

本

NUMBER 20
WINTER 1997

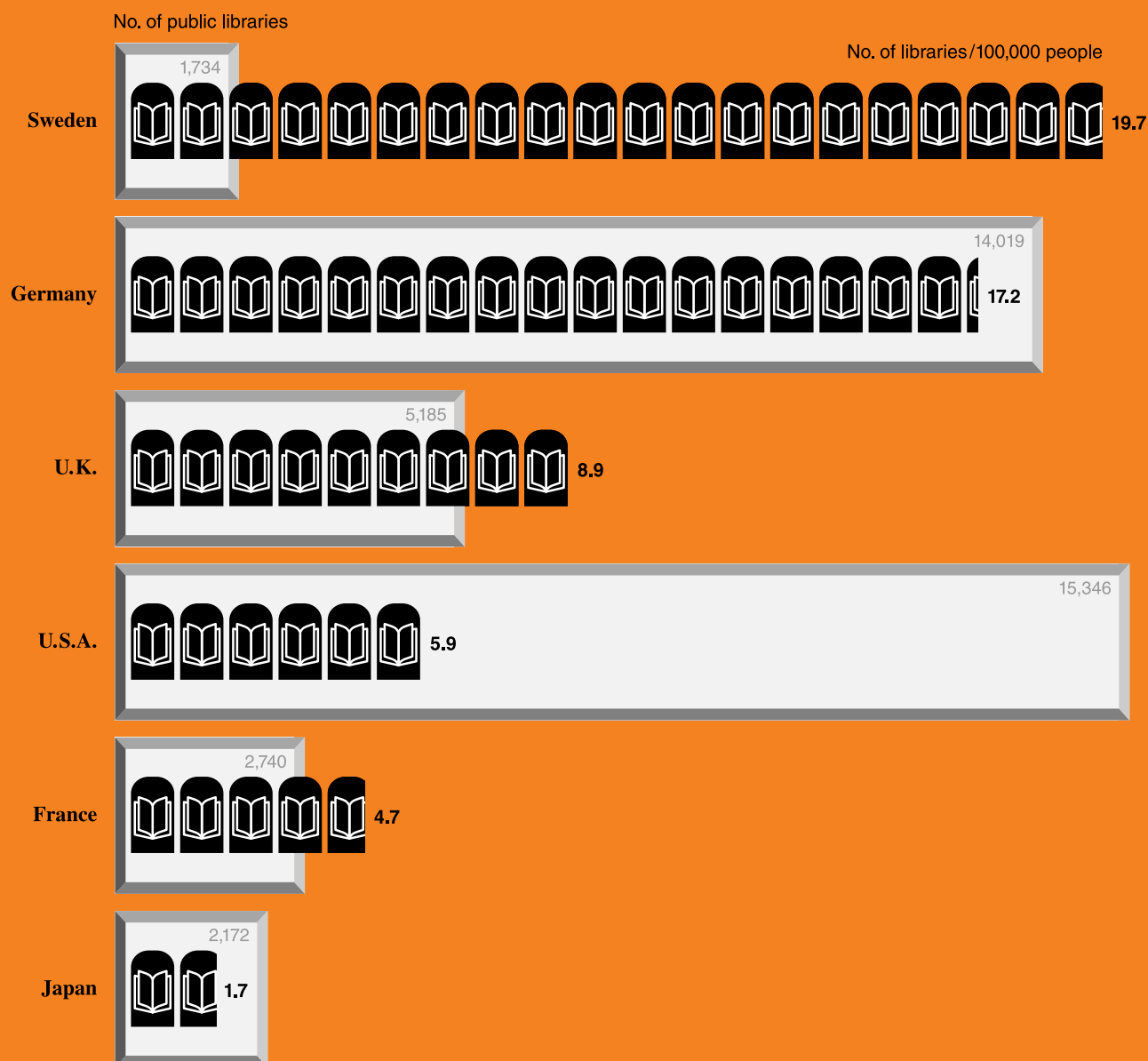
Japanese Book News

Bibliophile Japan

The Future of Publishing 3: Literature

Book Fairs and Cultural Exchange

Public Libraries in Six Countries



Data courtesy of Shuppan News Co.



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.

Romanization follows the Hepburn style with minor modifications; macrons indicate long vowels. Japanese names follow the practice of surname first. Reproduction in whole or in part of *Japanese Book News* articles is prohibited without permission of the author. After permission has been received, articles may be reproduced providing the credit line reads, "reprinted from *Japanese Book News*, No. xx, published by the Japan Foundation." Three copies should be sent to the editor-in-chief.

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

Advisory Board

Ikeuchi Osamu, Specialist in German Literature

Kashima Shingo, Senior Editor, Tōyō Keizai Shimpōsha

Kawamoto Saburō, Literary and Film Critic
Kida Jun'ichirō, Media Critic

Ōsawa Machiko, Professor of Economics,
Japan Women's University

Ueda Yasuo, Professor of Journalism, Sophia University

Publisher and Editor-in-chief

Sakamoto Yōko, Managing Director

Media Department

The Japan Foundation

ARK Mori Bldg. 20th Fl.

1-12-32 Akasaka, Minato-ku

Tokyo 107 Japan

Tel: (03) 5562-3533; Fax: (03) 5562-3501

Bibliographic and Production Services
Shuppan News Co.

Editorial and Translation Services
Center for Intercultural Communication

Design

Michiyoshi Design Laboratory, Inc.

Printed in Japan

©The Japan Foundation 1997

ISSN 0918-9580

Contents

Bibliophile Japan	
<i>Kida Jun'ichirō</i>	1
The Future of Publishing 3: Literature	
<i>Kobayashi Kyōji</i>	3
Japanese Books Abroad	
Book Fairs and Cultural Exchange	
<i>Yokote Tanio</i>	6
New Titles	8
Events and Trends	20
In Their Own Words	
<i>Tawara Machi</i>	22

From the Editor

A point of pride among many Japanese is how many books they own. People collect books partly because public library services are not adequate or convenient but also because they simply like buying books and having them in their own possession, as an inseparable part of their lives. People treasure their attachment to books, and many publications are "books on books" that enjoy an enthusiastic readership. Critic Kida Jun'ichirō looks at Japan's bibliophilic phenomenon at a time when the multimedia age is transforming assumptions about books and the printed media.

For the third in our series on the implications of the spread of electronic media for the publishing industry, writer Kobayashi Kyōji returns (see *Japanese Book News*, No. 18, "Literature and the Future of Publishing 1," pp. 1-2) to examine how the printed media can deal with the onslaught of the multimedia age. He addresses the questions of whether literature, which was the mainstay of the publishing world from its early days, can continue to play a central role.

Some seventy international book fairs are held throughout the world each year, promoting not only publishing business across national borders but cultural exchange through books. Yokote Tanio writes on the importance as well as the problems of these fairs, where the seemingly incongruous interests of business and cultural exchange come together. He is secretary-general of the Publishers Association for Cultural Exchange, an organization that has participated in international book fairs since 1961, in the days when overseas travel was far more difficult than it is today.

For our back-cover feature "In Their Own Words," poet Tawara Machi, whose contemporary works in the long-treasured tradition of tanka verse drew renewed attention to the genre in 1987 and have subsequently been translated into other languages, reflects on how she sees her work in translation.

Cover: As the diagram shows, Japan has 2,172 public libraries (1993 figures), of six leading countries, the lowest number per 100,000 in the population. Libraries have been built by only 44 percent of municipalities in Japan. Particularly among towns and townships with population of less than 50,000, nearly 70 percent have no public library.

Japanese Book News address:

http://www.jpff.go.jp/e/4_04menu.html

Bibliophile Japan

Kida Jun'ichirō

Large bookstores in Japan invariably have a corner devoted to “books on books,” where you will find in the neighborhood of one hundred titles on such topics as reading technique, bibliography, and libraries, as well as book-review collections and critiques, studies on publishing, and essays on the classics.

One prominent example of these books is *Boku wa konna hon o yonde kita* [Books I've Read] (Bungei Shunjū, 1995), by Tachibana Takashi. A best-seller when it was first published, it has already run through several printings. Tachibana rose to fame in 1974 when he published an exposé on the money politics of prime minister Tanaka Kakuei that eventually brought down the Tanaka cabinet, and Tachibana has continued writing ever since, becoming perhaps the best-known nonfiction writer in Japan. The 35,000-volume research library he has collected on the wide range of subjects about which he writes is housed in a four-story concrete building near his home, and ably overseen by a personal secretary Tachibana hired from among five hundred applicants for the post.

Tachibana was an avid reader of literature in his youth. After graduation from university, he began work as an editor and later moved into journalism, his interest focusing on contemporary affairs. His prodigious writings cover issues in politics, economics, society, and science. *Boku wa konna hon o yonde kita* takes the form of a journal-cum-essay/book-review collection, illustrating the methods by which he collects and sifts through his materials, selecting the topics he wishes to pursue. This title is very popular with students and middle-echelon executives interested in the information industry.

Tachibana's peer as a book collector is bibliographer Tanizawa Eiichi. A professor of modern literature and author of numerous collections of book reviews and social commentaries, Tanizawa offers glimpses of his immense holdings—an estimated 120,000 volumes that are stored in a library the size of an elementary school auditorium—in *Dokushojin no fūmon* [In the Wake of the Avid Reader] (Ushio Shuppan, 1996). He also keeps catalogs of the collections owned by all the main libraries, catalogs of many different publishers, and lists of the works of different authors. His bibliographic achievements supported by these materials are known for their thoroughness.

Similarly, Inoue Hisashi, author of *Besuto serā no sen-goshi* [A History of Postwar Best-sellers, 2 volumes] (Bungei Shunjū, 1995) (see *Japanese Book News*, No. 15, p. 8), owns a collection of 130,000 books, while Yamaguchi Masao, an erudite commentator known for his “*Zasetsu*” *no Shōwashi* [A Shōwa History of Setbacks] (Iwanami Shoten, 1995) (see *Japanese Book News*, No. 13, p. 9), among other works, has over 100,000 books which he keeps in an abandoned rural schoolhouse. The list of people with collections of similar scale is endless. Among them are many prominent scholars and researchers going back to prewar times whose collections have in

some cases been donated to university libraries or other institutions in different parts of the country.

Personal Libraries to Rival Public

Scholars and researchers not only in Japan have often found that they need to have a substantial personal library in order to accomplish the original work they pursue, so it may be said that the image of the scholar as insatiable book collector is shared in both East and West. There is perhaps, however, some difference in degree, for unlike Japan, in Western countries few individuals maintain a personal collection the size of a good-sized public library, or possess documents that one would expect to find in a library. There are many reasons for this, but the main ones are the scarcity of proper library facilities in Japan catering to researchers with specialized needs, and the inefficient service of even those few that do exist.

Although the services and holdings of university and national, prefectural, and other public libraries throughout Japan have gradually improved in the last half century, inadequacies still remain, forcing scholars and readers to buy books while at the same time bemoaning the lack of space in which to keep them.

The disparities between Japanese and Western libraries are partly due to the inadequate government budget allotted to cultural matters, but even more so, they are rooted in a difference in the concept of what a library should be.

In the Christian cultural sphere, medieval Europe gave rise to libraries with a strong communal character and the system and concept of service to the public developed during early modern times. Libraries in Japan, by contrast, the first one of which appeared in the eighth century, were considered the exclusive property of the elite, i.e., the nobility, samurai, and Buddhist clergy, and their objective was preservation rather than use by others, making them private rather than communal in character. Efforts to catch up with the West in this regard were begun in the mid-nineteenth century, but it took time for the idea to develop that libraries should be given high priority as a local public facility as in the West. The concept of public libraries, that is libraries to serve local citizens, only emerged during the postwar period.

Recently large-scale libraries have begun cropping up all around Japan, and efforts are being made to create a reference network and to acquire all new publications released each year. A substantial national budget has been allocated for the joint project between the Information-Technology Agency and the National Diet Library aimed at providing electronic access to books and other resources in Japanese libraries, so libraries are expected to undergo radical changes by the time the twenty-first century rolls around. However, little can be done to alter the disaffection of generations of readers who were raised in the days when libraries were at their worst.

