughout the country.



Cover: Hirano Kōga

Distant "Echo" recalls the hardships and ideals of the students at a rural junior high school in the early postwar period and recounts their subsequent lives and times up to the present.

WOMEN



Cover: Hiresaki Eibō and Hatsuyama Yūko

A Study of Infamous Women examines female figures of the ancient and medieval periods and the notorious reputations they gained, together with an evaluation of how the values and mind-set of a male-oriented society distorted historical records and legends.



Cover: Koyama Tadao

A Study of Women in Medieval Japanese History is the latest work of specialist in medieval history and authority on the history of Japanese women Wakita Haruko.

"Akujo" ron [A Study of Infamous Women]. Tanaka Takako. Kinokuniya Shoten, 1992. 195 × 135 mm. 230 pp. ¥1,800. ISBN 4-314-00578-5.

This work discusses the female figures of Japanese ancient and medieval eras who were "infamous" for some reason or other, from the feminist perspective, with a focus on those who were frequently made the subject of popular tales. The author, an upcoming specialist in medieval Japanese literature, is currently lecturer at Baika Women's College.

Several well-known *akujo* (lit., "evil women") are considered in this work, including: Empress Shōtoku, the last female sovereign of the Nara period (8th century); Somedono no Kisaki, a noblewoman of the Heian period (9th century); and Kiyohime, who appears with her unfaithful lover Anchin in a traditional tale set at Dōjōji Temple. The discussion centers on why these women were labeled *akujo* and whether or not they actually deserved the epithet. The author concludes that they became notorious simply because they deviated slightly from the framework of male-dominated norms.

In the course of her analysis, she reveals the almost hopeless romanticism in men's attitudes toward women. Readers are led to the realization that, quite possibly, all of the women discussed are in fact figments of male fantasy. (Empress Shōtoku is said to have had a huge pudendum; Somedono no Kisaki is raped by a demon; Kiyohime transforms herself into a serpent to destroy Anchin; and Zenmyō, like Kiyohime, becomes a snake to pursue a man.)

However that may be, the author seems undeniably correct when she contends that "*akujo* are fabricated in the context of women's relationships with men, and when those relationships impinge on the social system, they engender yet another web of relationships."

Nihon chūsei joseishi no kenkyū [A Study of Women in Medieval Japanese History]. Wakita Haruko. Tokyo Daigaku Shuppankai, 1992. 215 × 152 mm. 306 pp. ¥4,944. ISBN 4-13-020101-8.

The status of Japanese women, it is often said, declined through the ages, reaching its nadir in modern times, and Meiji period (1868-1912) thinker and educator Fukuzawa Yukichi declared that "Japan is a woman's hell." Yet today this view is being challenged, and not only historians but scholars in other fields rallying behind the claim that the stereotype of the oppressed, vulnerable woman is the creation of modern Japan implanted by the male-dominated bureaucracy and business organizations. It is also becoming clear that women of the premodern period were not as uniformly suppressed as has long been thought. An authority on medieval Japanese history, Wakita Haruko has been a pioneer in research on the history of women for many years. Some of her essays have been translated into English.

History has treated the households of the rulers and the ruled as the basic units of social development, says Wakita, but rarely looked at what went on inside those households. This study examines women in the medieval period, beginning with their role and position within the household and taking into account those ejected from the household—female priests, prostitutes, and entertainers. It also points out how the cultural achievements of women—including *The Tale of Genji*, waka poetry, and Noh drama—have become part of mainstream, or public, culture.

The essays in this volume are thoroughly researched and draw on the results of study on folklore, the history of performing arts, literature, and other fields in addition to history. The introductory chapter includes two appended sections on "The Path of Historical Research on Medieval Women" and "Women in Historical Research" which provide a very useful and up-to-date overview of the field and the issues currently under discussion.

POLITICS

Chūgoku seiji to minshuka [Chinese Politics and Democratization]. Kokubun Ryōsei. Saimaru Shuppankai, 1992. 186 × 135 mm. 264 pp. ¥2,100. ISBN 4-377-10928-6.

China is experimenting with a totally new concept known as the "socialist market economy." How can socialism and the market economy be compatible? Here China is treading totally uncharted territory. Keio University professor and political scientist Kokubun Ryōsei is an up-and-coming specialist on China. This is his latest work providing a structural analysis of China's political process since the modernization drive was launched. The gap between political and socioeconomic realities has been widening, and the Tiananmen Square incident revealed how deep it goes.

The book consists of an introduction and seven essays published between 1983 and 1989, each persuasively argued and drawing on a wealth of materials. It is divided in two parts. Part one focuses on empirical study of the reformist, open economic policy adopted after introduction of modernization campaign, and part two contains a structural analysis of the political reforms and the prodemocracy movement. He argues that the political structure of China remained basically unchanged even after the start of modernization. He describes China as being in a transitional period during which it has to institute reforms and open its economy while maintaining authoritarian control. By resorting to force, the leadership suppressed the prodemocracy movement in Tiananmen Square and averted the collapse of the system itself such as happened in the former Soviet Union and Eastern Europe, but the inherent contradictions are still unsettled.

China has come so far that there is no turning back. This book offers an important perspective on China today, along with clues about how what the author calls the "silent economic and cultural revolution" generated by the modernization effort will eventually change the current stagnation in the political realm, and his prognosis regarding the possibility of the emergence of a post-Deng Xiaoping "Gorbachev."

Shin nashonarizumu no seiki [The Century of Neo-Nationalism]. Yamauchi Masayuki. PHP Kenkyūsho, 1992. 195 × 135 mm. 254 pp. ¥1,600. ISBN 4-569-53667-0.

The disintegration of the Soviet Union and the collapse of communism in Eastern Europe marked the close of the Cold War era, and at the same time imparted new vigor to slumbering nationalist feelings, now awakened to often savage fever. Yamauchi is a University of Tokyo professor known for his penetrating historical studies of the Islamic world and minorities in the former Soviet Union, among them *Surutan Gariefu no yume* [The Dreams of Sultan Galiev] and *Radikaru hisutori* [Radical History].

The Century of Neo-Nationalism is a collection of essays by the author that appeared in newspapers and magazines from December 1987 to February 1992. They discuss, among other topics, the nature of the new nationalism, the ethnic problems of the former Soviet Union, and Islam and custom (including anti-feminism) in Central Asia and the Mideast. It is said there are a total of seven thousand ethnic groups in the world; Africa alone has nine hundred. It is one thing to espouse the self-determination of peoples, he observes, but ethnic conflicts obviously are not settled by merely repeating lofty phrases.

