

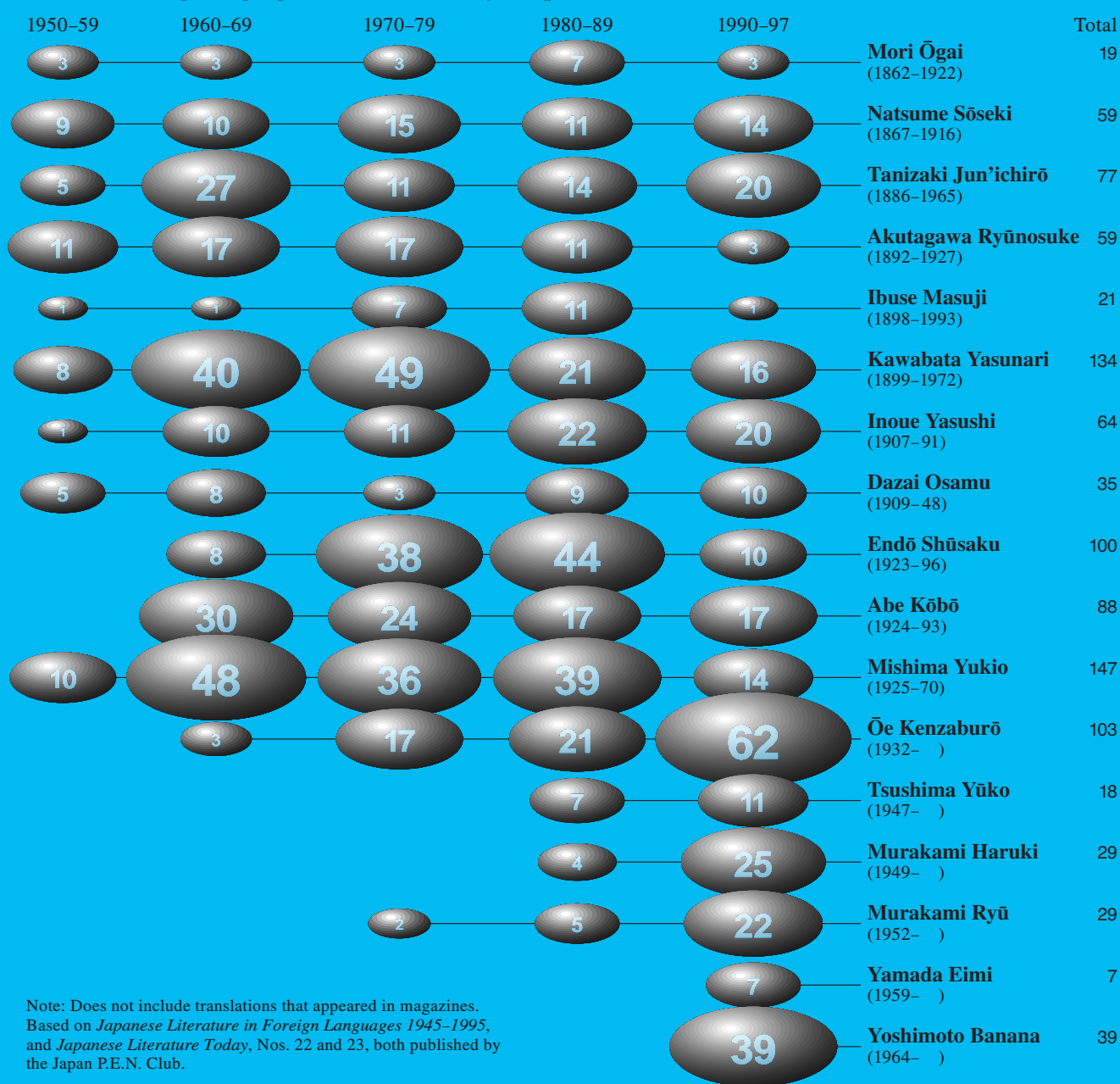
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NUMBER 27
FALL 1999

Japanese Book News

Entertainment Fiction: Window on Contemporary Society
Publishing Contracts and Copyright Practice
Publishing in Poland

Number of Foreign-language Translations of Major Japanese Novelists' Works (1950-97)



Note: Does not include translations that appeared in magazines.
Based on *Japanese Literature in Foreign Languages 1945-1995*,
and *Japanese Literature Today*, Nos. 22 and 23, both published by
the Japan P.E.N. Club.