Prodigious Reader Phenomenon

One such reader is Yamashita Takeshi, a bookophile and collector who asserts that “life itself is to be found in books.” In his chief work *Kosho raisan* [In Praise of Old Books] (Seikyūsha, 1986), he declares that he does not make it a habit to borrow books because of his firm conviction that Japanese libraries are inadequate and inconsiderate of readers. Borrowed books, he claims, are useless; you cannot write in them or read them at leisure. And the nagging awareness that the book is borrowed, he is persuaded, somehow even diminishes his respect for the writer. From this remark we can understand how the obsession with possessing one’s own books has been fostered by the general mistrust of public libraries.

The great natural scientist and author of *Kisho jiman kami no gokuraku* [Paradise in Paper: Showing Off Rare Books] Aramata Hiroshi is another avid reader and collector like Yamashita. As an unknown author, he spent his entire income on rare books, particularly those on Western natural history, and used them to write more than two hundred titles including *Sekai daihakubutsu zukan* [Encyclopedia of Natural History] (Heibonsha, 1991). His fanatical love of books has also earned him cult-like popularity.

Kashima Shigeru, professor of French literature and social history and a well-known collector of French literary classics, plucks the heart-strings of many book lovers with his remark in *Kodomo yori kosho ga daiji to omoitai* [Rare Old Books More Precious Than Children] (see *Japanese Book News*, No. 16, p. 8) (Seidosha, 1996), “I do not ‘collect’ books,” he says. “Rather, books on the brink of extinction are waiting for me to rescue them.”

Rather than connoisseurs of the classics, however, the majority of book reviewers in Japan are passionate hunters of new publications. Some reviewers are speed readers who juggle book review columns in several newspapers and magazines, consuming more than three books per day. Yasuhara Akira is a typical example. His newest collection of reviews, *Yappari hon wa omoshiroi* [Nothing So Interesting as Books] (Japan Mix, 1997), contains more than eighty reviews selected from among his multitude of reviews on recent books read in the space of less than one year. Yasuhara, who began his career as an editor for a literary magazine, is also known for his candid comments on everything from cultural conditions to politics. Ikegami Takayuki, a prolific book reviewer who also began as an editor, wrote *Ryōsho kyōdoku* [The Voracious Reader] (San’ichi Shobō, 1992), a title that aptly describes his own reading habits. With an increasing number of new publications coming out every year in Japan, being a prodigious reader is an essential condition for becoming a book reviewer.

There are also “smart readers” who, while narrowing their focus somewhat to fields of personal interest, are able to impart the joy of reading. Ikeuchi Osamu, scholar of German literature and essayist, has a reputation for being an unparalleled expert on reading. In *Dokusho mi-honchō* [Models for Reading] (Maruzen, 1991), he takes up twenty-two masterpieces and classics, and attempts to convey the joy of reading while describing some surprising reading methods. Takada Hiroshi, a writer interested in local culture, has written several volumes

introducing great works, including *Omoshiroi hon nara aru* [Here Are Some Interesting Books] (Sōtakusha, 1991), and his mature style, which does not pander to fads, has won him many fans. Kadotani Kenzō’s *Iwanami bunko no aka-obi o yomu* [Reading the Iwanami Western Classics Paperbacks] (Seikyūsha, 1997), which defies the current trend away from classics by describing the author’s own attempt to read them, is widely acclaimed. Capping the superhuman undertaking in which he read the more than 100-volume Iwanami paperback series of foreign literary classics in less than a year, the work includes his own free-wheeling commentaries.

A type of book popular among Japanese readers is those written by owners of secondhand bookstores. A good example is Dekune Tatsurō, who runs a small secondhand bookstore in a Tokyo suburb. Launching his writing career by relating episodes about customers at his store and discussing various scholarly topics concerning old books, he subsequently wrote a novel featuring such a store, entitled *Tsukudajima futari shobō* [The Tsukudajima’s Bookstore] (Kōdansha, 1995), which was awarded the Naoki Prize, the most prestigious award for quality popular literature in Japan. Aoki Masami, who owns one of these shops himself in Tokyo’s old *shitamachi* area, displays his vigorous zeal for writing in autobiographical works, including *Furuhon’ya yonjūnen* [Secondhand Bookstore for 40 Years] (Benesse Corp., 1992).

Another important genre in the books-on-books field consists of analyses of the publishing industry. *Shuppan no kenshō* [A Study of Publishing] (Bunka Tsūshinsha, 1996), edited by the Society of Publishing Studies (Nihon Shuppan Gakkai) chronologically describes and analyzes various phenomena that emerged in the publishing world during the last half century, reporting drastic changes in publishing trends, and the constant problems with distribution. The immediate interest of the publishing industry, however, is focused on how to handle the inevitable advent of electronic books. *Hon wa dono yō ni kiete yuku no ka* [What Will Be the Fate of Books?] (Shōbunsha, 1996) (see *Japanese Book News*, No. 15, p. 8), by the experienced editor, Tsuno Kaitarō, became topical precisely because it described in concrete detail his own facility with new media and his constant experimentation. In pursuit of how to pass on the culture of the printed word to succeeding generations, he and two colleagues launched the magazine *Kikan hon to konpyūtā* [Books and Computers Quarterly] (Trans Art), in the summer of 1997, seeking a means for the revival of printing culture through computers.

All data indicate that the Japanese are book lovers. However, libraries and bookstores, the infrastructures that support reading, are not solid, and with the major changes in society, there has been a marked move away from the printed word. With the onset of the electronic age, can the essence of printed culture survive? The publishing industry must exert every effort to respond to this question. (*Kida Jun’ichirō is a media critic and a member of the advisory board of Japanese Book News.*)

The Future of Publishing 3: Literature

Kobayashi Kyōji

It is often said these days that “Japanese don’t read books like they used to.” With the development of radio and television and more recently with dramatic advances in computer technology, many believe, the time people once devoted to reading is now divided in many different directions. Some observers add to this list what they consider the general decline in intellectual curiosity in our times. Some senior commentators go even further, declaring that our young people are largely indifferent to the printed word.

There is cause to question, however, whether Japanese have really lost interest in books as so many claim. In fact, I believe there is little grounds for such pessimism.

As I mentioned in my earlier installment in this series (see *Japanese Book News*, No. 18), the large bookstores of cities like Tokyo must be counted along with railway stations as the most congested places you can find in the city. The number of new titles published is increasing at an amazing pace and there are quite a few publishers which put out nearly 100 new titles each month.

However, not only is there a decline in the proportion occupied by literature in new titles as a whole; the number of new titles in that genre alone is also falling off. Replacing the phrase “Japanese don’t read books like they used to” with “Japanese today don’t read literature like they used to,” is much closer to the truth.

On the other hand, the next question is: By comparison with when? The first edition of author Dazai Osamu’s *Shayō* [The Setting Sun] was only 1,500 copies, but after his death, a total of 3.5 million copies were sold. Comparing the time when only 1,500 copies sold and the period when 3.5 million copies sold, you still cannot say categorically which phase should be called “normal.” Indeed, it seems that the times when just about everyone was reading literature were rather abnormal, although as a

novelist myself, I am delighted when the times are such that fiction sells well.

Personally, I believe that in commercial terms, the situation today has been restored to something that resembles normalcy. Observers have a tendency to link the “commercial” crisis in literature to the problems of publishing itself, but if we examine the subject carefully, we can see that this does not make sense.

After all, the giant publishers today have clearly shifted the focal point of their sales strategies away from literature, placing their weight instead behind mass-market manga and weekly magazines. Literature not only contributes relatively little to the big publishers’ bottom line, it sometimes drags them into the red.

So, we should ask, how do publishers view literature? And what will literature’s role be in the future of publishing?

The Literary Aura

Japanese publishers built the foundations of their businesses in the 1950s and 1960s, which coincided with one of the most extraordinary booms in the field of literature that history has ever seen anywhere. They made lavish profits by following what became the usual pattern: first publishing an expensive hardcover edition and then, as sales leveled off, issuing successive reprintings in economical paperback editions (*bunko-bon*).

I do not have personal experience of the inner workings of publishers at that time, but one can easily envision what it was like. From the stories I hear from senior editors, we can see that those were the golden days of publishing in Japan. And from the viewpoint of those of us of slightly younger generations, their loyalty to and utter faith in the genre of literature seems almost fanatical. People of earlier generations believed that all things could be won—a

The Japan Foundation Special Prize

Each year the Japan Foundation confers the Japan Foundation Award and the Japan Foundation Special Prizes on individuals and organizations distinguished for their contributions to cultural exchange and mutual understanding between Japan and other countries. The Special Prizes are awarded to individuals or organizations of impressive achievement, in the particular hope that they will be increasingly active in the future.

This year, translator of Japanese literature, Japanologist, and writer Kai Nieminen of Finland received the Japan Foundation Special Prize. Mr. Nieminen has made enormous contributions to the introduction of

Japanese culture to the people of Finland through translations of more than thirty works of literature, ranging from classics including *Genji monogatari* (The Tale of Genji), *Oku no hosomichi* (Narrow Road to the Deep North) to modern and contemporary fiction such as *Kokoro*, *Sasameyuki* (The Makioka Sisters), and the recently published *Kitchen*.

In an article entitled “Hearty Appetite for Japanese Literature,” Mr. Nieminen described the introduction of Japanese books to Finland for our Japanese Books Abroad series (see *Japanese Book News*, No. 8, pp. 6–7).



living, fame, self-respect—by devotion to literature. “Bungaku” (literature) was the magic word that could solve all problems. And because their work was closely related to literature, editors and publishers were even treated as part of the social elite.

For publishing houses themselves, being involved with literature was a source of great pride. Most new applicants for jobs at these companies entered employment hoping fervently for a position in the fiction department. In the front lobbies of the respected publishers were invariably sets of elaborately bound volumes of literature, proudly displayed badges of their prestige.

Whether or not this situation was in fact fortunate for fine literature itself aside, there is no doubt that for all those involved—publishers, novelists, critics, and so on—times were never better.

The aura, however, gradually faded. In time, literature ceased to command the unrivaled respect of society and was found not to be an inexhaustible gold mine after all. The golden age came to an end.

Some publishers discovered other gold mines: manga and magazines. The boom in these genres was mammoth in proportion to that of literature. Many, perhaps struggling with pangs of guilt about abandoning the literature to which they owed the prosperity of their enterprises, quickly joined the manga/magazine bandwagon. But not all followed the crowd.

There were publishers that remained loyal to literature to the end and turned their backs on manga and magazines as “not worthy of being called books.” In the ten years that followed, most of them either faced bankruptcy or declined to the status of small presses.

Observing the fate of the literary loyalists, the publishers that had chosen compromise and shifted their resources into the new popular genres no doubt felt relieved to see that the painful decision they had made had, in business terms, been the right one.

By the 1980s, literature looked like the loser to just about everyone. The drop-off in sales of the literary journals in the area of pure literature was severest; they suffered chronic red ink of millions, sometimes even billions of yen every year. And yet, if a publisher had even a small amount of financial leeway, it did not terminate publication of those journals. They would excuse the liability by alluding to their “social responsibility.” Clearly, there was actually no relation between the continuation of publication of a literary journal and responsibility to society, and yet the comment reflects something of these publishers’ world view.

Literature may have been eclipsed commercially but it remained in place as the spiritual pillar of their world. Indeed, literature remained as before at the top of the cultural hierarchy. Whether or not this was normal is another question, but in Japan’s publishing culture, pure literature was always on the top of the heap, with mass-market popular literature (*taishū shōsetsu*), mysteries, comics, and so forth firmly beneath it, in that order. The lower down one goes in this hierarchy, not surprisingly, the higher the pecuniary rewards, but what has happened is that this accorded even higher value to hopelessly unprofitable fine literature. It may sound rather sarcastic to call these hierarchical relations the stuff of “culture,” and yet I believe

that is what it is. The well-established publishers started with literature, but when literature ceased to be commercially viable, they comforted themselves by redefining it as their spiritual pillar of support.

Literature’s Fading Preeminence

If one should ask whether literature is still today the spiritual bastion of the publishing industry it once was, it might be difficult to answer. For people in publishing over a certain age, literature is indeed a source of professional pride, unconscious as it may be. Of course, these people might personally prefer not literature, but films or popular literature, for example, but in deference to the above-mentioned hierarchy of the industry, they would invariably accord their highest regard for literature.

When it comes to younger people, however, it is unlikely that even 10 percent will admit to believing in the traditional hierarchy of genres in which pure literature is preeminent. Since the time they were born, arts in genres that had once been relegated to the status of subculture have been for them the most important.