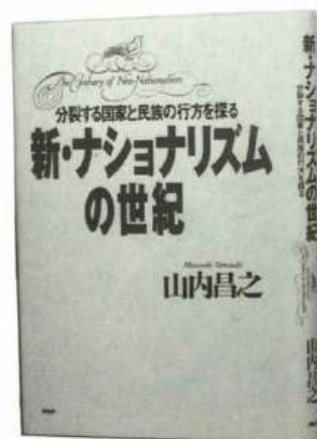
Each of the essays is well focused. Most were written during the turbulent days of the fall of the Soviet Union and its satellite governments in Eastern Europe, and of the Gulf War. The perceptiveness and foresight of the author has been admirably born out by subsequent events. His analyses of current affairs are sustained by his insight into history and still make highly informative and thought-provoking reading.

Great confusion and trouble now grips many parts of the world, yet we hold no clear blueprint for tackling the problems we face. This work helps to reexamine the situation by looking back at the background of ethnic divisions and the history, life, and culture of peoples involved, and pondering the alternatives for the present.



Cover: Son Chūi and Nagasawa Tadanori

Chinese Politics and Democratization discusses the economic policies of rapidly modernizing socialist China and examines the rigidity of the political structure and dynamic impact of reform.



Cover: Kawakami Shigeo

The Century of Neo-Nationalism is a collection of essays written between 1987 and 1992, presenting the author's insights and perspective on the turbulent world events that unfolded during that time.

ECONOMICS



Cover: Sakata Masanori

Age of Corporate Citizenship's perspective on American corporate philanthropy and volunteer activity reflects the growing consciousness in Japan of the need for greater commitment to the local community.



Cover: Kawakami Shigeo

A Vision for the Japanese Economy is a workbook of problems that Japan has to solve in the remaining years of this century.

Kigyō shimin no jidai [Age of Corporate Citizenship]. Matsuoka Toshio. Nihon Keizai Shimbunsha, 1992. 193 × 132 mm. 352 pp. ¥2,000. ISBN 4-532-14124-9.

This work, subtitled "American Corporations Confront Social Problems," reminds its readers of the tremendous potential and dynamism of the United States, at a time when the Japanese media tends to overplay its negative aspects. Matsuoka shows how corporations' social conscience forms a force that helps to restore confidence in humanity.

A specialist in corporate public relations, the author is a professor at Kana-gawa University who was formerly head of the New York office of the PHP Institute (set up in 1946 by Matsushita Kōnosuke, founder of the world electronics giant Matsushita Electric). Matsuoka tells of his surprise at the high level of commitment American companies demonstrated toward their local communities. He has since become a firm advocate of corporate citizenship, urging Japanese companies to recognize that their obligation to society involves much more than making high-quality products available to the consumer at low price. Japanese corporations do seem to be changing their attitudes, but whether the change is genuine is difficult to ascertain. Corporate philanthropy was a topical issue in Japan when the economy was in full swing, but has been on the wane since the bursting of the "bubble" when business ceased to expand and recession set in.

Citing numerous examples, this book shows in detail the ways American companies and individual businesspeople carry out philanthropic and volunteer activities, confronting social problems such as drug abuse, illiteracy, and poverty. Each and every story of these efforts is impressive, and offers Japanese corporations much to learn from. At a time when Japan is groping for the appropriate way to make a real contribution to international society, this is a rich source of information and inspiration for both corporate executives and average citizens.

Saigo no jūnen Nihon keizai no kōsō [Towards the Twenty-first Century: A Vision for the Japanese Economy].

Tanaka Naoki. Nihon Keizai Shimbunsha, 1992. 193 × 132 mm. 404 pp. ¥1,600. ISBN 4-532-14101-X.

During the 1990s—"the last decade" in the Japanese title—we are witnessing the rapid break-up of the old order and the emergence of new priorities and tasks. Written by a prolific commentator on economic affairs, the book presents the outlines of a blueprint for the post-Cold War Japanese economy.

In the face of unprecedented changes in the international environment, Japan has responded with forward-looking initiatives as well as clung firmly to established patterns. An example of the former is corporations' strong commitment to investment in plant and equipment, especially research and development, sustained despite the current recession. At the same time, however, other aspects of the economy remain in the grip of old practices and regulations, as found in the complicated distribution networks, and other inefficient features of the social system and in the irrational decision-making and bidding processes involving public works projects. The Japanese economy is currently torn between these opposing forces. How the forces of twentieth-century inertia can be reawakened and channeled into a new dynamism for the twenty-first century is the foremost task of Japan's economy in this decade, the author argues.

It is Asia, Tanaka declares, that will take the lead in building a new order in the world economy during the coming century. Japan should draw a clear picture of its role there, without stooping to competition for hegemony. Its powers of vision will be severely tested.

LITERATURE

***Shin shomotsu no kaitaigaku* [A New Anatomy of Books]. Yoshimoto Takaaki.** Metarōgu, 1992. 195 × 135 mm. 468 pp. ¥2,500. ISBN 4-8398-0000-6.

The impact of World War II on Japan is similar to that of World War I on Western Europe. In its all-out offensive, Japan suffered a huge loss of lives and in the wake of the war Japanese intellectuals faced for the first time many philosophical issues of universal significance as their own. Yoshimoto Takaaki is one of the most creative thinkers postwar Japan produced, but his work has hardly been introduced overseas. It should be, for his thinking has been very influential, especially among younger-generation Japanese, and in a wide variety of fields. He is known for his unique interpretation of Marxist thought, on the basis of which he discussed the responsibility of Japan's wartime leaders and attacked the leftist literature movement. He also formulated the theory of "collective illusion" drawing on the folklore studies of Yanagita Kunio and Orikuchi Shinobu, and projected images of the postmodern period. Yoshimoto is well versed in philosophy, literature and scientific thought of East and West, past and present. The reviews written from 1986 through 1991 of about seventy-one noteworthy books by domestic and overseas authors of which *A New Anatomy of Books* is composed reflect his erudition.