The Japan Foundation

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

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Contents

| | |
|---|----|
| Entertainment Fiction: Window on Contemporary Society | |
| <i>Yūki Nobutaka</i> | 1 |
| Publishing Contracts and Copyright Practice | |
| <i>Yatsui Seinosuke</i> | 4 |
| Japanese Books Abroad | |
| Publishing in Poland | |
| <i>Onuma Toshihide</i> | 6 |
| From the Publishing Scene | |
| First Court Decision to Ban Novel | |
| <i>Koyama Tetsurō</i> | 7 |
| The Curious Books Japanese Love | |
| <i>Ikari Haruo</i> | 7 |
| New Titles | 8 |
| Events and Trends | 20 |
| In Their Own Words | |
| Thoughts on Translation | |
| <i>Yoshimoto Banana</i> | 22 |

From the Editor

A succession of outstanding works of entertainment fiction have recently been published and become best-sellers. Examples include titles introduced in past issues of *Japanese Book News* like *Redi jōka* [Lady Joker], *Riyū* [Reason], *Auto* [Out], and *Gōrudo rasshu* [Gold Rush]. One of the features of these successful titles is that they deal with aspects of contemporary society that are a familiar part of daily life but tend to be left in the shadows of public attention. These novels treat such topics in vivid, realistic detail. Mystery fiction critic Yūki Nobutaka provides an overview of the recent leading works in this field.

Though a century may have passed since copyright law was adopted in Japan, notes our report by Yatsui Seinosuke, understanding of copyright is not as well established as one might expect. In many cases, authors and publishers carry on their business without ever signing contracts. This custom, which at first glance seems rather unsophisticated, has its roots in Japan's cultural tradition which sought to draw a clear dividing line between the art of writing and dealings with the monetary value of its products. In a sense, however, the practice displays a quite postmodern quality in that it has helped to preserve the sanctity of creative endeavor.

Visiting Poland to attend the 43rd Warsaw International Book Fair, Onuma Toshihide, of the Kenkyūsha publishing company, was fascinated with what he found there. Japanese Books Abroad in this issue is his report on publishing in Poland.

From the Publishing Scene includes a note by Koyama Tetsurō on the first court case in Japan prohibiting a novel's publication on grounds of infringement of privacy and Ikari Haruo's comments on some of Japan's unique publications, including a book made completely of bamboo. Bamboo grows much faster than other wood, so the increase in books made from bamboo might offer a means for protecting the world's forests.

In Their Own Words in this issue is by Yoshimoto Banana, who was the author of No. 1 interest among JBN readers in the results of a survey conducted in fiscal 1996.

Japanese Book News address:

http://www.jpf.go.jp/e/media/publish/4_04right.html

Entertainment Fiction: Window on Contemporary Society

Yūki Nobutaka

Preeminent in any discussion of contemporary Japanese entertainment fiction is the boom in *shakai-ha suiri*, or “society conscious mysteries” of the 1960s, pioneered by Matsumoto Seichō, starting in the late 1950s. His stories were a marked departure from the *tantei shōsetsu* prevalent at that time (the term literally means “detective stories,” but this genre actually represents “puzzle stories” in Japan which were modeled after the puzzle mystery genre in its golden age in the United States and Europe). Matsumoto drew attention to the cliché and limitations of stories centered on solving tricky puzzles, depicting instead true-to-life characters of real society in works like *Ten to sen* (1958; translated into English as *Points and Lines*, 1970) and *Me no kabe* [A Wall of Eyes] (1958).

It was literary critic Ara Masato, in a piece published in a national newspaper in June 1960, who called Matsumoto the pioneer in a genre he christened *shakai-ha*. Another writer, Mizukami Tsutomu, mentioned a few days later in another newspaper, had come onto the literary scene with *Kiri to kage* [Mist and Shadows] (1959) and *Umi no kiba* [The Fangs of the Sea] (1960), and he too was described as a *shakai-ha* novelist. Thus 1960 is a year well remembered in the history of Japanese entertainment fiction.

Strange proclivity as it may seem, Japanese have long tended to divide things into genres and give them labels. Where mystery fiction is concerned, “detective novels” (that is, puzzle stories) were popular in the prewar years and during the 1940s. This type of fiction was replaced in the latter half of the 1940s by *suiri shōsetsu* (lit., “reasoning-out” stories in which the focus is on describing the process of logical reasoning). The emergence of novels dealing with social issues in the Japanese literary world in general, coinciding with the popularity of *suiri shōsetsu*, led to the birth of the society-conscious mystery genre (*shakai-ha suiri*).