The public at large, moreover, has ceased to believe in the old cultural hierarchy. Therefore it is my belief that the future of the publishing industry depends on what the publishers do about this perception gap.

Some consider it meaningless from the outset to attempt to establish some kind of vertical hierarchy in publishing genres, and while that is certainly a valid view, I would not be inclined to agree. What I am talking about here is only that which serves as a source of psychological support for people in publishing. Publishers are not the only professionals who find that the source of their pride and self-respect is not something appreciated by others. But for them, the threat is real. Literature, not only in fact but in name, is being driven from its position at the center of the cultural pyramid. And when it is gone, what will be the sustaining force of publishing?

Will they cling to the hierarchy that insists that literature leads culture even when their illusions are exposed? Or will they promptly jump ship and take up with some other kind of “culture”?

New Crossroads of Publishing

Today a number of publishers that started out from roots that had nothing to do with pure literature and perceptions of the old cultural pyramid are beginning to exercise a major sway in the market.

One of these is Benesse, which started out specializing in correspondence education courses. The other is the information magazine publisher Recruit. Fascinated by a certain nostalgia for the erstwhile literature-led culture, Benesse once owned the pure literature journal *Kaien* (which, incidentally, published my first work), but for some unexplained reason, let it go. It is a company that has nothing to do with any sort of hierarchies of culture; so literature, which it initially thought might be somewhat interesting as a kind of accessory, turned out to be more trouble than it was worth.

These publishers expanded their shares of the market in a field of publishing unconnected with culture per se, and in fact the material they generate is hardly literary in character.

In our time, when literature is at such an ebb, perhaps these companies have a certain model of lifestyle to offer. And yet both companies stress primary and practical information in almost obsessive detail. This itself, it seems to me, is problematic.

Now the question is whether the established publishers that remain loyal to the old literature-led hierarchy of culture will be gradually pushed into the background and

ultimately overwhelmed by the information-type publishers. Or will the literature-led publishers make a comeback? Or, will both the information publishers and the old-hierarchy publishers yield the scene to a completely different brand of publisher with a new cultural consciousness? This I believe will be the crossroads for publishing at the dawn of the twenty-first century. (*Kobayashi Kyōji is a novelist.*)

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

Publishers

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

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

Chichi Shuppansha
6-12-18 Jingumae
Shibuya-ku, Tokyo 150
Tel: (03) 3409-5632 Fax: (03) 3409-5294

Futabasha
3-28 Higashi Gokencho
Shinjuku-ku, Tokyo 162
Tel: (03) 5261-4818 Fax: (03) 3269-3520

Hakusuisha
3-24 Kanda Ogawacho
Chiyoda-ku, Tokyo 101
Tel: (03) 3291-7811 Fax: (03) 3291-8448

Haru Shobō
Negi Bldg.
1-3-14 Nishi-Kanda
Chiyoda-ku, Tokyo 101
Tel: (03) 3293-8549 Fax: (03) 3293-8549

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

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

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

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

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

Mainichi Shimbunsha
1-1-1 Hitotsubashi
Chiyoda-ku, Tokyo 100-51
Tel: (03) 3212-0321

Misuzu Shobō
5-32-21 Hongo
Bunkyo-ku, Tokyo 113
Tel: (03) 3814-0131 Fax: (03) 3818-6435

Nihon Keizai Hyōronsha
Takahashi Bldg.
3-2 Kanda Jimbo-cho
Chiyoda-ku, Tokyo 101
Tel: (03) 3230-1661 Fax: (03) 3265-2993

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

Nihon Kōtsū Kōsha Shuppan Jigyō-kyoku
7 Fl. Shibuya Nomura Bldg.
1-10-8 Dogenzaka
Shibuya-ku, Tokyo 150
Tel: (03) 3477-9521 Fax: (03) 3477-9538

Shimizu Shoin
1-11 Higashi Gokencho
Shinjuku-ku, Tokyo 162
Tel: (03) 3260-5261 Fax: (03) 3260-5270

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

Shin'yōsha
Tada Bldg.
2-10 Kanda Jimbo-cho
Chiyoda-ku, Tokyo 101
Tel: (03) 3264-4973 Fax: (03) 3239-2958

Shōbunsha
2-1-12 Soto-Kanda
Chiyoda-ku, Tokyo 101
Tel: (03) 3255-4501 Fax: (03) 3255-4506

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

Sōgensha
4-3-6 Awajicho
Chuo-ku, Osaka 541
Tel: (06) 231-9010 Fax: (06) 233-3111

Sunagoya Shobō
2 Fl. Toba Bldg.
3-4-7 Uchi-Kanda
Chiyoda-ku, Tokyo 101
Tel: (03) 3256-4708 Fax: (03) 3256-4707

Tankōsha
Horikawa-dori, Kuramaguchi-Agaru
Kita-ku, Kyoto 603
Tel: (075) 432-5151 Fax: (075) 432-5152

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

Agencies

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

The English Agency (Japan) Ltd.
Sakuragi Bldg. 4F
6-7-3 Minami Aoyama
Minato-ku, Tokyo 107
Tel: (03) 3406-5385 Fax: (03) 3406-5387

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

Japan UNI Agency, Inc.
Mr. Taketomi Yoshio
Tokyo-do Jimbo-cho 2nd Bldg.
1-27 Kanda Jimbo-cho
Chiyoda-ku, Tokyo 101
Tel: (03) 3295-0301 Fax: (03) 3294-5173

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

Orion Literary Agency
Mr. Sakai Tatemi
1-58 Kanda Jimbo-cho
Chiyoda-ku, Tokyo 101
Tel: (03) 3295-1405 Fax: (03) 3295-4366

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

Book Fairs and Cultural Exchange

Yokote Taniao

At many an international book fair you will find a Japan booth, rather small, about 30 square meters, with shelves set up in a U-shaped alcove, displaying approximately 400 Japanese books. Most of the people who visit the booth are ordinary citizens, people with some interest in Japan and its books.

For twenty-five years I have been working at the Publishers Association for Cultural Exchange (PACE), a publishing organization under the jurisdiction of the Japanese Ministry of Foreign Affairs. Founded in 1953, in 1998 the Association will celebrate the 45th anniversary of its activities devoted to promotion of cultural exchange through publishing. The mainstay of its activities is participation in international book fairs, begun through the enthusiasm and hard work of the founding staff of PACE. In 1961 a Japan booth was set up at the Frankfurt Book Fair for the first time through the assistance of supporters of the Association. In 1987 participation in international book fairs in many other countries became possible with the help of funds provided by Japanese government agencies. In recent years, Japan booths have been set up at around twenty book fairs each year, affording quite a variety of opportunities for introducing Japanese publications overseas. For seven to eight of these exhibits it has also been possible to send people with professional publishing experience to staff the booths.

It is estimated that about seventy international book fairs are held around the world each year, and they are as varied as they are numerous. By far the leader, both in scale and in history, is the Frankfurt Book Fair, participated in by more than 100 countries, exhibiting some 310,000 books in space extending over 180,000 square meters, a scale that is difficult to view properly in a matter of only one or two days. Each fair displays something of the flavor of its host nation, like the Cairo International Book Fair, which boasted 3 million visitors, or the São Paulo and Buenos Aires fairs that stay open until midnight. Even in cities where public safety is very unstable like Jerusalem and Belgrade, book fairs have been held regularly through the years. And, although it hardly needs saying, many international fairs are also held in Asian cities: Tokyo, Beijing, Taipei, Seoul, Kuala Lumpur, Singapore, New Delhi, Manila, to name a few. Book fairs flourish not only in industrialized nations but developing countries as well.

The sponsoring organization of these international book fairs is usually a publishers organization or federation of publishing organizations, and these organizations almost always have support in some form or other from a branch of their government. While these exhibits are naturally held to foster the healthy growth of the sponsoring nation's publishing industry, they are also considered important cultural events aimed at promoting good reading and appreciation of books. In some cases, therefore, they not only attract considerable publicity in the mass media but



Japan Information Center at the 49th Frankfurt Book Fair, 1997

provide the occasion for various events that draw visitors, sometimes of the quite considerable numbers mentioned above.

Venue of Exchange

All kinds of people visit the exhibits at these international book fairs, from the presidents and ministers of the sponsoring nation to writers, poets, scholars, journalists, school children and students, to families with children in tow. Each fair is the venue of amazing, delightful, and always memorable encounters.

At the Cairo Book Fair, the largest exhibit of its kind in the Middle East, security is extremely tight at the hall where the opening ceremonies are held. Those of us from complacently safe countries like Japan are rather bewildered at the array of metal-detecting equipment, the body searches, baggage inspections, and temporary impounding of cameras. One may feel that an international book exhibit is not quite the place for soldiers on the alert carrying automatic rifles, but it does show one dimension of the tension-filled social situation.

At the São Paulo International Book Biennale, a man, who seemed to be a first- or second-generation immigrant from Japan, came to the booth with what appeared to be his grandchild. The scene of that old man, gazing at a book of photographs of Japan, his eyes filling with tears, is the kind of unforgettable scene you might only see in a large city in Brazil, which is home to many people of Japanese descent.

The first international book fair in Nicaragua was held in 1987 in the midst of civil war. The venue was in one corner of the capital of Managua which had recently suffered widespread destruction in a major earthquake. Although we did have a roof overhead, it was essentially an open-air exhibit held in the intense tropical heat, and the squalls that blew through the city daily caused the covers of the books on display to flutter and curl. The tenuous conditions notwithstanding, the simple open interest of the people coming to see the books and the smiles of the barefoot children were unforgettable.

As many will agree, publications are more than merchandise. Publishing carries the indelible imprint of its culture. This makes an international book fair, which is visited by people of every description, an ideal place for promoting culture through the publishing media. The United States and the leading countries of Europe set up



The 42nd Warsaw International Book Fair, 1997



The 23rd Singapore International Book Fair, 1991

national booths, often on a considerable scale several times the display area that Japan is able to command. These countries obviously devote substantial attention and money to the preparation of their booths. For the German booth at the Seoul International Book Fair this year, a designer was sent from Germany to oversee the building of an original booth design.

After attending the opening ceremony for the Cairo International Book Fair, I heard Egyptian President Mubarak ask the cultural affairs officer at the Japanese Embassy why the Japanese booth was so much smaller than those of the United States and the leading countries of Europe.

Unfortunately, the scale of booth described at the beginning of this essay is as much as Japan can manage for the time being. While the costs for participation at these fairs are rising sharply, the onset of recession has led to decreased funds from official sources and more difficulty in obtaining financial support from the publishing industry itself, so PACE is being forced to reconsider the list of book fairs it can attend and curtail the size of its exhibits even further. We firmly believe, nevertheless, that the importance of a Japan presence at international book fairs cannot be calculated in budget terms. There are only a few book fairs, such as that held in Frankfurt, in which publishers can open booths as private corporations on a commercial basis. The possibilities for participation in the vast majority of book fairs will not be possible without the assistance of some kind of public or official grant funding.

Distribution Dilemmas

Among the visitors browsing in the booth is a woman and her daughter. Taking a book in hand, she begins turning the pages, and slowly her face lights up. She starts to explain something to her daughter. Then she closes the book and holding it in her hands, starts in my direction.

Preparing myself for a familiar exchange, I smile.

“How much is this book?”

This is the question that we hear over and over while we tend our booths at these book fairs. And perforce our answer must always be the same.

“I’m sorry, but none of the books are for sale. After the exhibit is over, they will be donated to libraries and research facilities in your country.”

The woman’s disappointment is evident.

Sometimes we tell interested people how they can order

a book, but the dissatisfaction of not being able to purchase the book one is holding right in one’s hand still remains, and our regret that we cannot sell it then and there also lingers. Although only very rarely, on occasion the air becomes very tense in this exchange, leaving a bad aftertaste for all parties concerned.

This is the dilemma that the professionals who staff the booths almost always face, perhaps varying somewhat with the situation. There are other cases when a nonprofit organization like PACE makes it a policy not to sell the books on display. The problem is that Japanese publications are not sold through the distribution routes of other countries. The reason is mainly that the market is too small to be profitable. In business terms, demand for Japanese books outside of Japan is extremely small. Most of the countries where we open booths at book fairs are far distant from Japan and shipping books there is usually quite high, in many cases higher than the cost of the book itself. Of course it is desirable if Japanese books can be translated and published in other countries, but the peculiarities of the Japanese language and the time and money required to translate professionally make the exercise almost prohibitive. For this very reason, in fact, we believe it is important to do what we can to introduce even a few Japanese books to as many people overseas as possible through international book fairs.