Most of the reviews appeared in the *Marie Claire Japon*, a pioneer in the women's magazine genre. Among the works he reviewed, some selected by the magazine's editor Yasuhara Akira, are novels by Murakami Haruki, Takahashi Gen'ichirō, Furui Yoshikichi, Itoi Shigesato, and Maruyama Kenji, and literary critiques by Mishima Yukio, Nakazawa Shin'ichi, Etō Jun, and Tachibana Takaishi. Including pieces dealing with this broad range of contemporary writing as well as classics like the *Kojiki* and *Tanishō*, the book offers an overall perspective on Japanese modes of thought, titles that became the center of discussion, and leading issues in thought and literature over the past five years.

***Sōseki-ron shūsei* [Essays on Sōseki]. Karatani Kōjin.** Daisan Bunmeisha, 1992. 195 × 135 mm. 420 pp. ¥2,000. ISBN 4-476-03177-3.

Natsume Sōseki (1867-1916) is known among Japanese for his humorous novels, *Wagahai wa neko de aru* [I Am a Cat] and *Botchan*, as well as for his portrait on the 1,000-yen note. Born the year before the Meiji Restoration (1868) and a witness to both the strong vestiges of the old culture and the rapid modernization of Japan, he is one of the writers who gave the most serious thought to what human existence means in the modern world.

Author Karatani Kōjin (1941-) made his debut as a literary critic in 1974 with a book on Sōseki, entitled *Ishiki to shizen* [Consciousness and Nature]. He has since been active in post-modern radical criticism in various genres, and now, two decades later, has returned to Sōseki. This is perhaps proof of the gravity of the Meiji novelist's search for true modernity and his skepticism about Westernization. Sōseki grappled with questions that neither "modern" Japan nor its individual citizens can escape from if they are to attain a true national identity.

Based on a meticulous textual critique, Karatani sheds light on the dual structure that appears in Sōseki's writings, consisting of ethical and existential phases, that is, the self that is objectified as other and the purely internal self conflict with each other. The conflict boils down to agony over the substance—not concept—of modernity: "Where have I come from and where am I going?" Sōseki's philosophy, or his solitary struggle for identity, is different from the Christian sense of original sin or the Cartesian idea of the modern ego. Indeed, Sōseki challenged these fundamentals of the Western ethos. This challenge is shared by Karatani, who presents a dynamic argument urging that we overcome so-called modernity.



Cover: Sakurai Hisashi

A New Anatomy of Books dissects and examines the writing of important Japanese fiction writers and critics in book reviews by the author, providing a penetrating glimpse of the intellectual and literary concerns of Japanese writing between 1986 and 1991.



Cover: Kikuchi Nobuyoshi

Essays on Sōseki presents a critical look at the philosophical insights of a prominent nineteenth-century novelist on the meaning of modernity and the self.

CULTURE



Cover: Anino Mitsumasa

The Achievements of Hanamori Yasuji chronicles the career of one of postwar Japan's earliest champions of the consumer who founded the long-selling magazine *Kurashi no techō*.



Cover: Hidaka Rieko

Trees is a collection of essays combining the author's literary sensibilities and intellectual curiosity with the concerns of our environment-conscious age.

***Hanamori Yasuji no shigoto* [The Achievements of Hanamori Yasuji]. Sakai Hiroshi.** Asahi Shimbunsha, 1989. 195 × 135 mm. 254 pp. ¥1,650. ISBN 4-02-255893-8.

Hanamori Yasuji was an editor, reporter, and essayist also known as a pioneer in Japan's consumer movement. *Kurashi no techō* [Daily Life Notebook], a magazine he founded to help people navigate the difficulties of living in the wake of the country's defeat in World War II, survived his death in 1978, and is still published in its original format, without carrying advertisements. Asahi Shimbun reporter Sakai Hiroshi recounts Hanamori's life and achievements in vivid, easy-to-read language.

Hanamori created a new type of journalism, focusing on ordinary people's daily life (*kurashi*) and down-to-earth things, i.e., consumer products, not ideologies or abstract theories. Based on extensive interviews with former staff members of *Kurashi no techō* and with Hanamori himself before his death, the author shows how Hanamori became interested in the household-oriented perspective (quite unusual among men of his times), and how he put his ideas into practice.

Hanamori got the idea for publishing *Kurashi no techō* through an encounter with Ōhashi Shizuko (now president of the Kurashi-no-Techō Sha company), who approached him with a proposal to publish a new magazine for women. Hanamori agreed, declaring that "The reason we plunged headlong into the war was because each of us did not adequately grasp the value of our own livelihood." As long as the concept of the "individual" remains undeveloped in Japan, he feared the same mistake might be repeated, and for him, prizing the quality of everyday life was the starting place for fostering individualism. The paperback edition of *Hanamori Yasuji no shigoto* came out in 1992 (Asahi bunko series, ¥480).

***Ki* [Trees]. Kōda Aya.** Shinchōsha, 1992. 215 × 152 mm. 164 pp. ¥2,000. ISBN 4-10-307702-6.

In Japan, which for geographical reasons enjoys four clearly defined seasons, people have developed a national character closely attuned to seasonal changes, especially with regard to plants. It is an awareness that permeates all aspects of Japanese life, from everyday concerns to poetic and literary expression. With the recent emergence of environmentalism many books have been published on the role of forests in Japanese culture.

Although this essay collection can be counted among them, it is a distinctive work by a novelist that attempts to grasp the essence of trees. The author (who is the daughter of pioneer of modern Japanese literature Kōda Rohan) produced many fine novels and essays, earning a respected place in the annals of Japanese literary history before her death in 1990 at the age of 86. Unwilling to waste a single moment of the time that remained to her, she spent the last years of her life going out to find certain trees significant for different sorts of reasons. Her encounters with these trees are recorded in these essays. For example, she goes to Yaku Island, south of Kyushu, where she visits the famous "Jōmon" cedar there and is deeply moved by the enduring vitality of the tree that has survived for over 2,000 years. Her observations are not confined to the famous or monumental among trees; she recounts how, after discovering that one of her favorite neighborhood poplars had been cut down, she went to see the match factory where it had supposedly been sent. On another occasion, she hears about the reconstruction of Hōryūji Temple in Nara, one of the oldest temples built of wood in the world going back to the early seventh century. Thinking it a good opportunity to observe ancient wood, she moved to Nara. This book provides many keen insights on the peculiar sensibility towards nature that is a key dimension of Japanese culture.

FICTION

Sarugaku no genzai [The Frontiers of Primatology]. Tachibana Takashi. Heibonsha, 1992. 227 × 155 mm. 716 pp. ¥3,200. ISBN 4-582-52712-4.