A well-known feature of the society-conscious mystery of the 1960s was that they were written in reaction to the earlier “detective” stories aimed at a small group of die-hard fans. The *tantei* stories were panned because they failed to bring characters to life, were crudely written, adopted a narrow perspective, and so on. Believing that concentrating on his characters’ motivations was the surest way of bringing them to life, Matsumoto wrote many stories denouncing myriad political or social ills engendered by modern institutions of society or in which vengeance was the motive. Many of his stories are about individuals who battle against groups or organizations. Morimura Seiichi, who inherited Matsumoto’s mantle, pursued this theme more thoroughly in *Shinkansen satsu-jin jiken* [The Bullet-train Murder] (1970) and *Fushoku no kōzō* [The Structure of Decay] (1972), stories in which individuals are motivated by hatred and which further popularized the society genre.

But booms, by their very nature, are short-lived, partic-

ularly in Japan where public tastes are fickle, and the demise of the socially oriented mystery genre was hastened by the many imitative works hastily turned out to cash in on the boom while it lasted. The term *shakai-ha suiri* is no longer used today, and the word “*suiri*” barely survives in the *honkaku suiri* (“real ‘mystery,’” i.e., puzzler) genre, although social issues continue to figure in contemporary mystery stories. In fact, many fine entertainment works reflecting the authors’ awareness of society have emerged since the mid-1990s, although no one (so far) is hailing them as “rebirth of the *shakai-ha suiri*” or talking about a “neo-*shakai-ha*.” Given Japanese predilections, however, no doubt some neologism will emerge to describe this category as well.

Fiction’s Focus on Society’s Shadows

Whereas Matsumoto Seichō was the pioneer of society-conscious fiction writing in the 1960s, the top runner in the 1990s is Takamura Kaoru. Her maiden work, *Ōgon o daite tobe* [Take the Money and Run] (Shinchōsha, 1990), about an assault on a bank, won the 1990 Japan Mystery Suspense Award, one of the major prizes for new mystery writers. *Kami no hi* [Fire of the Gods] (Shinchōsha, 1991), a story about the risks of nuclear power generation done in spy-novel style, offers glimpses of this style. In 1993, Takamura won the Award of the Mystery Writers’ Association of Japan, given to professional mystery writers, for the international spy novel *Riviera o ute* [Shoot Riviera!] (Shinchōsha, 1992). The same year, she won the Naoki Prize, Japan’s oldest literary award, which is presented to works of outstanding entertainment fiction, for her police novel *Mākusū no yama* [Marks’ Mountain]. Both works had strong social themes, but Takamura intensely dislikes being placed in the mystery category and insists that her books are novels.

Takamura won unquestioned recognition as the “queen of *shakai-ha* novelists” with *Redi Jōkā* [Lady Joker] (Mainichi Shimbunsha, 1997, see *Japanese Book News*, No. 22, p. 19). This story is modeled on the real-life Glico-Morinaga case (1984), which shocked Japan and remains unsolved. In this malicious crime, unknown parties sent the company, a leading domestic manufacturer of confectioneries, threatening letters and planted poisoned products of the company in stores. In Takamura’s story, which runs a prodigious 870 pages, the beer industry is the target of the crime.

The characters in Takamura’s story are people from *buraku* outcast backgrounds, an ethnic Korean living in Japan, the family of a disabled person, and so on. Their themes are the social ills that have become entrenched in modern Japanese society since the country’s headlong rush to economic growth in the 1960–70s. In *Redi Jōkā*, a suicide takes place as a result of alleged discrimination surrounding the hiring of a new employee. The president of the brewery is kidnapped by a group called Lady Joker

but is later released unharmed when he agrees to its terms. This re-creation of events similar to what happened in the real-life case makes for riveting drama, and in surveys run by many different magazines (projects Japanese readers seem to enjoy), *Lady Joker* was named the top-ranking work.

A work just as highly acclaimed as *Lady Joker* was *Riyū* [Reason] (1998, see *Japanese Book News*, No. 25), by another woman writer, Miyabe Miyuki. Miyabe and Takamura are now the queens of contemporary Japanese entertainment fiction, and they have followed strikingly similar career paths. In 1989, one year before Takamura received the Japan Mystery Suspense Award, Miyabe had won this prize with her fine depiction of a young man in *Majutsu wa sasayaku* [The Magic Whispers] (Shinchōsha). In 1992, she won the Award of the Mystery Writers' Association of Japan for *Ryū wa nemuru* [The Dragon Sleeps] (Shinchōsha, 1991), which deals with the theme of extrasensory perception. Although she received the Naoki Prize much later than Takamura, in 1999, for *Riyū*, the two are equals where writing ability is concerned.