It is the dream and the ideal of anyone in a position to introduce Japanese books abroad to make quality Japanese publications easily available (to purchase, borrow, or peruse) anywhere in the world. Fortunately, we can see epochal changes taking place in distribution of Western-language books through use of the Internet, and there are hopeful signs of changes that facilitate the distribution of Japanese books internationally as well. As the dawn of a new century approaches, the media world will certainly become more fast-moving and more technologically sophisticated, but it is likely to be a while before our dream is truly fulfilled. As long as the printed word continues to be economical and convenient, it is likely that international book fairs will continue to be held throughout the world for the foreseeable future. Whatever the constraints we face, we will continue, with the cooperation of many people, to introduce Japanese publications overseas, contributing in our modest way to cultural exchange between Japan and other countries. (*Yokote Tanio is secretary general of the Publishers Association for Cultural Exchange.*)

New Titles

MEDIA AND JOURNALISM

Insatsu wa doko e iku no ka [The Future of the Printing Industry]. Nakanishi Hidehiko. Shōbunsha, 1997. 192 × 131 mm. 188 pp. ¥1,800. ISBN 4-7949-6300-9.

More than five hundred years after Johann Gutenberg's invention of movable type in the fifteenth century, the world of printing is undergoing revolutionary changes.



Cover design: Hidaka Tatsuo

In 1992, the Kyoto printing company of which the author is executive director gave up movable type and installed computers in response to the trend toward desktop publishing (DTP), full digitalization of the printing process, on-demand printing, and CD-ROM and electronic publishing on the Internet. A kind of sequel to the author's well-received 1994 publication entitled *Katsuji ga kieta hi* [The Last Days of Movable Type] (see *Japanese Book News*, No. 10, p. 14), this work is a report on subsequent developments made especially intriguing and persuasive because the author himself is in the printing business.

Nakanishi believes that although computers will come into increasingly wider use, printed books will never disappear. Digital technology

is unlikely to surpass the merit of books, which can be read by simply turning their pages, without any energy source or special equipment.

Kisha ariki: Rokko, Kikutake Sunao no shōgai [The Reporter Was There: The Life of Kikutake Sunao].

Kimura Eibun. Asahi Shimbunsha, 1997. 194 × 135 mm. 294 pp. ¥2,200. ISBN 4-02-257152-7.

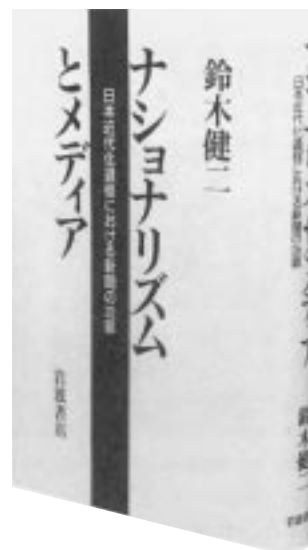
When prime minister Inukai Tsuyoshi was assassinated on May 15, 1932, in an uprising of radically minded military officers, most of Japan's newspapers remained silent. Only one newspaper—the *Fukuoka nichinichi shimbun*—condemned the military for the incident. This book recounts the story of its courageous editor-in-chief, Kikutake Sunao (1880–1937; penname Rokko).



Cover design: Tada Susumu

Author Kimura is executive producer of RKB Mainichi Broadcasting. He became interested in Rokko when he was young and researched the journalist's life a little at a time, publishing a biography at the age of forty. The present volume is a complete revision of that work, focusing on the differences in social conditions between the 1930s, when Rokko was active, and today.

Behind the appearance of this book is a sense of crisis Kimura feels today, when issues are as acutely in need of conscientious reporting and commentary as they were in the days when militarist suppression and arbitrary actions by authorities were on the rise. Rokko offers a model, he believes, of what real journalism can be in Japan.



Nashonarizumu to media [Nationalism and the Media]. Suzuki Kenji. Iwanami Shoten, 1997. 193 × 132 mm. 348 pp. ¥3,000. ISBN 4-00-001547-8.

A long-time reporter for the *Mainichi shimbun*, one of Japan's major national daily newspapers, Suzuki Kenji is keenly aware of the danger that journalists can be drawn unaware down the path of jingoism. The present book is his attempt to depict the relations between nationalism and the media in Japan before, during, and after the war.

Suzuki first presents his hypothesis concerning the correlation among nationalism, the mass media (which both manipulates nationalism and is itself fired by nationalism), and the developmental process of capitalist society. Based on this hypothesis, he analyzes the relations especially between nationalism and the media, and calls attention to the enormous influence the mass media, most notably newspapers, can exert upon the development of the nation-state and an exclusivist national mentality.

This work is now indispensable reading for those interested in modern Japanese history, media studies, and modern/contemporary Japanese thought.

RELIGION

Konton kara no shuppatsu: Dōkyō ni manabu ningengaku [Chaos as the Source of Life: The Humanism of Taoism]. Itsuki Hiroyuki and Fukunaga Mitsuji. Chichi Shuppan-sha, 1997. 194 × 131 mm. 290 pp. ¥1,800. ISBN 4-88474-509-4.

This book takes the form of a discussion between novelist Itsuki Hiroyuki (b. 1932), known for his explorations of the hidden undercurrent of anti-establishment thought within Japanese society and history, and authority on Chinese philosophy Fukunaga Mitsuji, concerning the usefulness of Taoism in today's world.

A philosophical tradition that emerged in ancient China, Taoism's beginnings, the two agree, are indigenous and primitive. Later, however, Taoist teachings were introduced to ancient Japan, and came to exert a strong influence on all strata of society.

The philosophical core of Taoist thought is affirmation of the force of life within a state of chaos. The book suggests that Taoism, which prefers disorder that is full of life to order that is lifeless, could provide principles for the reorganization of the all-too-institutionalized structure of contemporary Japanese society.



Cover design: Kawakami Shigeo



Cover design: Terayama Yūsaku

Shomotsu to shite no Shin'yaku Seisho [The New Testament as a Book]. Tagawa Kenzō. Keisō Shobō, 1997. 216 × 152 mm. 770 pp. ¥8,000. ISBN 4-326-10113-X.

A leading Japanese scholar of Christianity in Japan and authority on biblical studies, Tagawa is the author of many books. This work seeks to shed new light on the historical background leading up to the writing of the Bible, and discusses various problems of linguistics and basic philology.

Tagawa attempts to clarify the various issues involving the New Testament: What kind of book is the New Testament? Was it actually a book at all at the beginning? What was the phenomenon that caused the New Testament to become one book? By what method was the Bible passed down? How similar is the Bible we know today to the original version going back 2,000 years? What kind of people wrote it down, and in what manner? Which translations are reliable? The answers to these questions make this a monumental work that will greatly serve those who demand an accurate explanation of their questions about the New Testament.

HISTORY

Daigaku to Ajia Taiheiyō Sensō: Sensōshi kenkyū to taiken no rekishika [The Universities and the Asia-Pacific War: Historical Research and the Historicization of Experience]. Shirai Atsushi, ed. Nihon Keizai Hyōronsha, 1996. 216 × 150 mm. 452 pp. ¥5,800. ISBN 4-8188-0903-9.

This book is a collection of essays written in commemoration of the retirement of Professor Shirai Atsushi, specialist in the history of Anglo-American society and thought, from the faculty of Keiō University. Its contributors, mainly members of the postwar generation, include university professors, high-school teachers, post-graduate students, newspaper reporters, writers, businessmen, white-collar workers, even housewives. The book is composed of two parts: Part I (The Universities During the War) and Part II (Research on the War and Experience as History).



Cover design: OPA Kikaku

The section on the universities takes up the ways different institutions responded to the war situation, including as examples Dōshisha, Keiō, Kwansei Gakuin, Sophia, and Taishō, as well as Harvard.

This volume, including essays such as one comparing emperor-system-supported fascism and Aum Shinrikyō, seeks to understand the past in relation to the present.

Kōdo seichō: Nihon o kaeta roku-sen-nichi [Rapid Economic Growth: The Six-Thousand Days That Changed Japan]. Yoshikawa Hiroshi. Yomiuri Shimbunsha, 1997. 195 × 132 mm. 270 pp. ¥1,942. ISBN 4-643-97002-2.

This is the sixth in a twelve-volume series on modern and contemporary Japanese history in the twentieth century, published by Japan's largest national daily newspaper company, Yomiuri Shimbunsha. The author is an economist who has consistently analyzed Japanese economic growth from a macroeconomic perspective. Arguing that the mathematical model does not accommodate many of the issues of economic growth, the book is nearly historiographic in its perspective, describing in plain language the extent to which rapid economic growth changed Japanese society.



Cover design: Kumagai Hiroto

Yoshikawa shows that the rapid economic growth period decisively changed national lifestyles, from the way children play to the forms of adult entertainment. It represents the real watershed in Japanese history, before and after which change was relatively gradual.

The book also discusses the forces that fueled this epochal growth: the rapid spread of ownership of consumer durables, the availability of a large labor force afforded by the demographic shift from rural to urban areas, the expansion of demand resulting from the sharp increase in number of households, and the plant-and-equipment investment that was sustained by those developments.

Nihon shakai no rekishi [The History of Japanese Society]. Amino Yoshihiko. 3 vols. Iwanami Shoten, 1997. 173 × 105 mm. 187–210 pp. ¥630; ¥630; ¥640. ISBN 4-00-430500-4; 4-00-430501-2; 4-00-430502-0.

Author Amino Yoshihiko (b. 1928) is a specialist in medieval Japanese history and the history of Japanese as a maritime people (*kaimin*). His particular interest is in pursuing research that will make it possible to place in relative perspective the framework of the Japanese state that has dominated historiography from the modern period onward.

This 3-volume work is a general history of Japanese society from ancient to contemporary times. What were the events that led to the formation of Japanese as they are today and the Japanese state? The author draws from a wide variety of sources to explain the history of the distinctive regions that evolved on the archipelago, and how inextricably their history was shaped by relations via the sea with neighboring areas of East Asia as well as by their resistance to the long arm of centralized government.

He also explores the traces of Japan's routes of non-official international exchange, accorded little attention in the past, with Siberia, Okhotsk, the southern part of the Chinese continent, and the Korean Peninsula. It is a book that begs to differ with histories that are focused on the state and ruling powers.



BIOGRAPHY

Daikokuya Kōdayū no seppun [The Kiss of Daikokuya Kōdayū]. Ikuta Michiko. Heibonsha, 1997. 194 × 130 mm. 290 pp. ¥2,500. ISBN 4-582-84166-X.

Ship's captain Daikokuya Kōdayū was shipwrecked in the Aleutians, then Russian territory, during the period when Japan was officially closed to the outside world. After ten years petitioning to return to his homeland, he was brought back to Japan aboard an official Russian vessel. This book reveals the secret that made it possible for Daikokuya to obtain many supporters in the foreign territory he found himself in, reconstructing and describing his experiences. The Japanese mariner turns out to have possessed communications skills uncommon in his times.

Daikokuya not only learned to speak Russian, but how to write, and also mastered the proper gestures and body language. At the audience with Catherine the Great at which his petition for return to Japan lay in the balance, he performed the proper gesture of kissing her majesty's hand with appropriate grace. His "Roshia-koku suimutan" [Tales of a Russian Dream] was published in many versions, helping Japanese to see Russia, previously thought of as the "land of the red devils," as a place inhabited by people with perfectly human sentiments and responses, though their language, features and gestures might be different.



Kuwabara Takeo: Sono bungaku to mirai kōsō [Kuwabara Takeo's Writing and Vision of the Future]. Sugimoto Hidetarō, ed. Kyoto: Tankōsha, 1996. 209 × 148 mm. 153 pp. ¥1,942. ISBN 4-473-01487-8. One of the main currents of postwar Japanese intellectual history is the group known as the Kyoto School. A leader of this group and mentor of many of Japan's most influential scholars and thinkers today was Kuwabara Takeo (1904–88). Kuwabara was a scholar of French literature and critic who was also known as an avid alpinist (leader of a Kyoto University team that reached the summit of Chogolisa in Karakoram, northwestern India) and as the organizer of six monumental joint research projects at the Kyoto University Institute for Research in the Humanities on the work of Jean-Jacques Rousseau and other topics.