Primatology has a long and distinguished tradition in Japan, and this book presents a comprehensive discussion of the history and achievements that place it at the forefront of the field worldwide. The author, one of Japan's most eminent non-fiction writers, spent three years on this work, whose seven-hundred pages cover all aspects of primatology, from field-work to biochemistry. It opens with an interview with the founder of Japanese primatology, Imanishi Kinji, and closes with the comments of Itani Jun'ichirō, who, with Imanishi and others, developed a unique research methodology based on identification and feeding techniques. In between are chapters on the work of other leading specialists.

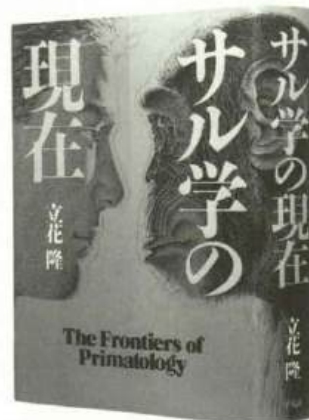
Japanese primatology surprises the reader by its great diversity. The discipline got its start in the aftermath of World War II, when scientists too poor to invest in travel abroad or expensive lab equipment took advantage of the fact that, with the exception of Hokkaido, monkeys could be observed practically everywhere in Japan. And the field has grown, from the early days when researchers hiked around the country, observing the behavior of the Japanese monkey (*Macaca fuscata*) with nothing more than pencils and notebooks, to the point where there is virtually no primate habitat anywhere in the world that has not been studied by a Japanese primatologist.

Progress in primate study has brought many discoveries—homosexuality among gorillas, infanticide among chimpanzees, and the lack of rank and territoriality in gelada baboon society—findings contributed to by Japanese specialists that shattered many scientific hypotheses. The more we learn about monkeys, asserts the author, the more we are obliged to change our basic assumptions about ourselves and nature.

Andāson-ke no yome [I Am Not Mrs. Anderson]. Nonaka Hiiragi. Fukutake Shoten, 1992. 195 × 135 mm. 230 pp. ¥1,200. ISBN 4-8288-2436-7.

The author was born in 1964. After graduating from the Law Department of Tokyo's Rikkyo University, she married an American, and currently lives in Ithaca, New York. This is her first book, containing two previously published short stories, her maiden "Mugwort Sherbet" (1991) and that of the title.

"Mugwort Sherbet" received the New Authors Prize sponsored by the literary magazine, *Kaien*. "I Am Not Mrs. Anderson" (1992) was nominated for the Akutagawa Prize (the Japanese equivalent of the Goncourt Prize in France or the Booker Prize in England). Both pieces feature young female protagonists who live in the United States with their American spouses. The title work describes the wedding party given by the family of Will Anderson, the protagonist's husband (a graduate student in Japanese studies), to welcome her into the fold. Although she had intended to use her maiden name in Japan after her marriage, she is told by her in-laws to call herself Anderson as "a member of the family." After experiencing the discord that develops over this issue, the author begins to question just what "family" means. Ultimately, however, she is apparently still too young to provide the answer. The story describes how the pressures imposed by the older generations and family ties as well as the stings and blows of racial discrimination, prejudice, and jealousy are skillfully parried by members of today's "borderless generation," who are relatively unconcerned about racial differences and nationality. While providing Japanese readers with a portrait of the lifestyle of a "middle American" family, this work shows how a typical young Japanese woman understands the United States as a country. It is written in colloquial, conversational style richly laced with current slang.



Cover: Endo Tsuyoshi

The Frontiers of Primatology chronicles the history of the field beginning in the early days following World War II and discusses the contribution of Japanese scientists to worldwide research.



Cover: Minukii Isobe

I Am Not Mrs. Anderson is a collection of short stories portraying family life and intercultural dilemmas from the cool perspective of the "borderless generation."



Cover: Tsukasa Osamu

When I was Really Young is a short-story collection of recent works by the author of *The Silent Cry* (1967), *Teach Us to Outgrow Our Madness* (1977), and *The Pinch Runner Memorandum* (1993).

Boku ga hontō ni wakakatta koro [When I Was Really Young]. Ōe Kenzaburō. Kōdansha, 1992. 195 × 135 mm. 310 pp. ¥1,500. ISBN 4-06-205875-8.

This book is a collection of nine short stories, including several of the *shishō setsu* ("I-novel") genre, an autobiographical, confessional form of modern Japanese writing distinct from Western fiction narrated in the first person. The I-novel can be confined to an extremely narrow world, and become no more than an enumeration of trivia, and is therefore sometimes criticized as a negative product of Japanese culture. Among the short stories in this volume, however, are examples that demonstrate how this type of writing, when superbly executed, can be an effective vehicle of soul-searching. Author Ōe Kenzaburō (1935-) made his debut in literature while still a student at the University of Tokyo with a story portraying the mental imagery of young men of the postwar period through the lens of sex and politics. He is also known as a novelist who takes an active stand on social issues.

The title story describes a young man (Shigeru) whom the author has previously tutored, who finds a new life in the United States after causing a traffic accident that kills an uncle. The story unfolds in a skillfully executed meta-structure style, and treats a number of themes of postwar society, presented as universal human issues tied to personal experiences. Another of the stories that treats the theme of "survival" after trauma is *Gumi-no-ki no oshie, jo* [What the Oleaster Tree Taught: A Preface], about a woman (Taka-chan) who wants to be a scientist, gets involved in the student movement and is injured. She returns to her hometown physically disabled and faces the struggle of carrying on with her life. Also included is *Chiryō-tō* [The Treatment Wing], which has the quality of science fiction, representing the fruit of Ōe's way of peering into the depths of the realities surrounding him and seeking a new level of perception through sophisticated symbols.

Den'en fūkei [Pastoral Landscapes]. Sakagami Hiroshi. Kōdansha, 1992. 215 × 152 mm. 276 pp. ¥2,500. ISBN 4-06-205956-8.

Author Sakagami Hiroshi (1936-) became an employee of the Ricoh office equipment and service company after graduation from Keio University's Faculty of Letters, and, while working in its overseas export division, has pursued a parallel career as an author. He writes mostly on the basis of his own experience and often about the psyches of Japanese businessmen sent abroad by their companies to the United States or countries in Southeast Asia. Sakagami's stories take the traditional "I-novel" form, but because their settings are in the world of international business, the issues they raise have great immediacy and relevance for contemporary readers.