Their respective styles, however, are quite different. Whereas Takamura spins out realistic works with a clear social message in rapid-fire succession, Miyabe is the more versatile writer, producing historical novels and humor. She also has an established reputation as a short-story writer. Takamura has been turning out long novels from the start, but Miyabe has also written two long socially relevant novels. One of them, *Kasha* [All She Was Worth] (1992), which explores the tragedies associated with personal bankruptcy due to credit card debt, was inexplicably passed over for the Naoki Prize that year.

Her second long novel, *Riyū*, for which Miyabe finally did win the Naoki Prize, is a detailed examination of Japanese families as they labor under crushing mortgage payments, a plight common in many households today. The story begins with the suicide leap of a young man from an upscale condominium and the discovery of the bodies of four members of a family living in the building. The authorities discover that the victims are not the people whose names were registered as owners of the property. This work earned high praise for its reportorial-style examination of the people's identities and the real perpetrator of the crime.

New Complexities and Personal Dramas

But the works of both these authors clearly differ from the social school mysteries of the 1960s. Whereas the works of Matsumoto Seichō and other writers in the genre in that decade censured the large-scale evils created by politics and finance, the scale of the 1990s stories is much smaller. Society has changed and become much more complex in the last thirty years, with the result that dislocations originating in minor incidents involving families or individuals hold interest as part of the drama of contemporary society. Issues like sexual harassment at the work place, school bullying, and domestic violence, which occur on an everyday basis, are all the more difficult to handle because they are so ordinary. Never before has there been such a broad range of topics from which the *shakai-ha* novelist can choose. Grappling with major ills of society as a whole as their predecessors did was

one thing, but the delicate and subtle personal dramas described in these works must be handled by authors with the utmost care.

In that respect, Takamura's *Lady Joker* and Miyabe's *Riyū* meet the requirements, although they have some shortcomings as far as entertainment fiction is concerned. Very little was written about the flaws of these two critically acclaimed works, yet I do recall that some have pointed out that Takamura's stories tend to bog down once the story moves to the crime investigation stage, while Miyabe tends to a verbosity that is impossible to condense in many of her long novels. Takamura has a gift for human drama, but some more research would help flesh out the information component of her books. The torrent of words in Miyabe's works depletes the dramatic tension and leaves the reader with a feeling that the story is somehow monotonous. Still, both are good writers with plenty of talent, and they are certain to develop more depth.

Kirino Natsuo is another woman writer who joined the ranks of socially-oriented writers in the 1990s with a crime novel, *Auto* [Out] (1997; see *Japanese Book News*, No. 21, p. 16), about a murder perpetrated by ordinary housewives working in part-time jobs. Although the plot is interesting, the work is weak because Kirino fails to describe the changes in the women's emotions in the aftermath of the crime they commit. More in-depth development of this aspect would have been welcome.

And at the halfway mark for 1999, rumor has it that the best story this year is *Eien no ko* [The Eternal Child] (Gentōsha), Tendō Arata's third long novel. Tendō attracted considerable attention with *Kazoku gari* [Family Hunt] (Shinchōsha, 1995), on the theme of household violence, and in his latest work, two men and a woman emotionally crippled by parental abuse meet after seventeen years and are forced to face the secrets of their pasts. This moving story about the salvation of the soul is a marked improvement over his earlier work but still suffers from his rather rough style of writing. Tendō has superb skill at character development, so his readers would be better served if he tried to write in a finer, more disciplined manner. (*Yūki Nobutaka is a mystery critic.*)

Publishers Association for Cultural Exchange, Japan

Founded in 1953, the Publishers Association for Cultural Exchange is a non-profit organization whose members are drawn from leading publishing houses and related industries in Japan. Its activities are aimed at promoting cultural exchange between Japan and other countries through the exchange of publications. As it comes under the jurisdiction of the Japanese Ministry of Foreign Affairs, it cooperates closely in its work with the Ministry of Foreign Affairs and the Japan Foundation.

At this year's 51st Frankfurt Book Fair, to be held October 13 to 18th, PACE will share a booth on the third floor of Hall 9 (9.2 D-924) with the Japan Information Center.