Cover design: Tankōsha

Kuwabara was known for his pragmatic thinking and articulate reasoning. Eschewing the specialization that tended to divide up scholarship into separate, mutually exclusive fields, he was one of the first in Japan to urge a broad, interdisciplinary approach to research.

This volume is the complete record of a symposium held six years after Kuwabara's death by a group of his colleagues and students to discuss his "intellectual legacy" and personality. It includes two of Kuwabara's seminal essays and a key lecture ("Jinbun kagaku ni okeru kyōdō kenkyū," his farewell lecture delivered at Kyoto University in 1968. An English translation is included in *Japan and Western Civilization*, a collection of

Kuwabara's major writings published by the University of Tokyo Press, 1983.) The discussion examines from various angles the ways his Western-influenced ideas and activities contributed to Japanese culture in the postwar period.

Mishiranu Otokam: Tsuji Makoto no shōzō [Tsuji Makoto: The Little-known Otokam]. Ikeuchi Osamu. Misuzu Shobō, 1997. 206 × 153 mm. 230 pp. ¥2,800. ISBN 4-622-04697-0.

This biography begins with a conundrum. "Tsuji virtually defies description. He wielded a brush but was not an artist. He wrote outstanding essays, but was not an essayist. He was not a satirist but the dry incisive wit of his sketches was his trademark."

Born the eldest son of critic Tsuji Jun (who played a leading role in introducing dadaism to Japan) and feminist Itō Noe (a fascinating figure in her own right who later left them to live with anarchist Ōsugi Sakae), Tsuji Makoto (spelled backwards in the title as "Otokam") was known as a mountain climber, skier, and trout fisherman who lived out his life without any of the usual titles and positions of established society.



The feature of this book is that, in deference to Tsuji's lifestyle—he defiantly refused to be bound by either social mores or blood relations—it does not touch on Tsuji's character and private life but offers a critique based solely on the record of his activities and the work he left behind.

This feature may be the source of the sophistication of this study, written by a scholar of German literature who became a Tsuji fan in his youth.

Onna shosei [Woman Student].

Tsurumi Kazuko. Haru Shobō, 1997. 193 × 130 mm. 486 pp. ¥3,000. ISBN 4-938133-70-9.

Sociologist Tsurumi Kazuko was born in 1918, daughter of social critic and Diet member Tsurumi Yūsuke, an advocate of liberalism and international cooperation.

After the war ended, she was among the seven scholars, including her younger brother, Tsurumi Shunsuke (philosophy), and Maruyama Masao (political science), who founded and led the journal *Shisō no kagaku* [The Science of Thought] in exploring ideas from the standpoint of pragmatism, seeking to move beyond the irrational elements in Japanese thought.

Tsurumi gravitated toward the field of sociology, receiving her doctorate at Princeton in 1966. Through her research on Canadians of Japanese descent and on Japanese folklore research in the work of Yanagita Kunio, Minakata Kumagusu, and others, she proposed a theory of endogenous development countering the Western modernization model then ascendant in her field.

Recovering from a stroke that left her with widespread paralysis, Tsurumi compiled this collection of previously published essays to reflect on and organize the work she had pursued in various fields over the previous fifty years. It traces the career of an internationally recognized scholar, whose research is distinguished not only by discourse within a broad theoretical framework but by meticulous attention to detail. In the process of telling Tsurumi's own story, the book offers an excellent overview of the liberal intellectual environment of postwar Japan.



Cover design: Hayashi Yoshie



Cover design: Kikuchi Nobuyoshi

Tony Tani zansu [This is Tony Tani]. Muramatsu Tomomi. Mainichi Shimbunsha, 1997. 195 × 133 mm. 246 pp. ¥1,700. ISBN 4-620-31162-6.

The superstars in Japan's popular entertainment world today are comedians. These stars, says the author, have clambered to the top on the strength of their barbs, bad image, and brashness, and maintain their position because their style has become accepted by society. By contrast, Tony Tani (1917–87) was a comedian who carried on a lone battle in an era long before vulgar humor was accepted in respectable society, and was ultimately defeated.

With his wide-rimmed butterfly glasses and wispy mustache, Tani was known for his abacus-shaking, rear-end swinging trademarks and his curious blend of English and Japanese that people called "Tony English." In the days after World War II, he gained an explosive following, but was also reviled by many. He held the advantage in this delicate balance for some time until the condemnation of the weeklies, beginning with the kidnapping of his son in 1955, drove him out of show business. He later made a brief comeback, but without much success.

Tani's irreverent, bottlefly-like presence, a lone comedian who took on an entire all-too-serious society, is an eloquent expression, says the author, of the chaos and confusion of the early postwar period.

Filled with testimonies of people who knew Tani, accounts of his times, and references from newspaper and magazine articles, this book is also a study of Japan's cul-

ture of popular entertainment and of the postwar period as well.

"Utsukushii Nihon" ni junjita Porutogarujin: Hyōden Moraesu [A Biography of Wenceslau de Moraes: A Portuguese Who Loved the "Beautiful Japan"]. Hayashi Keisuke. Kadokawa Shoten, 1997. 190 × 128 mm. 298 pp. ¥1,400. ISBN 4-04-703281-6.

Portugal's relations with Japan go back to the sixteenth century, and it introduced there not only firearms but a rich legacy of religion, science, and culture as well. After Japan closed its doors to contact with the West in 1633, however, those relations were severed and even today links between the two countries are quite slim.



Writer Moraes (1854–1929) is best known for his love of the beautiful old side of Japan that was rapidly being eclipsed in the drive for modernization following the Meiji Restoration of 1868. He first came to Japan as an officer in the Portuguese navy in 1889 and later visited several more times, serving for a time as the Portuguese consul. Eventually, however, he left public service and retired to live in Tokushima on the island of Shikoku, the home of the Japanese woman he married, as well as his mistress after his wife's death. He cherished their memories through a lonely and finally miserable old age until his death.

What was it about Japan and the Japanese that so captivated Moraes? What was his life like, said to be even more interesting than his writings? This work, based on the latest research findings, is a vivid and thorough portrait of the eventful life of the restless Portuguese Japanophile.

POLITICS AND ECONOMICS

Keizai shisō no kyōjin tachi [The Giants of Economic Thought]. Takeuchi Yasuo. Shinchōsha, 1997. 191 × 129 mm. 316 pp. ¥1,200. ISBN 4-10-600511-5.

This book is an introduction to and critique of the central ideas of leading thinkers and their original theories regarding capitalism and the market. The position of this book is that capitalism and the market have existed since ancient times and that the history of economic thought is essentially a drama played out between the lineages of those who support and do not support the market and those who espouse or reject capitalism.

This is the author's basis for his line-up of 36 figures from ancients like Plato, Aristotle, and Si-ma Qian to twentieth-century Nobel-prize winning economists like Friedman and Becker. There are also several Japanese, including Ishida Baigan, Fukuzawa Yukichi, and Kita Ikki. Since economic thought is simply concerned with human activity in the mundane world, the author is convinced that it does not have to be something difficult and obtruse, and he succeeds in bringing the images of these figures vividly to life by referring to their personal lives and achievements. The book offers a concise, neatly organized, and easy-to-grasp overview of the heritage of economic thought.



Cover design: Shinchōsha

Nihon teki koyō kankō no keizai-gaku: Rōdō shijō no ryūdōka to Nihon keizai [Japanese-style Employment Practices and Economics: Fluidity in the Labor Market and the Japanese Economy]. Yashiro Naohiro. Nihon Keizai Shimbunsha, 1997. 193 × 30 mm. 264 pp. ¥1,800. ISBN 4-532-13134-0.

Employment practices, such as lifetime employment and seniority-based promotion and wage scales, together with corporate networks (*keiretsu*) and the “main bank” system, make up part of the so-called Japanese corporate system.

These practices have been either maligned as backward and inefficient elements that need fundamental changes or acclaimed as having made a great contribution to economic growth and therefore deserve to be preserved.



Cover design: Yamazaki Noboru

Adhering to neither of these schools of thought, Yashiro argues that Japanese employment practices are a very efficient system for in-house training but that the system should not be maintained as it is. It must be responsive to new developments in the socio-economic environment, such as slow economic growth, the aging population, and further internationalization. He predicts that as the proportion of employees who stay for many years with one company decreases, the mobility of workers with professional skills will gradually rise, eventually constituting a rising segment of individual company workforces.

A notable feature of this book is its comprehensive perspective, covering not just industries and corporations but also the family and popular lifestyles.

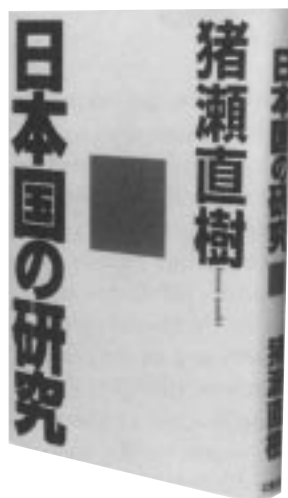
Nihonkoku no kenkyū [A Study of the Japanese State]. Inose Naoki. Bungei Shunjū. 1997. 193 × 134 mm. 246 pp. ¥1,238. ISBN 4-16-352720-6.

Many opinion leaders agree that major reforms are needed in the structures of the Japanese state. When reform of the government is considered, the overwhelming consensus comes out for small government.

Since the proportion of government employees in the entire population is relatively small in Japan compared with other countries, criticism is now directed at government-affiliated public corporations and incorporated foundations and associations.

The present book describes the condition of the public corporations, of which there are more than one hundred, including the Forest Development Corporation and the Japan Highway Public Corporation. Author Inose depicts how they are parasitized by 26,000 incorporated foundations and associations, which in turn are parasitized by countless affiliated companies. He writes that although public corporations themselves are in the red, barely managing to survive thanks to the government's special account budget, their dependent foundations and associations are in the black.

The book provides useful information in considering Japan's future path of administrative reform. Inose is a nonfiction writer, born in 1946. Among his major works is *Mikado no shōzō* [Portraits of the Emperor], a semiological study of the emperor system (see “The Perils of Taboo,” *Japanese Book News*, No. 12, pp. 1–2.)



Cover design: Torisu Mitsuko

SOCIETY

Andāguraundo [Underground]. Murakami Haruki. Kōdansha. 1997. 193 × 137 mm. 728 pp. ¥2,500. ISBN 4-06-208575-5.

In March 1995, members of the religious cult Aum Shinrikyō attacked Tokyo's subways with the poisonous sarin gas, killing 12 and harming 3,800 people. The incident sent shock waves not just throughout Japan but the world. Amid the often-sensationalized reporting of the incident day after day in the mass media, novelist Murakami Haruki had a very simple question: “What actually happened in the Tokyo subways on the morning of March 20, 1995?”

To learn the answer, he interviewed a total of sixty victims (and their relatives) for a year, starting in January 1996. The present volume is a compendium of their accounts, 728 pages long.



Cover design: Kawakami Shigeo

Through a faithful and vivid depiction of the personality of each of the victims, whom Murakami classifies as “ordinary citizens who were also victimized by mass media reporting,” he convinces the reader that the incident was something that could happen to anyone. He portrays the unprecedented incident that occurred “underground” in a skillful and readily imaginable manner. This work, which makes it possible to hear the actual voices of the victims (otherwise as ordinary as anyone else but drowned out by the extraordinariness of the incident), can be a healing literary work not just for the victims and their families but everyone concerned about what happened.

Han'ei Tōkyō uradōri [Back Streets of Prosperous Tokyo]. Hisada Megumi. Bungei Shunjū, 1997. 193 × 133 mm. 310 pp. ¥1,714. ISBN 4-16-352870-9.

A unique guide to the city of Tokyo, this book is made up of 24 short reports presenting various aspects of the Tokyo life as seen by a divorced woman with a high-school-age son. She reports freely and candidly on the sights she sees and her experiences in the city.



Cover design: Minami Shimbō

Among her stories are the sight of immigration officials rushing into a condominium to arrest illegal foreign workers; what she found behind the scenes at Tokyo Disneyland; the unique ideas of a private tutoring school proprietor; a strip show by foreign male performers; a housewife who turned her dwelling into a nursing home; a woman taxi driver; a personal computer school for middle-aged and older people; and her experience teaching in a university. It is a book that vividly reflects the multifaceted reality of Japanese and non-Japanese living in Tokyo.