The title story of this collection revolves around an odd relationship between a Japanese man who travels widely on business in Southeast Asia and a Japanese woman working as a marketing coordinator in the region. It gives a detailed description of the psychology of "expatriate" Japanese for whom drifting about from one foreign country to another is a way of life. One of the reasons for their footloose wandering, the author hypothesizes, may be the uprooted feeling of the generation who, as young children, were evacuated from their homes in the cities and sent to the countryside to escape air-raids during the Pacific War. This generation, to which the author belongs, is the one that propelled Japan's rapid economic growth. Their zealotry in business overseas, though assigned by their employers, is not simply motivated by the pursuit of profit but, he argues, arises from a subconscious "evacuation" impulse imprinted in their minds when young.

The other stories are variations on the basic themes of the drifter mentality, alienation felt in a foreign culture, and the impact of internalized "primal landscapes" on current behavior. Each of the stories is very self-contained, but the synergy generated by their combination is also compelling.



Cover: Komai Tetsuro and Yamazaki Hideki

Pastoral Landscapes and the other stories in this collection explore the lives and psychology of people evacuated from the cities during the Pacific War in childhood and dispatched overseas on business in adulthood.

Kazoku āto [Family Art]. Itō Hiromi.

Iwanami Shoten, 1992. 195 × 135 mm. 232pp. ¥1,700. ISBN 4-00-004160-6.

This is a story told from the perspective of a female poet. Itō's writing, influenced by medieval Japanese ballads and American Indian poetry, represents a brand new style that is neither fiction nor essay, and infused with a uniquely evocative way with the Japanese language. The title, *Family Art*, remains a puzzle. Does it refer to the art of maintaining family life acted out from day to day? Perhaps it is no accident that the family in this novel is of the same composition as the "Holy Family" of Christian tradition: father, mother, and infant child. The father in this story, however, is afflicted with the atopic skin allergy, and has a fixation on large breasts, photographs of which he collects. The mother, who narrates the story in the first person, daydreams about coyotes on the prairie and attends English conversation classes, all in all, a somewhat grotesque "Holy Family."

People who are not members of the family also appear before the narrator. In fact, this is really a story about encounter with such "outsiders." The mother's large-bosomed friend, a young foreigner who appears from an unknown country, the Jewish English teacher from the United States, the husband's students: all are outsiders who invade the family, and all are coyotes in the eyes of the narrator. In the presence of these coyotes, she becomes one herself, or, at least, a member of the coyote family. By doing so, she becomes an intruder in her own family.

Illness, blood, semen—that which lurks beneath the surface of the human skin—are recurrent images, metaphors, perhaps, for the "outsider" that every individual embraces within. After finishing this novel, the reader is haunted by a lingering, impalpable sense of pathos.

Kokkyō no minami, taiyō no nishi [South of the Border and West of the Sun]. Murakami Haruki. Kōdansha, 1992. 195 × 135 mm. 296 pp. ¥1,500. ISBN 4-06-206081-7.

This book is a long novel Murakami produced for the first time in four years. Author of *Hitsuji o meguru bōken* [*A Wild Sheep Chase*, Eng. trans. 1991] and *Sekai no owari to hādoboirudo wandārando* [*Hard-Boiled Wonderland and the End of the World*, Eng. trans. 1989], Murakami is known from the English translations of his works for his bizarre and fantasy fiction. But he also writes realistic novels, among them, the best-selling *Noruei no mori* [*Norwegian Woods*]. This latest of his works belongs in this category, urban fiction reminiscent of Stephen King with a touch of the horror story. Protagonist Hajime, born in 1951, falls in love with the bright and beautiful Shimamoto-san, a girl with a slight limp, in his childhood, and encounters her again when they are in their mid-thirties. Although a successful, married man, he is shaken to the very pit of his soul by this woman who seems somehow linked to his destiny before they are forced painfully apart once more.

The title, "*South of the Border*" comes from Nat "King" Cole's song and "*West of the Sun*" from the *hysteria siberiana* disease said to visit farmers in Siberia, topics that emerge in the conversations among the protagonists. Going "south of the border" brings one to something wonderful, but if a Siberian farmer heads westward, where the sun sets, he could freeze to death in the intense cold. The novel addresses the question: Is there "something" west of the sun, too, that cannot be found south of the border. If "south of the border" expresses simple, unadorned yearning, "west of the sun" implies both the death of that yearning and the starting point for new hope created out of death. This work lacks the light touch of his previous works, but presents his moralistic framework even more clearly, and represents the author's move into a new thematic arena after several years of groping.



Cover: Suzuki Hitoshi and Kabaya Takao

Family Art is a novel by a woman poet portraying encounters between the family and "outsiders" of various backgrounds whose lives impinge on it.



Cover: Kikuchi Nobuyoshi

Murakami Haruki's latest novel, *South of the Border and West of the Sun* is a realistic novel of love and destiny with a strong moral message.

BUSINESS NOVELS



Cover: Fukuda Takayoshi

Heads That Roll's tale of power-mongering and manipulation in the financial world gives a fictional glimpse of the ugly side of Japanese business and management.

Tōdori no kubi [Heads That Roll]. Yamada Tomohiko. Bungei Shunjū, 1992. 195 × 135 mm. 486 pp. ¥1,600. ISBN 4-16-313340-2.

The long-sustained prosperity of Japan's economy came to an end in the latter half of fiscal 1991 due to a series of government policy failures. This novel is based on real-life financial scandals which figured in the bursting of the "bubble economy" and the subsequent slump. The names and situation are fictitious, but the story portrays the potentially very real interference of a major bank in the personnel affairs of a medium-size trading firm, the extension of unsecured loans involving the president and other top executives, the purchasing of one's own company stocks, embezzlement, and other frequent crimes committed within financial institutions. Yamada is a highly respected author not only of business-related fiction but also historical novels and travel books. His writing about the Japanese financial world is especially vivid because of his insider perspective as an auditor for a bank in Tokyo.

In this story, the vice president of a big bank senses that the health of the president is failing, and becomes eager to succeed him. Using every possible means he overcomes all rivals and finally climbs to the top, only to be toppled because of a totally unexpected development. Many years ago when he was a bank branch head he had blamed an error he himself made on another man who worked under him. This man committed suicide, and his son seeks revenge, even at the sacrifice of his career, and succeeds. The story contains the inevitable exaggerations, but the reader finds very informative and credible the account of top executives' excessive scrambles to augment their power, a strong influence of politicians and bureaucrats over managerial appointments in major banks, and the intense competition generated among employees as a result of the management's arbitrary decisions about promotions and appointments.