Publishers Association for Cultural Exchange

1-2-1 Sarugaku-cho, Chiyoda-ku, Tokyo 101-0064 Japan

Tel: 81-3-3291-5685 Fax: 81-3-3233-3645

Best-sellers in Literature, January–June, 1999

1. *Bāsudei* [Birthday], by Suzuki Kōji (Kadokawa Shoten, ¥1,400). This is a spin-off of Suzuki's successful trilogy, *Ringu* [Ring], *Rasen* [Spiral], and *Rūpu* [Loop], the grand-scale horror-fantasy series about strife between humans and artificial life forms. *Birthday* consists of three short stories featuring female protagonists from the series.
2. *Tariki* [Reliance on the Other], by Itsuki Hiroyuki (Kōdansha, ¥1,500). A collection of essays on the Buddhist way of life. Presented in the form of 100 hints on how to live well, *Tariki* doubts the economic system based on the principle of "the strong prey upon the weak," and stresses the importance of such sentiments as sorrow and compassion.
3. *Poppoya* [The Railway Worker], by Asada Jirō (Shūeisha, ¥1,500). A collection of eight short stories including the title story of a railway stationmaster who is posted on a soon-to-be deserted line in a remote part of Hokkaido, where he encounters the ghost of his daughter who died at an early age. Awarded the 117th Naoki Prize, it ranked third in the list of best-sellers in literature for the year 1998 (Jan.–Dec.).
4. *Nisshoku* [Solar Eclipse], by Hirano Keiichirō (Shinchōsha, ¥1,300). Hirano won the Akutagawa Prize for this book written as a university student. He attracted a great deal of attention from critics as the new Mishima Yukio. Written in a style that features difficult and archaic ideographs, the book depicts the mystic experiences of a Christian monk in the medieval Europe. (See *Japanese Book News*, No. 26, p. 7.)
5. *Riyū* [Reason], by Miyabe Miyuki (Asahi Shimbunsha, ¥1,800). This is a mystery about the case of a family of four murdered in a high-rise condominium. Its minute and realistic description of families involved in the case considers the erosion of ties within the contemporary family. (See *Japanese Book News*, No. 25, p. 19.)
6. *Eien no ko* [The Eternal Child], 2 vols. by Tendō Arata (Gentōsha, ¥1,800, ¥1,900). Dealing with the theme of child abuse, this book skillfully incorporates depictions of mental anguish and pain into mystery-like plot. When three people, the main characters, meet for the first time in seventeen years, a succession of incidents ensues. The story ends with the revelation of the real circumstances of an incident seventeen years earlier that links all three.
7. *Supūtoniku no koibito* [Sputnik Lover], by Murakami Haruki (Kōdansha, ¥1,600). This is Murakami's first long novel in four years. It is a love story with a new twist. A young man, the central character, is in love with a 22-year-old woman who wants to be a novelist. But she conceives a burning love for a woman seventeen years her senior, and disappears during a journey in Greece.
8. *Rūpu* [Loop], by Suzuki Kōji (Kadokawa Shoten, ¥1,600). A horror story whose main characters are a father and his son involved in developing artificial living beings. It tells how the spread of a deadly virus threatens the survival of humankind in the near future. *Rūpu* is the final volume of the trilogy including *Ringu* [Ring] and *Rasen* [Spiral].
9. *Hokeyō o ikiru* [Living by the Lotus Sutra], by Ishihara Shintarō (Gentōsha, ¥1,600). A well-known novelist and politician, the author is currently governor of Tokyo. In this book he talks about philosophical problems based on his own experiences in light of the Lotus Sutra.
10. *Yoake o machinagara* [Waiting for Dawn], by Itsuki Hiroyuki (Tōkyō Shōseki, ¥1,500). Itsuki, whose recent books explaining the Buddhist way of life have become best-sellers, discusses suicide, the meaning of life, the effect of sorrow and compassion, and other topics.

(Based on book distributor Tōhan Corporation lists)

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

Bungei Shunjū
3-23 Kioi-cho
Chiyoda-ku, Tokyo 102-8008
Tel: (03) 3265-1211 Fax: (03) 3239-5482

Chūō Kōron Shinsha (Chūō Kōron Sha)
2-8-7 Kyobashi
Chuo-ku, Tokyo 104-8320
Tel: (03) 3563-1431 Fax: (03) 3561-5922

Heibonsha
5-16-19 Himon'ya
Meguro-ku, Tokyo 152-0003
Tel: (03) 5721-1234 Fax: (03) 5721-1239

Iwanami Shoten
2-5-5 Hitotsubashi
Chiyoda-ku, Tokyo 101-8002
Tel: (03) 5210-4000 Fax: (03) 5210-4039