The author, born in 1947, is a non-fiction writer who has published frequently about various facets of contemporary life in Japan, such as marriages between Philippine women and Japanese men, working mothers, and relations between students cramming for entrance examinations and their parents.

Korian sekai no tabi [Journey to the Korean World]. Nomura Susumu. Kōdansha. 1996. 194 × 131 mm. 374 pp. ¥1,748. ISBN 4-06-208011-7. Author Nomura is a prolific nonfiction writer who reports on topics mainly relating to the Asia-Pacific region.

The present volume focuses on the “Korean world.” There are many Koreans resident in Japan, and although they live among Japanese—some are very well-known in fact—their actual identity as Koreans is often concealed. In order to avoid getting bogged down in delicate issues involving Korean residents in Japan, such as Japan’s colonial rule over Korea (1910–45) and ethnic discrimination, Nomura instead focuses on the Korean world today in a relative and universal perspective.

He reports for instance on Korean-Americans and Japanese-Americans and compares their differences in views of nations and ethnicity. A visit to Vietnam serves as the occasion to reconsider the contemporary Asian history through the relationships between Japan and Korea, Japan and Vietnam, and Korea and Vietnam.



Cover design: Kurata Akinori

Not a scholarly work, the book is a report of the author’s journeys over three years, visiting countless people including well-known Korean singers and boxers in Japan, as well as *yaki-nikuya* (Korean barbecue restaurants) and pachinko parlors (often run by Korean residents). He also visited the Korean community in Los Angeles. The book, which won the 1997 Ōya Sōichi Nonfiction Award, is a useful and informative source on the lives and experience of Koreans in Japan today.

Seitaigaku kara mita hito to shakai [An Ecologist’s View of Humankind and Society]. Okuno Ryōnosuke. Sōgensha. 1997. 193 × 131 mm. 212 pp. ¥2,000. ISBN 4-422-43007-6.

This essay collection, published to commemorate author Okuno’s retirement from university, was suggested by his editor at Sōgensha, who had also reached retirement age. The present volume therefore commemorates her retirement as well.

Subtitled “Nine Stories Concerning Scholarship and Research,” the book has nine chapters, each dealing with a specific topic, such as “Shame: On a Guilty Conscience” and “Self-Satisfaction: On True Assessment.”

Writing mainly about his own experiences, Okuno combines knowledge from his own discipline (biology) with social criticism that make absorbing reading.

It is now well known that students at Japanese universities engage in almost as much fun and recreation as they do study. Okuno’s account would suggest that university instructors themselves do not work all that hard.

The author, who is obviously rather a proud person, includes some cynical and sarcastic remarks that might be misunderstood by ordinary people even if they are well appreciated among his colleagues. He writes, for instance, that “high-ranking government officials may be allowed some improprieties in order to learn what it is like to feel shame and guilt.” He seems to be letting off the steam of dissatisfaction with Japanese society and the university accumulated over the years.



Cover design: Ishii Kiyoko

WOMEN

Kataru onna tachi no jidai: Ichiyō to Meiji josei hyōgen [An Epoch of Female Expression: Higuchi Ichiyō and Women Writers of the Meiji Era]. Seki Reiko. Shin'yōsha, 1997. 194 × 132 mm. 387 pp. ¥3,800. ISBN 4-7885-0583-5.

This book is a collection of critiques on the connection between modernity and femininity from a feminist perspective, based on lectures and literary texts of women writers of the late 1870s to late 1890s.

As Western civilization and enlightenment ideas swept into the country, popular interest in “freedom and popular rights” (*jiyū minken*) and women’s rights mounted. It was also an age of what one might call “official feminism,” as defined according to the government’s Westernization policies.

Part one of this book analyzes the work of women writers of this tumultuous age and examines the extent to which they formed a “voice” for their peers. Among those introduced is Kishida Toshiko, the daughter of a kimono merchant of Kyoto who entered the employ of the Imperial Household, but later left to become a women’s rights activist.

Part two focuses on Higuchi Ichiyō (1872–96), modern Japan’s first professional female writer. Seki looks at how the place Higuchi lived influenced her literary world and analyzes her writing from the perspective of urban theory and in terms of the formative process by which Higuchi acquired the techniques of self-expression as a woman. Tracing the path of writing by women, Seki sketches the formation of female identity in the early days of the modern period.



Cover design: Miyashita Keiko



Cover design: Sanada Yūko

Onna de arukoto no kibō: Radikaru feminizumu no mukōgawa [Hope for Being Woman: Beyond Radical Feminism]. Yoshizawa Natsuko.

Keisō Shobō, 1997. 193 × 133 mm. 209 pp. ¥2,200. ISBN 4-326-65199-7. Radical feminism asserted that the individual is a political entity and focused attention on the problems confronted by individual women as indicative of serious issues in society as a whole. The author of this collection of essays (divided into sections on the family, options for women, the spell of beauty, and the body), however, believes that only hopelessness and despair results from the argument that the relations between men and women are solely sexual and that all male-female relationships are sexist.

She tries to put aside the dichotomous frameworks that divide men and women as friends and foes, exploiters and exploited, advantaged and disadvantaged, to present an argument that is more sensitive about the subtle differences between the sexes. For example, she questions whether it is correct to call a male statement like “I don’t love her because she’s not pretty” sexual discrimination. Yoshizawa counters that a sense of inequality in the matter of personal appearance is something that can only be resolved individually; a sense of inequality does not always constitute sexual prejudice, and matters of individual taste and character may not necessarily be political in nature. She argues for a hopeful view of society in which “being a woman” will be recognized as one aspect of “being a person” and will hold significant meaning, meaning that does not produce inequality in the structure and organizations of society.

CULTURE

Maboroshi shōgakkō: Shōwa B-kyū bunka no kiroku [Primary School of Our Dreams: A Record of Shōwa Class-B Culture]. Kushima Tsutomu. Shōgakukan, 1996. 209 × 146 mm. 271 pp. ¥1,260. ISBN 4-09-387201-5. Writer Kushima (b. 1963) collects in this volume jottings of folkloristic nostalgia encapsulated in his experiences in primary school. In fond memories of pencils and erasers, snacks, science class equipment, school-lunch menus, athletics class uniforms, parody songs (*kaeuta*), toys once popular, he portrays the distinctive children’s culture that ruled in the classrooms, libraries, and after-school play at primary schools. The author calls this the “class-B culture” of the Shōwa era (1926–89), although he says it once existed nationwide.



Cover design: Nakagawa Yukiko

He writes, “Japan’s development resulted from the continuous manufacturing and buying of the unnecessary and non-essential.” Original goods aimed at children were churned out endlessly and endlessly mass consumed. Things that look like junk to people of other generations are the stuff of nostalgia to same-generation comrades, treasures that clearly evoke the primal memories of childhood.

The author’s reconstruction of “the school of our dreams” not only reflects extensive documentary research but the results of a survey conducted by computer communications networking and interviews with manufacturers of the consumer products mentioned. This is a volume of recent cultural history of Japanese children that for a certain generation evokes vivid, often amusing memories.

Nihon bunka no tajū kōzō [The Multilayered Structure of Japanese Culture]. Sasaki Kōmei. Shōgakukan, 1997. 193 × 132 mm. 334 pp. ¥2,720. ISBN 4-09-626115-7. This is a scholarly work that examines and analyzes the process by which Japanese culture was formed from the perspective of East Asia as a whole. The established view until quite recently has been that Japanese culture evolved in a comparatively distinct, homogeneous process with rice agriculture as its base. The author, however, believes that an original culture had already emerged in Japan before the rice-cultivation technology was introduced.



Cover design: Funabashi Kikuo

To demonstrate his point he adopts an interdisciplinary approach ranging from ethnology, archaeology, and agronomy to plant genetics, showing how main food staples were introduced to Japan. Millet, buckwheat (*soba*), and other cereals, as well as salmon and trout, still today common parts of the diet in eastern Japan, can be traced to southern China and the mountain regions of Thailand. Foods made by fermenting and processing soy beans, such as *miso* (soup seasoning), *nattō* (fermented beans), and *kōji* (malt), which spread throughout the country from western Japan, have links to the food cultures of the Korean peninsula and Vietnam.

The author asserts that since Japanese culture possesses this multilayered, multi-faceted structure, it will certainly be capable of responding flexibly to the impact of diverse cultures in the future as well. The author is currently director of the National Museum of Ethnology.

Shōjin hyakusen [A Shōjin Recipe Book]. Mizukami Tsutomu. Iwanami Shoten, 1997. 193 × 132 mm. 220 pp. ¥1,900. ISBN 4-00-023315-7.

The 78-year-old writer Mizukami Tsutomu presents in this book 100 selected recipes of “shōjin” (vegetarian) cooking of his own preference.

Struck down eight years ago by a cardiac infarction, Mizukami survived after losing two-thirds use of his heart. During his hospitalization he became skeptical of the heavy and multiple dosages and “supernutrition” of the medical treatment he received. After release, he took up residence in the mountains of Nagano prefecture, and began to cultivate a garden, harvesting and preparing his own food.

Mizukami had trained in Rinzaï Zen temples in his boyhood and youth where he gained experience firsthand in preparing *shōjin* meals as a novice. Zen writings he reread during his recovery in the hospital reminded him of the importance of “plain eating,” vegetarian foods, and a diet that prizes the separate qualities of each ingredient, eaten in accordance with the changes of the season.

The recipes are introduced with color photos of his own preparations. Although plain-looking and simple to make, these dishes vividly evoke the nourishment of the earth. Most convincing of all is the story of how the author restored his health and physical condition (“My hair is blacker now than before my illness,” he says) by returning to the essentials of eating. This is a book that focuses on the origins of Japanese eating.



Cover design: Manzen Hiroshi

Tetsudō haisen ato o aruku [Walking the Old Railway Lines]. Vols. 1–4. Miyawaki Shunzō, ed. Nihon Kōtsū Kōsha Shuppan Jigyō-kyoku, 1997. 210 × 148 mm. each. 191 pp.; 191 pp.; 223 pp.; 224 pp. ¥1,553; ¥1,600; ¥1,700; ¥1,700. ISBN 4-533-02337-1; 4-533-02533-1; 4-533-02743-1; 4-533-02857-8.

Aimed at railway enthusiasts, this series, five volumes in all, describes the author’s walks along abandoned railway lines throughout Japan and retraces their history and present condition from maps and photographs.

In the process of Japan’s modernization, the network of railways laid throughout the country played a central role in the transportation of people and goods. Old railway maps attest to an extensive and intricate system of lines that stretch like capillaries throughout Japan’s mountainous terrain. Later, however, oil superseded coal as the country’s main source of energy, automobile use and truck transport grew predominant, and population drained out of outlying areas, concentrating in Tokyo and other large cities. These factors forced many small- and medium-size country railways to close, and the former Japanese National Railways had to discontinue many of its deficit-ridden local lines when it was privatized in 1987.



Cover design: Michinobu Katsuhiko, Ushikubo Manabu

Despite their discontinuation, however, these lines have been saved from oblivion by a new brand of railway hobbyist who seeks out and hikes the routes where the tracks used to be. The old lines never disappear completely: even where the rails and sleepers have been removed, other features such as tunnels, bridges, embankments and signposts remain.

***Bunjin tachi no yose* [The Yose of the Literati]. Yano Seiichi.** Hakusui-sha, 1997. 194 × 134 mm. 208 pp. ¥1,900. ISBN 4-560-03986-0.

Yose is a traditional Japanese form of entertainment incorporating *rakugo*, *kōdan*, and other storytelling arts, as well as comic sketches, music, magic, and juggling acts. *Yose* flourished in the nineteenth and early twentieth centuries, though only the vestiges of the art survive today.



Cover design: Matsuyoshi Tarō

This book comprises two parts, entitled “*Yose* of the Literati” and “Popular Entertainment Arts in Major Literary Works.” Presented in chapters of only a few pages each, and focusing on the heyday of *yose* from the Meiji era (1868–1912) through the Taishō era (1912–26), the first part draws links between the world of *yose* and more than twenty literary figures of that era, including Natsume Sōseki, Mori Ōgai, Masaoka Shiki, Nagai Kafū, and Tanizaki Jun’ichirō. The second part deals with popular entertainment, particularly postwar popular singing and theater, as they appear in works of literature. This two-part structure unexpectedly sets Japan’s pre- and postwar entertainment arts into striking contrast, evoking the distinctive moods of the people and eras concerned.