Cover: Kamegai Shōji

Deals is a story of corporate intrigue and political wheeling and dealing unfolding in the international world of business and finance.

Torihiki [Deals]. Shimpo Yūichi. Kōdansha, 1992. 195 × 135 mm. 346 pp. ¥1,700. ISBN 4-06-206033-7.

A recently popular variety of fiction in Japan draws its subject matter from the real world of international politics and business. *Torihiki*, a mystery, is an example, centering around a fictitious scandal involving Japanese official development assistance (ODA) projects. The author is 31 years old and the winner of the Edogawa Rampo prize for outstanding mystery writing in 1991 for *Rensa* [Links], an intrigue unfolding from investigations of a food-contamination case.

Japan's foreign aid has been rapidly increasing, partly because of stronger demands by the international community for an amount of assistance commensurate with its economic strength. Today Japan extends more than ¥1 trillion (\$8 billion) to developing countries annually. Inevitably this opens the way for opportunists ready to prey on what advantages are to be had. The author says, "[Japanese] politicians provide construction firms generous 'bait' in the form of public works projects and then haul in the catch in the form of political donations the companies furnish. According to rumor, some politicians wield tremendous power in pre-contract, bid-rigging arrangements (*dangō*)."

In *Torihiki*, a Fair Trade Commission official with a strong sense of justice is sent to the Philippines to investigate the allegedly dubious dealings of a Japanese company in connection with an ODA project. A direct attempt to investigate such affairs would obviously confront fierce interference by powerful Dietmen, so in this story the main investigator is a 007-type spy ninja. The book is a sort of international spy mystery unfolding in realistic setting based on extensive research by the author. It is an especially timely story at a time when suspicions are growing both domestically and overseas about the effectiveness of Japanese ODA in recipient countries.

Events and Trends

Comics Boom in Taiwan

Beginning around 1980 pirate editions of Japanese comic magazines and books—simply copied and the words translated into Chinese—flooded the Taiwanese book market. In June 1992, however, a new copyright law was passed, and many comic magazines are now coming out under copyright transfer contracts with Japan's publishing houses including Shūeisha (publisher of the *Shōnen Jump* which sells over 6 million copies a week). A typical tie-up comic magazine consists of 5 to 10 stories selected from a Japanese magazine as well as some by local cartoonists. The total number of pages is usually about one-third that of a Japanese magazine (which contains around 20 stories), and better quality paper is used. Taiwan editions come out four or five days later than the Japanese originals, at a price of around 200 yen.

Top Ten Book News in 1992

(selected by Shuppan News Sha)

The Recession

After the collapse of the "bubble economy," many magazines ceased publication and several medium-sized publishing houses went bankrupt. (See "Events and Trends," *Japanese Book News*, No.1, p. 20.)

Unfair Margins

The Japan Federation of Commercial Cooperatives of Bookstores (Nisshoren) published a "White Paper on Bookstore Business," demanding that the net price of

books be lowered. Under the present resale system, book prices and distribution margins are determined by publishers. A bookstore's share of the margin is 23 percent in the case of magazines and 20-21 percent in the case of books. The distributor's share is 8 percent, and the rest goes to the publisher. Nisshoren claims that the bookstore margin is too low, compared with the gross margin of ordinary retail businesses, which averages 31.3 percent, and has launched a campaign to improve bookstore operations that have been having difficulties. Representatives have visited nearly fifty publishing houses to solicit their cooperation.

Local Government Censorship

Prefectural juvenile protection ordinances were revised throughout Japan to prevent the sale to children of comics which depict explicit sex and violence. The amendments encountered strong opposition in the publishing world, concerned about any return of stronger controls over publishing expression. Anti-revision meetings and symposiums were held by the Shuppan Rinri Kyōgikai [Publishing Ethics Association], the Nihon Shoseki Shuppan Kyōkai [Japan Book Publishers Association], the Japan Federation of Publishing Workers' Unions, the Japan Federation of Commercial Cooperatives of Bookstores, as well as citizens' groups. There also came into being a "Society for Protecting the Freedom of Comic Expression," headed by cartoonist Ishinomori Shōtarō. Bookstores practice self-restraint by segregating "adult" comic magazines on their shop floors. The legal restrictions deal a heavy blow to bookstores, as comics occupy a very large portion of sales.

Nude Photo Boom

Nude photograph collections, bringing together nudes of well-known actresses such as Shimada Yōko and Oginome Keiko, as well as Madonna, have been a big hit in the book market. *Sex by Madonna* sold 150,000 copies in two weeks after it went on sale. Tens of thousands of additional copies were printed in December.

TV Tie-up Best Sellers

Books created from popular TV programs list high among bestsellers. (See the "Best Sellers" list on page 3.)

Record and CD Copyright

The Fair Trade Commission announced on April 15 that it would allow the continuation of the existing resale (fixed price sale) system for books and magazines. On records and CDs, negotiations with the Nihon Records Kyokai [Recording Industry Association of Japan] produced an agreement that music CDs could be freely priced two years after their release (starting November 1, 1992).

International Book Fair

Tokyo International Book Fair was held Oct. 13-Nov. 4. (See "Events and Trends," *Japanese Book News*, No. 1, p. 20.)

Reference Book Market

Dictionaries, multi-volume collections of art, atlases, and other reference books sold well despite the per unit high prices.

Current Issue Books

Books dealing with topics of immediate public concern and debate were published in large numbers: brain death, AIDS, and Korean and Chinese "comfort women."

Continued from p. 5

Ariko (Okinawa International University) in modern Japanese literature. Feminist criticism is constantly under attack. "Feminism is ideology and therefore political," and "anything that is political cannot at the same time be literary." Hence a work that is labelled "feminist" is practically sure to be cast outside the literary pale. This is the kind of prejudice that pervades the field.

The reaction to the Tomioka, et al., *A Discourse on "Male" Literature* among male literary critics generally

boiled down to the claim that it was a "feminist product" and therefore insidiously political and not to be taken seriously as a literary work. Because it was political, it was "masculine"—not "feminine" as it should be. This is the perverted logic that symbolizes the masculinist nature of Japanese literary criticism." Male critics basically ignore feminist criticism, but it has nevertheless become a force that can no longer go unheeded. (Ueno Chizuko is Associate Professor of Sociology and Women's Studies, University of Tokyo and a member of the Advisory Board of Japanese Book News.)