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Chiyoda-ku, Tokyo 102-8177
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Kōdansha
2-12-21 Otowa
Bunkyo-ku, Tokyo 112-8001
Tel: (03) 5395-3676 Fax: (03) 3943-2459

Kyōiku Shuppan
2-10 Kanda Jimbo-cho
Chiyoda-ku, Tokyo 101-0051
Tel: (03) 3238-6965 Fax: (03) 3238-6999

Miraisha
3-7-2 Koishikawa
Bunkyo-ku, Tokyo 112-0002
Tel: (03) 3814-5521 Fax: (03) 3814-8600

Nihon Keizai Shimbunsha
Inquiries from overseas should be addressed to:
Nihon IPS Sokatsu-ka
3-11-6 Iidabashi
Chiyoda-ku, Tokyo 102-0072
Tel: (03) 3238-0700 Fax: (03) 3238-0707

Ozawa Shoten
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Toshima-ku, Tokyo 171-0032
Tel: (03) 5992-2441 Fax: (03) 5992-2442

Ōzorasha
2-6-6 Akabane Minami
Kita-ku, Tokyo 115-0044
Tel: (03) 3902-2731 Fax: (03) 3902-2734

Sakuhinsha
3 Fl. Omura Bldg.
2-7-4 Iidabashi
Chiyoda-ku, Tokyo 102-0072
Tel: (03) 3262-9753 Fax: (03) 3262-9757

Sanseidō
2-22-14 Misaki-cho
Chiyoda-ku, Tokyo 101-8371
Tel: (03) 3230-9412 Fax: (03) 3230-9569

Seidosha
Ichinose Bldg.
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Chiyoda-ku, Tokyo 101-0051
Tel: (03) 3291-9831 Fax: (03) 3291-9834

Shinchōsha
71 Yaraicho
Shinjuku-ku, Tokyo 162-8711
Tel: (03) 3266-5111 Fax: (03) 3266-5118

Shinshokan
2-19-18 Nishikata
Bunkyo-ku, Tokyo 113-0024
Tel: (03) 3811-2851 Fax: (03) 3811-2501

Shōbunsha
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Chiyoda-ku, Tokyo 101-0021
Tel: (03) 3255-4501 Fax: (03) 3255-4506

Shōgakukan
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TBS Britannica
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Yōsensha
3-8 Kanda Ogawa-cho
Chiyoda-ku, Tokyo 101-0052
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Publishing Contracts and Copyright Practice

Yatsui Seinosuke

This year marks the one-hundredth anniversary of the promulgation of the Copyright Law in 1899, when *chosakuken* (copyright) came into use as a legal term for the first time in Japan. Eager to persuade the Western powers to relinquish the extraterritoriality clauses included in the treaties then in effect, the Japanese government had signed an Anglo-Japanese Commercial Treaty in 1894. By the time the treaty was to come into effect five years later, Japan was required to join international conventions pertaining to copyright and industrial property rights. Japan later concluded similar treaties ending extraterritoriality with the other Western powers as well. It became a signatory to the Berne Convention for the Protection of Literary and Artistic Works, necessitating the establishment of a corresponding domestic law, which became the Copyright Law.

A century later, contracts between copyright holders and publishers are more often made verbally than set down in written form. There were even fewer written contracts before World War II, although the number has been gradually increasing since its end. Before the war, an editor might ask the author of a book he was in charge of publishing to sign a written publishing contract, but it was not unusual for the author to refuse, considering the gentlemen's agreement between them to be more important than a formal, signed document. This marked difference in thinking about contracts between Japan and the West may be rooted in historical differences between a homogeneous nation like Japan and a pluralistic society like the United States, or between a fundamentally agrarian society and hunting-gathering tradition.

A useful guide to publishing contracts in Japan is *Shuppan keiyaku handobukku* [A Handbook of Publishing Contracts] (Nihon Shoseki Shuppan Kyōkai [Japan Book Publishers Association], 1997, 242 pp. ¥1,575). Its four sections deal with basic elements of contracts, their use in practice, outline of copyright law, and appendices. The appendices include excerpts of related laws; lists of organizations concerned; excerpts of regulations about fees of the Japanese Society of Rights of Authors, Composers and Publishers, lists of signatories and non-signatories to international copyright conventions; five different types of publishing contract forms (provided by JBPA); application form for registering copyright; and a glossary of terms in Japanese and English.