The author, an essayist, is known for his critiques on the performing and popular arts.

***Kaisō no Nihon eiga ōgon-ki* [Recalling the Golden Days of Japanese Cinema]. Funahashi Kazuo.** Shimizu Shoin, 1996. 193 × 131 mm. 366 pp. ¥2,718. ISBN 4-389-50026-0.

Japanese cinema was at its height from the late 1940s to early 1960s, when such great directors as Ozu Yasujiro, Kurosawa Akira, and Mizoguchi Kenji made masterpieces that stand out in film history. The author of this book was a movie scriptwriter during that golden era, with such films as *Kike wadatsumi no koe* (Listen to the Roar of the Ocean, 1950) and *Yuki Fujin ezu* (A Picture of Madame Yuki, 1950) to his credit. In this book, he draws on that personal experience to reflect on the films and film-making of that time.

Japanese cinema today is undistinguished by comparison with its heyday, and the number of moviegoers has dwindled to one-eighth its former numbers. As an insider to the film industry during that golden age, the author ponders what could have caused such a demise. His inquiry leads him to list the industry’s seven mortal sins, including inept management in the major motion-picture companies; over-deference to the cultish authority of directors in the production process; and the spinelessness of scriptwriters who allowed such directors to go unchallenged. He is especially scathing in his criticism of the self-complacency of studio management.

Such censure is not, however, the book’s main thrust. Its appeal lies, rather, in accounts of various happenings during the making of famous films and in the close-up glimpses it provides of the directors who made them.



Cover design: Tada Susumu

***Waka no fūkei, bi no kūkan* [Landscapes of Poetry, Arts of Space].**

Kamata Hiroko. Sunagoya Shobō, 1997. 215 × 151 mm. 194 pp. ¥4,500.

From the imperial age of ancient Japan, the lacquerware arts faithfully pursued the elegant aesthetic ideals of the ancient Japanese court. Waka poetry is another traditional art form where aesthetic ideals emulated the refined sensibilities of classical court culture. It is not surprising that the decorative motifs on most lacquerware are derived from waka verse and other works of literature. Ink-stone cases and saddles were among the main items of lacquerware decorated with motifs from waka poetry that evolved as a unique form of expression of the traditional Japanese aesthetic.



Cover design: Kuramoto Shū

This book looks at a selection of lacquerware with waka-inspired designs that were produced from the late twelfth century to the end of the Edo period (1603–1867). For each item, the author identifies the verse it depicts, iconographically interprets the motifs, and delves into the background and reasons behind its selection. In this way, she constructs a unique historical study of shifts in the traditional Japanese aesthetic and of the ways in which waka poems were read and appreciated. Though somewhat demanding of specialist knowledge, her approach is engagingly fresh.

Born in 1931, the author is a poet who engages in lacquerware craft herself. To aid the reader’s understanding, the book includes twenty pages of color photographs of the lacquer works discussed.

***Kaeritakatta uchi* [The House I Wanted to Come Home To]. Aoki Tama.** Kōdansha, 1997. 193 × 130 mm. 196 pp. ¥1,400. ISBN 4-06-208530-5.

The house the author refers to in the title was one where she would find both her mother and her father's smiling faces. Aoki is the granddaughter of leading figure in modern Japanese literature, Kōda Rohan (1867–1947), and daughter of writer Kōda Aya (1904–90). Complementing her previously published *Koishikawa no ie* [The House at Koishikawa] (see *Japanese Book News*, No. 10, p. 17), a collection of essays about her relationship with her grandfather, and *Kōda Aya no tansu no hikidashi* [In the Drawers of Kōda Aya's Chest], about her mother, the present work is a memoir of the author's relationship with her father.



Cover design: Anno Mitsumasa

Aoki paints a far less distinct picture of her father than she does of her mother and grandfather. When she was in elementary school, his business failed and he divorced her mother. He died of illness not long after the divorce. For the author, who thereafter grew up with her strict grandfather and strong-minded mother, the memory of his smiling face evokes profound feelings of nostalgia. Born into a well-to-do Tokyo merchant family, he grew up free of most worldly cares and later studied for a time in the United States. Yet he was weak-willed and feeble in the face of adversity. While repeatedly coming to his son-in-law's aid

(financially), Rohan dismissed him as a "hopeless fool." Aoki, meanwhile, was always reminded of her blood tie to her father whenever her mother scolded her for vacillation.

The book is also fascinating as a glimpse into urban middle-class family life in 1930s Japan.

***Neko no Tamakichi monogatari: Boku wa daijishin ni atta* [Tamakichi the Cat: I Experienced the Earthquake]. Katori Akiko.** Futabasha, 1997. 193 × 131 mm. 191 pp. ¥1,262. ISBN 4-575-23285-8. The Great Hanshin Earthquake that struck Kobe and surrounding areas in 1995 caused almost 6,000 deaths and left physical and psychological scars that are still far from healed. Among the victims were many dogs, cats, and other pets. This book tells the story of one such animal, a cat that was separated from its owner following the earthquake. The author, an ecologist and editor who lives in Tokyo, witnessed the tragedy of the quake-affected area when she went there to help care for pets left homeless in the wake of the disaster. Although the story is fictional, the events and situations described are based on the author's experience and research of the actual post-quake situation.

Major disasters reveal various aspects of human nature. By considering the relationships between pets and their owners, the author decries anthropocentric arrogance and links it to a decadent mentality that prescribes survival of the strong at the expense of the weak. She argues, instead, that as fellow inhabitants of the planet, animals have the same rights



Cover design: Tada Susumu

as humans. Although written for children, the story is thought-provoking for adult readers as well.

***Shōnen H* [Boy H]. 2 vols. Seno'o Kappa.** Kōdansha, 1997. 193 × 131 mm. each. 358 pp. each. ¥1,456 each. ISBN 4-06-208199-7; 4-06-208496-1.

This first novel by Seno'o, one of Japan's foremost stage designers, enjoyed instant commercial success and continues to rank highly on best-seller lists. It is an autobiographical novel, and the "H" of the title comes from the author's real name, Hajime. The story covers a ten-year period of his life during and after World War II.



Cover design: Seno'o Kappa

H is the son of a struggling Kobe tailor, and his parents are among Japan's few devout Protestants. As militarism begins to pervade Japanese society, H rejects his parents' faith, only to find himself, at times dumbfounded by the firmness of their conviction. It is to his parents, in the end, that he owes his ability—rare in those turbulent years—to make level-headed judgments. In this way, amid the extreme conditions of the war, the young H grows to adulthood, surviving and overcoming even the air raids that destroyed most of the city. Despite the gloom of the era, he and his peers manage to retain the optimism of youth.

The novel readily leads one to suspect that the author's motivation for writing has something to do with the reactionism and nationalism of recent years, and the similarities he sees in the city of Kobe between the air raids suffered during World War II and the recent Great Hanshin Earthquake.



Cover design: Shinchōsha

***Tôge no sumika* [Dwelling on the Pass]. Okamatsu Kazuo.** Shinchōsha, 1997. 197 × 133 mm. 196 pp. ¥1,700. ISBN 4-10-334604-3.

With the rapid increase in the population of senior citizens and fundamental changes in family life in Japan, the question of how to meet death is of increasing concern and poignancy today. Set in rural Japan just after World War II, this novel is the story of how one elderly woman chose to face the inevitable.

Yae has cancer. She asks her grandson, home from Tokyo for university vacation, to take her to the mountain village where she was born, which will soon be submerged by the waters of a new dam. While in the village, Yae regains such vitality that she seems almost a different person. She meets with childhood friends, visits the local shrine, and, to her grandson's amazement, decides to live her remaining days, and to die, in the village.

In this way, the novel vividly conveys the wondrous consoling effects of familiar ground for people preparing for the end of life. Despite its light, easy tone, it poses the profound question of how people may die who have lost touch with the land from which they sprang. Though his books are few and far between, the author enjoys a strong following, and with the present offering reconfirms his mastery of the art of fiction.

***Urushi no mi no minoru kuni* [Domain of the Lacquer Tree Harvest]. 2 vols. Fujisawa Shūhei.** Bungei Shunjū, 1997. 193 × 134 mm. each. 252 pp.; 268 pp. ¥1,714. each. ISBN 4-16-362760-X; 4-16-362770-7.

This historical novel describes the trials of Uesugi Yōzan (1751–1822), daimyō of the Yonezawa domain when it faced severe financial difficulties in the mid-Edo period (eighteenth century to early nineteenth century). By then, the domain had been reduced to one-eighth its former size as punishment for taking sides against the Tokugawa regime.



Yōzan's reputation as one of the model daimyō (*meikun*) of the Edo period remains firm even today, where his example is often looked to in Japan's business world. He is popularly regarded as a wise Confucian-style lord who devoted himself to restoring his domain to economic vigor largely through his own example of thrift and hard work. The portrait given in this novel, however, diverges somewhat from this glowing conventional image, focusing instead on his gritty struggle against financial difficulties which, in the end, he failed to resolve. The book's title alludes to his efforts, together with his retainers, to increase cultivation of lacquer trees, a source of material used to make candles—as one of the ways of rebuilding the domain's finances. In implementing this policy as well, however, Yōzan ultimately failed to keep pace with the growing commodity economy.

The author, well-known as a master of period fiction, died in 1997 not long after completing this work.

***Zōkibayashi no hikari, kaze, yume* [Woods of Light, Wind and Dreams]. Ashida Terukazu.** Bungei Shunjū, 1997. 212 × 148 mm. 254 pp. ¥2,476. ISBN 4-16-352750-8.

Though many urban dwellers lament the dwindling of nature in today's cities, that impression may depend on where and how one looks. Beneath the concrete facade, even the modern Japanese urban environment is a world rich with plant, bird, and insect species, each carving out its own niche in the urban ecology. In the suburbs there are still natural stands of trees of many kinds and ample opportunities to enjoy rarely seen wildflowers like *katakuri* (dogtooth violet).

This book reminds us that these features of the natural world may still be found around us, if only we know where to look. From wild grasses and ginseng to plum, peach, zelkova and Japanese oak trees, each subject is presented with a wealth of information concisely packed into a few pages. At once casual and erudite, the author's prose aptly conveys the sense of fun and discovery of a real nature walk through the trees.

After retiring from a career at a newspaper company, the author immersed himself in the study of the natural world close at hand. He was especially fond of woods replete with various kinds of trees, and wrote many books about plant life. The present volume brings together the short essays he had written for a monthly column over the last decade. He died in 1995, at the age of 77. It is a book that deserves leisurely reading, with ample time to pore over the photographs interspersed through the text.



Cover design: Nakajima Kahoru

Events and Trends

New City Info-Magazines

New magazines have recently been inaugurated featuring information on films, concerts, various kinds of events, places to eat and drink, and other aspects of entertainment and enjoyment in the city. *CAN DO! Pia* is a biweekly begun in October. The well-established entertainment information publisher Pia wants it to be a reader-resourced magazine, and it mobilizes more than 1,000 young people to canvas information that moves mainly by word-of-mouth in the Tokyo Metropolitan Area. In November, Kōdansha started a new weekly, *Tokyo Isshukan*, providing information selected by its editorial staff.

Already an important feature of women's and general-reader magazines, demand for entertainment/recreation information in the city is very strong. The pioneer in this genre is Kadokawa Shoten's *Tokyo Walker*. Kadokawa has founded similar magazines for several other parts of the

country, including *Kyushu Walker*, covering the island of Kyushu, launched in June 1997.

Books on Extramarital Love

Among the leading best-sellers in Japan this year was *Shitsurakuen* [Lost Paradise] (Kōdansha), a novel by former physician Watanabe Jun'ichi depicting the affair between an editor with a wife and children and female calligraphy teacher who is also married. In a society where the stigma of adultery is still strong, the intensity of the passions that draw together the two people in the story has earned considerable comment. The story first drew attention when it was serialized in the rather conservative national daily newspaper *Nihon keizai shimbun*. The film version of the story released in May made a great hit, and a subsequent dramatization for television produced record ratings. Extramarital affairs have since been nicknamed "shitsurakuen."