Commemorative Publications

Unique publications designed to commemorate the anniversary of their founding were put out by several major publishers:

- *Heibonsha 80th anniversary: A 6-volume encyclopedia of Japanese history, *Nihonshi daijiten*.
- *Bungei Shunjū 70th anniversary: Several multi-volume collections, including *Fujisawa Shūhei zenshū* [Collected Works of Fujisawa Shūhei] (23 vols.) and *Dōjidai non-fikushon senshū* [Selected Works of Contemporary Nonfiction] (12 vols.).
- *Shōgakukan 70th anniversary: *Sekai bijutsu daizenshū* [A Great Collection of World Art] (28 vols.).
- *Ōbunsha 60th anniversary: *Seigorin* [an encyclopedia] and *Koji kotowaza jiten* [Dictionary of Fables and Proverbs].

Publishing Data for 1992

Books

	Number of new titles		Estimated printed		Estimated price		New titles average price	
	No.	compared to 1991(%)	copies (million)	compared to 1991(%)	¥ (million)	compared to 1991(%)	¥	compared to 1991(%)
Hardcover	20,587	114.8	112.04	116.8	171,560	120.3	1,531	103.0
Bunko	4,211	107.9	123.39	102.4	58,908	104.8	477	102.1
Shinsho	2,970	100.3	53.83	99.3	37,328	101.3	693	101.9
Series	12,657	92.3	58.34	99.0	90,580	98.6	1,553	99.6
Dictionaries	406	121.2	2.43	97.4	10,809	111.8	4,456	114.8
Picture Book	103	127.2	0.84	137.1	2,302	169.7	2,749	123.7
Illustrated Book	1,323	124.1	10.27	160.3	8,796	150.2	856	93.7
Total	42,257	105.7	361.14	106.5	380,284	110.4	1,053	103.6

Magazines

	Monthlies		Weeklies		Total	
	1992	compared to 1991(%)	1992	compared to 1991(%)	1992	compared to 1991(%)
No. published	2,341	101.7	83	97.6	2,424	101.5
Copies published (unit : million)	2,792.31	102.2	1,905.32	99.8	4,697.63	101.2
Total revenue (¥ billion)	1,331.6	105.1	455.8	100.7	1,787.4	103.9
Average price (¥)	477	102.8	239	100.8	380	102.7

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

Publishers

Asahi Shimbunsha
5-3-2 Tsukiji, Chuo-ku, Tokyo 104-11
Tel: (03) 354-0131 Fax: (03) 3545-8175

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

Chūō Kōron Sha
2-8-7 Kyobashi, Chuo-ku, Tokyo 104
Tel: (03) 3563-1431 Fax: (03) 3561-5922

Daisan Bunmei Sha
9-3 San'ei-cho, Shinjuku-ku, Tokyo 160
Tel: (03) 5269-7141 Fax: (03) 5269-7146

Fukutake Shoten
2-3-28 Kudan-Minami
Chiyoda-ku, Tokyo 102
Tel: (03) 3230-2131 Fax: (03) 3261-4173

Gendaishokan
2-2-12 Misaki-cho, Chiyoda-ku, Tokyo 101
Tel: (03) 3261-0778 Fax: (03) 3262-5906

Heibonsha
K Bldg. 5 Sanban-cho
Chiyoda-ku, Tokyo 102
Tel: (03) 3265-0455 Fax: (03) 3265-0477

Iwanami Shoten
2-5-5 Hitotsubashi
Chiyoda-ku, Tokyo 101-02
Tel: (03) 3239-9811 Fax: (03) 3261-3965

Kinokuniya Shoten
5-38-1 Sakuragaoka, Setagaya-ku, Tokyo 156
Tel: (03) 3439-5787 Fax: (03) 3439-5645

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

Metarōgu
Kawashima Bldg., 1-5-10, Kojimachi,
Chiyoda-ku, Tokyo 102
Tel: (03) 5275-1595 Fax: (03) 5275-1598

Nihon Keizai Shimbunsha
(orders from overseas: Mr. Hayashida,
Nihon IPS Jimu Kanrikan)
3-11-6 Iidabashi, Chiyoda-ku, Tokyo 102
Tel: (03) 3238-0700 Fax: (03) 3238-0707

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

Riburopōto
Ikebukuro Parkside Bldg., 2-23-2 Minami-
Ikebukuro, Toshima-ku, Tokyo 170
Tel: (03) 3983-6191 Fax: (03) 3983-6191

Saimaru Shuppankai
Dai-9 Kowa Bldg., 1-8-10 Akasaka
Minato-ku, Tokyo 107
Tel: (03) 3582-4271 Fax: (03) 3582-4220

Shibunkaku Shuppan
2-7 Sekiden-cho, Tanaka
Sakyo-ku, Kyoto 606
Tel: (075) 751-1781 Fax: (075) 752-0723

Shinchōsha
71 Yaraicho, Shinjuku-ku, Tokyo 112
Tel: (03) 3266-5111 Fax: (03) 3266-5118

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

Agencies

The Asano Agency, Inc.
Tokuda Bldg. 302,
4-44-8 Sengoku, Bunkyo-ku, Tokyo 112
Tel: (03) 3943-4171 Fax: (03) 3943-7637

Bureau des Copyrights Francais
Nitta Bldg., 2-1 Ginza 8-chome
Chuo-ku, Tokyo 104
Tel: (03) 3572-4080 Fax: (03) 3574-1757

The English Agency (Japan) Ltd.
305 Azabu Empire Mansion,
4-11-28 Nishi Azabu Minato-ku, Tokyo 106
Tel: (03) 3406-5385 Fax: (03) 3406-5387

Japan Foreign-Rights Centre
2-27-18-804 Naka Ochiai
Shinjuku-ku, Tokyo 161
Tel: (03) 5996-0321 Fax: (03) 5996-0323

Japan UNI Agency, Inc.
Naigai Bldg., 1-1 Kanda Jimbo-cho
Chiyoda-ku, Tokyo 101
Tel: (03) 3295-0301 Fax: (03) 3294-5173

Motovun Co., Ltd., Tokyo
Co-op Nomura Ichiban-cho 103 15-6
Ichiban-cho, Chiyoda-ku, Tokyo 102
Tel: (03) 3261-4002 Fax: (03) 3264-1443