If the presidents and editors of every publishing company read this handbook, more written contracts would, no doubt, be signed. Authors, too, would benefit from a reading of this guide. If all concerned knew more about publishing contracts, there would be fewer disputes between publishers and authors, between publishers, and between different authors, and legal cases would certainly decrease.

Statistical data on recent publishing contracts and other information are provided in a leaflet entitled *Shuppan*

keiyaku ni kansuru jittai chōsa shūkei kekka [Fact-finding Survey on Publishing Contracts] (compiled by JBPA in April 1998). This publication presents findings of a survey conducted on the association's member companies in November-December 1997. It is divided in eight sections: I. publishing activities; II. publishing contracts; III. copyright rental fees; IV. secondary publishing (re-publishing in paperback or "collected works" editions of previously published works); V. use of artistic or photographic works; VI. secondary use of works; VII. copyright notices for publications; and VIII. copyright-related problems.

Of the 503 publishing companies belonging to the association that year, 146 companies (29.0 percent) responded to the survey. Although they represent 3.2 percent of all publishers in the country (the total of which is approximately 4,500 according to the *Shuppan nenkan 1999* [Publishers' Year Book 1999], Shuppan News Co.), the respondents are said to include most of the major publishers and many medium-sized publishers. In that sense, some of the survey items do show major trends of the Japanese publishing world.

The fact-finding survey was also conducted by the association in July-August 1992, giving exactly the same questions. The following tables comparing results of the 1992 and 1997 surveys show some of the more noteworthy findings.

Table II-1. Number of New Titles and Contracts Concluded in the Previous Year

| | 1997 (146 respondents) | 1992 (254 respondents) |
|-------------------------|---------------------------|---------------------------|
| New Titles | 15,388 | 18,700 |
| No. of Contracts Signed | 6,902 (44.9%) | 11,196 (59.9%) |

Table II-2. Main Contract Form Used

| Type of form | 1997 (146 respondents; multiple replies) | 1992 (254 respondents; multiple replies) |
|--------------------------|--|--|
| JBPA form unchanged | 40 (27.4%) | 76 (29.9%) |
| JBPA form with revisions | 73 (50.0%) | 113 (44.5%) |
| Originally drafted form | 33 (22.6%) | 45 (17.7%) |
| Other | 11 (7.5%) | 20 (7.9%) |

Table II-6. When Contracts Are Commonly Signed

| | 1997 (140 respondents; multiple replies) | 1992 (241 respondents; multiple replies) |
|---------------------------------|--|--|
| Upon request for manuscript | 35 (25.0%) | 63 (26.1%) |
| Upon receipt of manuscript | 36 (25.7%) | 61 (25.3%) |
| At proofreading stage | 14 (10.0%) | 23 (9.5%) |
| Upon publication | 78 (55.7%) | 103 (42.7%) |
| After publishing | 5 (3.6%) | 13 (5.4%) |
| Unspecified | 19 (13.6%) | 33 (13.7%) |
| When trouble seems apt to occur | 3 (2.1%) | 2 (0.8%) |
| Other | 1 (0.7%) | 6 (2.5%) |

Table VIII-1. Copyright Disputes During the Previous Year

| | 1997 | 1992 |
|---|------|------|
| Citation/reprint-related | 16 | 26 |
| Plagiarism related | 20 | 22 |
| Related to contract with author | 9 | 8 |
| Related to secondary use | 5 | 5 |
| Related to protection of author's moral rights | 1 | 2 |
| Related to publication of overseas edition or translation | 17 | 8 |
| Other | 2 | 3 |

Table VIII-2. Source of Copyright Disputes During the Previous Year

| | 1997 | 1992 |
|---------------------------------|------|------|
| Author | 23 | 23 |
| Publisher | 24 | 49 |
| Reader | 1 | 3 |
| Secondary User | 9 | 6 |
| Foreign publisher or individual | 20 | 6 |
| Other | 8 | 8 |

Source: Based on "Fact-finding Survey on Publishing Contracts," Feb. 1993 and April 1998 reports, Japan Book Publishers Association. Note that the number of respondents differs between the two surveys. The numbers of the tables correspond to those given in the JBPA survey reports.