Another best-seller dealing with the same theme is Hayashi Mariko's novel *Fukigen na kajitsu* [Sullen Fruit] (Bungei Shunjū) portraying a woman's awakening to the pleasures of sex in an extramarital affair. This novel has also been produced in

cinema and television versions, attracting many viewers. Tanka poet Tawara Machi, author of the *Sarada kinenbi* (1987; translated as *Salad Anniversary*, 1989), an anthology of tanka poems that drew attention for its adventuresome style, has also made waves with a new anthology, *Chokorēto kakumei* [Chocolate Revolution] (Kawade Shobō Shinsha) featuring poems about extramarital love.

Eighth Noma Prize for Literary Translation

The eighth Noma Prize for translations of Japanese literature into other languages was announced in July. The recipient is Gunilla Lindberg-Wada (b. 1947), professor of Japanese Studies at Stockholm University Faculty of East Asian Languages, for her translation of Mishima Yukio's *Haru no yuki* [Spring Snow]. The theme of her doctoral dissertation was the classic *Genji monogatari* [The Tale of Genji]. Among other works of Japanese literature she has translated into Swedish are *Sado kōshaku fujin* [Madame de Sade] and Endō Shūsaku's *Sukyandaru* [Scandal].

Manga Magazine *Garo* Split

An internal schism has broken the 30-odd-year history and tradition of leading adult manga magazine *Garo*. In a disagreement over personnel and management policy, most of the staff left the company and have set up a new company to publish a new magazine. After suspending publication of *Garo* since August, the company side has revived it with the December issue, planning to remake the magazine under a new editorial policy.

Garo was inaugurated in 1964, publishing the now classic *Kamui den* [The Legend of Kamui] by Shirato Sanpei and works by Tsuge Yoshiharu. It won a strong following among young people for its inclusion of stories that deal with current issues. It was instrumental in publishing the work of many original manga artists including Mizuki Shigeru, known for monster comics, and Ebisu Yoshikazu, Sugiura Hinako, Uchida Shungiku, among others.

From Our Readers

Japanese Book News welcomes letters from readers. Please send your comments, inquiries, or suggestions to the editorial offices at the address given on the inside cover.

Dear Editor,

I was extremely interested to read the article "Japanese Literature Across Borders" (Numano Mitsuyoshi, No. 19, Fall 1997) on literature written in a language which is not the author's mother tongue.

Particularly intriguing were Tawada Yoko's thoughts on her own German voice. Tawada suggested that hers is not standard German but something different: disjointed, funkier. This confirms the observation of a German friend of mine who says Tawada's writing is clearly that of a foreigner, but has its own charm.

The article was very thought-provoking, but did leave me with some questions: How much editing is done to such work, and by whom? In Japan, do Hideo Levy or Masahiko Shimada have native-speaking friends look at their writing before submitting it to a publisher? Or does the publisher make significant changes? I am heartily in favor of such blurring of the borders of literature, and would like to know more about just how it works. Thanks are due Mr. Numano for his thought-provoking article.

Elizabeth Floyd Ogata
Editor, Kodansha International

Computer Game Books Sell

While sales of other genres of books has leveled off, strategy guides for computer games continue to sell briskly in Japan's publishing market. A number of strategy books have recently appeared, including *Final Fantasy Tactics*, *Saga Frontiers*, and *Derby Stallion*, all of which are very high up in book sales ratings.

Books related to "Tamagotchi," the hand-held electronic pet game which has been popular since the latter part of 1996, have also been selling well for some time. Another game which has become wildly popular among younger elementary school children is "Pocket Monsters" (known for short as Poke-Mon). The popularity among young children of the characters in this game is fueling considerable sales in strategy guides and related books.

While computer-game-related books are selling favorably, the same cannot be said for magazines on the subject, where over-saturation of the market has forced many to re-orient their editorial policies or terminate publication altogether. Only those of

the Poke-Mon persuasion continue to do well, such as *Koro-koro komikku*, a manga monthly aimed at elementary school children, which serializes Poke-Mon-related stories.

Internet Book Search and Buying

Internet services that make it possible to search for books and purchase them on-line are rapidly growing. In September the Japan Book Publishers Association (Nihon Shoseki Shuppan Kyōkai) opened its Internet home page "Books." This home page features the JBPA's long-standing catalog Nihon Shoseki Sōmoku-roku in database form, listing more than 500,000 books published in Japan. Users can move from the database to the home page of the publisher required for further information and ordering of books on-line.

Major bookstores such as Maruzen and Kinokuniya Shoten, as well as the book-distribution agency Tōhan, have already opened search-and-order services on the Internet. Kinokuniya Shoten's "Book Web" has the largest-scale service, offering information on 1.3 million titles published

in Japan and 1.9 million foreign-language titles.

In July, major publishers Shōgakukan and Kōdansha both opened home pages: "Shōgakukan On-Line Shop" and "Kōdansha Book Club." Shōgakukan's home page lists more than 3,000 book and magazine titles with on-line ordering services. Ordered books are sent via a bookstore or directly by express home delivery service.

More than 60,000 new titles come out in Japan each year. Books of a specialized nature as well as those no longer fresh off the presses can be very difficult to find. There has also been dissatisfaction with the time it takes to receive a book when ordered through bookstores. Publishers have high hopes that the new Internet on-line search and order systems may help to revive the sluggish book market.

Books: <http://www.books.or.jp/>

Book Web:

<http://bookweb.kinokuniya.co.jp/>

Shōgakukan On-Line Shop:

<http://www.shogakukan.co.jp/>

Kōdansha Book Club:

<http://www.bookclub.kodansha.co.jp/>

Books Supported by the Japan Foundation Publication Assistance Program

To promote understanding of Japan in other countries, the Japan Foundation provides subsidies for the publication and translation of books in other languages about Japan. The following publications were completed under this program during fiscal 1996. Inquiries regarding the program should be directed to the Japan Foundation Media Department (Tel: 81-3-5562-3532; Fax: 81-3-5562-3501). Acceptance of applications for this program for fiscal 1998, however, closed as of December 1, 1997.

Bikkuri-boshi no densetsu [The Legend of Planet Surprise] (in Urdu), Tajima Shinji, trans. Islamabad: National Book Foundation.

Gembaku no ko [Children of Atomic Bomb] (in Korean), Osada Arata, ed. Park Joon Hee, trans. Seoul: Hak Mun Publishing Co.

Haiku [Haiku] (in Bulgarian), Galina Mihailova Tomova-Stankeva, ed. Lydmila Holodovich, trans. Sofia: Equus Art Publisher.

Hakutai no kakaku [Travellers of a Hundred Ages] (in Russian), Donald Keene. Maya Petrovna Gerasimova, trans. Moscow: "Vostochnaya Literatura," Publisher of Russian Academy of Sciences.

Han-koten no seiji-keizai-gaku [An Anticlassical Political-Economic Analysis] (in English), Murakami Yasusuke. Kozo Yamamura, trans. Stanford: Stanford University Press.

Iki no kōzō [Reflections on Japanese Taste: The Structure of *Iki*] (in English), Kuki Shūzō, John Clark, trans. Sydney: Power Publications.

Jidai no ichimen [The Cause of Japan] (in Russian), Tōgō Shigenori. Boris Slavinsky, trans. Moscow: Publishing House "Novelty."

Kokoro [Kokoro] (in Swedish), Natsume Sōseki. Vibeke Emond, trans. Lysekil: Pontes.

Man'yōshū [Man'yōshū] (in French), René Sieffert, ed. & trans. Cergy: Publications Orientalistes de France.

Nihon bungaku senshū [The Anthology of Japanese Literature from Ancient Times to the Present in 20 Volumes. Volume 1: "Japanese Drama"] (in Russian), Grigory Chartishvi, ed. St. Petersburg: Severo-Zapad Publishing House.

Nihon no senshi jidai to sono Higashi Ajia ni okeru ichi [Prehistoric Japan] (in English), Imamura Keiji. London: UCL Press Limited.

Nihon shoki [Nihon Shoki—Chronicles of Japan] (in Russian), Vladislav Nikonorovich Goreglyad, ed. Alexander Nikolaevich Mesheryakov, trans. St. Petersburg: Publishing House "Hyperion."

Shōbōgenzō [Master Dogen's *Shobogenzo* (Book 3)], (in English), Dōgen. Gudo Wafu Nishijima, ed. & trans. Bristol: Windbell Publications Ltd.

Shura [I Demoni Guerrieri] (in Italian), Ishikawa Jun. Maria Teresa Orsi, trans. Venice: Marsilio Editori s.p.a.

Translation of Tanka Poetry

Tawara Machi

Poetry must be one of the genres that is hardest to translate. Not only is there the matter of the meaning of words; in poetry meter is a very important means of expression. Even if you can translate the meaning, “translating” the meter is an extremely difficult feat.

I write tanka, an unrhymed form of verse consisting of five lines of 5, 7, 5, 7 and 7 syllables each, a total of 31 syllables. The rhythmic quality of the Japanese language derives in part from the curious combination of these five- and seven-syllable units. Japanese have been composing poems based on this pattern for more than a thousand years. And it is not limited to poetry, for the five-seven combination can be found in everything from popular songs and ballads to traffic safety slogans and advertisements. Such phrases flow easily off the tongue and are therefore easy to remember. The pleasant quality of this combination needs no explanation for someone who understands Japanese. It is something one feels rather than consciously perceives.

If the five-seven combination enjoyed equal appeal in other languages, translation might be quite easy. As it is, this meter is peculiar to Japanese. My anthology, *Sarada kinenbi* [*Salad Anniversary*], has been translated into English, Chinese, Spanish, Danish, Dutch, Russian, and other languages. The standard request I make of every translator is to select, as much as possible, words, or combinations of words, that have a rhythmical feel in their native tongue.

In the case of tanka, the meaning is often comparatively simple. The restriction to 31 syllables forces the author to repeatedly abbreviate, thoroughly abstract the meaning and make use of symbols and subtle inference. There is no room for lengthy explanations. Indeed, this is why tanka can bring into clear focus images at the core of human sentiment or epitomize a particular scene. Part of the appeal of tanka is its brevity, and yet only a superficial understanding of a highly condensed text can easily lead to the question, “So what?” It is meter that makes deceptively simple words come alive, sending their message to the depths of the reader’s heart. (Of course, it is also essential that during the creative process the writer select words that adequately evoke the background which is inferred and stimulate the reader’s imagination to go beyond the words on the page.)

I myself am not proficient in any language other than Japanese, although I can understand some Chinese and English. While I can manage in those two foreign languages to tell whether the meaning is accurately rendered, I cannot be sure that the result makes good poetry. And as for other languages, I cannot even begin to understand. I am therefore rather nervous when someone translates my tanka. At the same time, I always give permission whenever someone expresses a desire to translate my work, for it seems to me that it is better that even half of what I am trying to say is

conveyed in the translation than nothing at all.

A translator gifted with a sense for poetry, moreover, can sometimes convey the meaning of the original 120 percent. I first read Verlaine in Ueda Bin’s translation, which is itself superb Japanese poetry. Even if I had studied a little French and read Verlaine in the original, I might still have ended up with only a superficial understanding of the meaning.

When I think about it, the same thing may be said for Japanese readers of my tanka. Some may only comprehend half of what was intended while others find meaning there far beyond my original intent.

Another reason I am willing to have my works translated is that I want others to know about tanka as a form of poetry, one which has continued for more than a thousand years. The *Man’yōshū*, Japan’s oldest anthology of poetry, contains works by people from all walks of life, from emperors to nameless commoners. Today, major Japanese newspapers without exception carry a tanka column and tanka are taught as part of the standard curriculum at schools. Every Japanese writes at least one tanka in his or her lifetime. Surely there can be few other countries with such a form of poetry that is written and appreciated by people throughout society. Tanka is one aspect of Japanese culture in which we can take special pride.

Tawara Machi was born in Osaka in 1962. She began writing poetry while at Waseda University, and became a high school teacher in Kanagawa prefecture upon graduation. Her first published anthology, *Sarada kinenbi*, published in 1987, sold over 2 million copies. (Its English translation, *Salad Anniversary*, by Juliet Winters Carpenter, was published by Kodansha International in 1989.) The work was honored by the Association of Modern Poets and Tawara quickly became one of Japan’s best-known poets. She resigned from teaching in 1989 to devote herself full time to poetry. In 1991 she became the youngest person (28) to be appointed to the Council on the National Language, an advisory group to the Ministry of Education. Her tanka anthology, *Chokorēto kakumei* [*Chocolate Revolution*], published in May 1997, has also become a best-seller.