Orion Press
1-58 Kanda Jimbo-cho
Chiyoda-ku, Tokyo 101
Tel: (03) 3295-1405 Fax: (03) 3295-4366

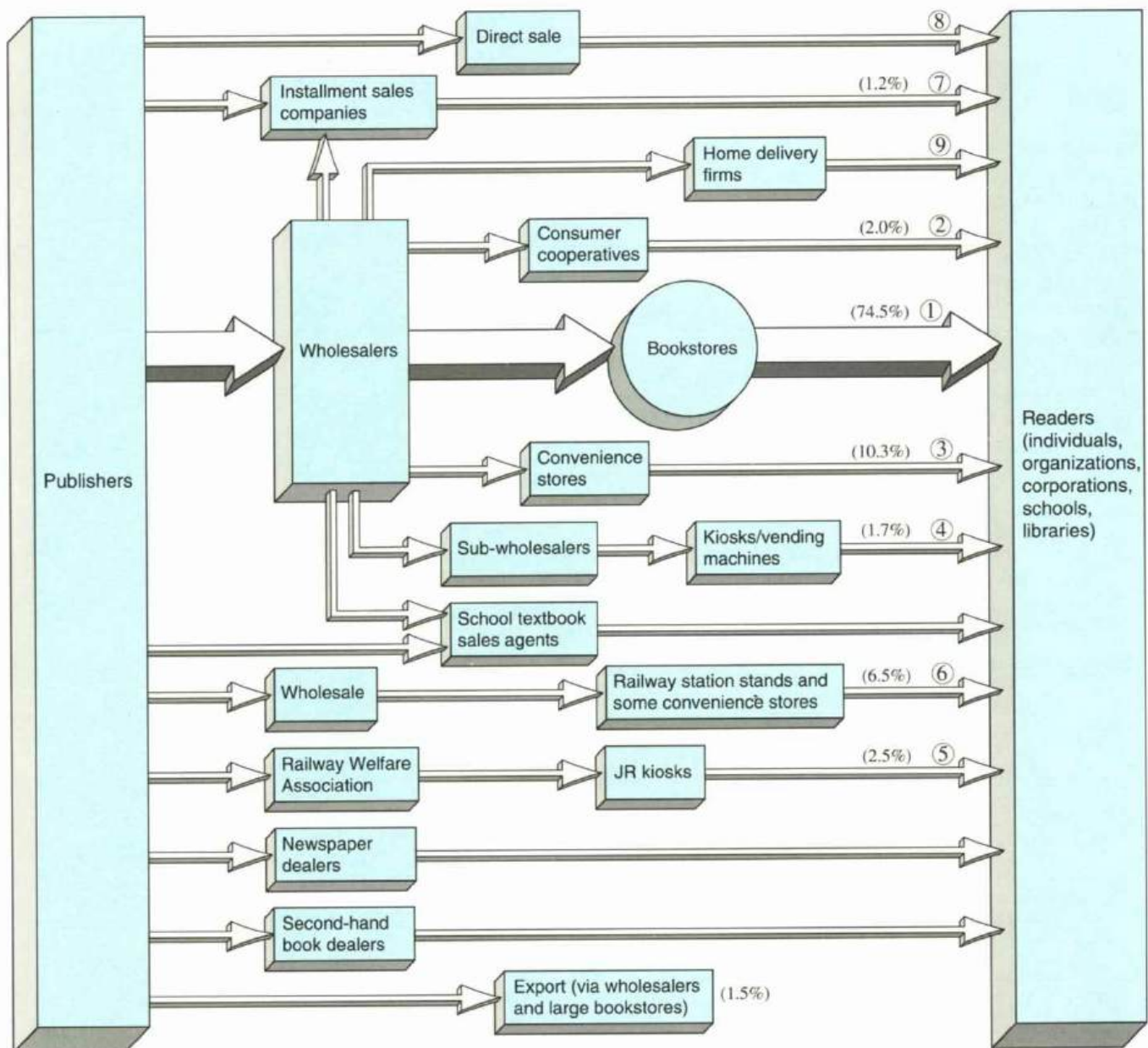
Tuttle-Mori Agency, Inc.
Dai-ichi Fuji Bldg. 8Fl.
2-15 Kanda Jimbo-cho, Tokyo 101
Tel: (03) 3230-4081 Fax: (03) 3234-5249

The Yamani Agency
2-6-46-501 Uenohara
Higashi-Kurume-shi, Tokyo 203
Tel: (0424)73-5366 Fax: (0424) 71-5638

Distribution of Publication

In 1991, a total of 4,542,300,000 copies of books (935,720,000 copies) and magazines (3,606,580,000 copies) were sold. This represents an average of 36 books and magazines purchased during the year per capita, given Japan's population of 124 million.

This flow of printed matter generated by some 4,300 publishers reaches readers through more than fifteen routes. The chart and key below explain nine of the main channels of book and magazine distribution.



* Percentages in parentheses indicate proportion of total book and magazine sales in 1991, which is ¥2,275,226,000,000, except for ⑧ and ⑨.

① This is the main route, handling 75 percent of all publications. There are 100 wholesalers and 28,000 bookstores located throughout the country. Of the wholesalers, the largest two are predominant, handling 80 percent of the book market.

② Retail sales through consumers' cooperatives, university campus cooperatives, etc. to their members.

③ These establishments mainly sell entertainment magazines and comics. Sales at around-the-clock convenience stores have shown remarkable growth, increasing at double-digit rates, for the last ten years.

④ This route includes food markets, sundries shops, and drugstores.

⑤ ⑥ Railway station stalls. Sales through this route can mean a difference of 30–40 percent in the number of copies of a publication printed.

⑦ Expensive books such as encyclopedias, multi-volume collections of literature, fine-art publications are sold on the installment plan, via installment sale firms and credit card companies.

⑧ Directly sold to individual readers and organizations through direct mail, door-to-door visits, or by mail order.

⑨ Sales via this route involves tie-ups between home delivery firms and book wholesalers, allowing readers to obtain copies without going to bookstores.

Functions of Wholesalers

1. Purchase and sale: Purchasing copies from publishers and selling them to bookstores.
2. Financing: Billing bookstores, collecting payments and paying publishers.
3. Product distribution: Transport from publishers, packing, assorting, delivery, and stockpiling of books and magazines, and handling of returned copies.
4. Circulation of information: Market research, data gathering and analysis, supply of research results, publishing news of new titles and catalogs, and management consultation for bookstores.