The tables above give a rough idea of the situation regarding publishing contracts in Japan today. Two of the tables show an apparently contradictory data. Table II-2 shows that nearly 30 percent of the publishers use a JBPA contract/agreement form, while Table II-6 indicates that more than 55 percent sign a contract upon publication of books and only 25 percent at the time a manuscript is requested. The JBPA contract form includes Article 7 regarding the "submission of manuscript and date of publication," which presupposes the signing of the contract before the submission of the manuscript. The question is whether this provision is deleted or revised. Table II-2 indicates that 50 percent of publishers use the JBPA form with revisions. A table not included here giving results in the same category as those in Table II-2 indicates that when a revised JBPA form is used, only 28 out of the total 130 cases of deletion/revision concerned the clause regarding the deadline for manuscript submission. What happened to what the other publishers did is hard to tell. I am concerned that publishing contracts may often be concluded without careful attention to their actual terms.

Now let us look at the kinds of disputes that most frequently occur over copyright. The 16 cases (26 cases in 1992) of disputes related to citation/reprint—see Table VIII-1—include: "Protests received concerning revisions made to a cited original chart, settled by insertion of an errata sheet in the book." The term *in'yō* (quotation or citation) is widely misused. This matter is covered in Article 32 of the Copyright Law, which stipulates that a quotation may be made without the author's permission only if its source is duly mentioned, and that the quoted material should be faithful to the original. Therefore, a "revision," as mentioned in this case, cannot be called quotation, and revision without the author's permission is an infringement of copyright.

Similar misuses can be found in the responses to the 1992 survey report as well: "Of [20-odd] authors, one used

quotations without permission. This was discovered and a protest received, which led to withdrawal of all copies from circulation. After the problematic chapter was rewritten by a different author, the book was republished." As I noted earlier, usually permission is not needed for quotation in the true sense. Even major newspapers sometimes fail to observe the distinction, by using headlines like "Quotation Without Permission Questioned" when permission need not be questioned to begin with.

Another frequent source of trouble mentioned is plagiaristic use (20 cases in 1997; 22 cases in 1992), including the item, "difficulty of judging the extent to which illustrations and text can be revised." It may be difficult to determine without a detailed comparison of the original and the revision. In principle, however, Article 2-1-[1] of the Copyright Law, defines "work" (*chosakubutsu*) as a "production in which thoughts or sentiments are expressed in a creative way and which falls within the literary, scientific, artistic or musical domain." The general interpretation of this provision is that "thoughts or sentiments" are no more than what one thinks or feels, that the "literary, scientific, artistic or musical domain" roughly covers cultural creations, but that what is important is the question of whether they are "expressed in a creative way." In other words, a work of authorship that is entitled to copyright depends on whether its author expresses his or her thoughts and sentiments in a way peculiar to him or her. So, even a picture drawn by a kindergartner is entitled to copyright if the picture is drawn as the child feels and in a unique way instead of imitating someone else's work. The 1992 survey report offers this case: "An elementary school student imitated a plant illustration included in a book published by this company, and the child's picture was printed in color occupying a large space on the front page of a certain newspaper. An executive from the newspaper contacted us to apologize for the situation. We did not make issue of the matter, however, in consideration of the child's future." I think this company was right about not making a fuss, but it should have explained why printing the child's illustration was wrong.

The 1998 report includes this passage in the context of difficulties over copyright: "There are about ten cases yearly of the plagiaristic use in leaflets or brochures of a photograph originally published in [our] magazine. It is impossible to prevent in most cases." I wonder what they mean by "impossible to prevent." In a similar vein, the 1992 report includes the following: "One of our hard-cover non-fiction books is a biography that contains the same facts printed in a previously published book, and the author of the latter claimed that our book plagiarized his book." This has nothing to do with a "copyright." As I said, copyright stems not from uniqueness of content, such as facts, but from the uniqueness of expression.

I have digressed somewhat from the topic of publishing contracts, but this may perhaps be permitted here considering their close relationship to the issue of copyright and related agreements between parties regarding publishing. It is clear that understanding of the implications and demands of copyright law is as yet not well understood in Japan. (*Yatsui Seinosuke is associate director, Japan Copyright Council.*)

Publishing in Poland

Onuma Toshihide

Since May 1997 I have been afflicted by a condition that I am sure will strike almost any traveler to Poland. Those who have been there even once probably know very well what I mean. It is a country you become infatuated with and cannot get out of your mind. I ventured to consult an expert on this problem, who diagnosed my condition as serious. No medicine or treatment has yet been found. His prescription was that I should go back to Poland again for a change.

In May 1998 I revisited Poland to attend the Warsaw International Book Fair on the recommendation of the Japan Foundation and the Publishers Association for Cultural Exchange (PACE). During the exhibition period, I had an opportunity to visit Czytelnik, a medium-sized publishing house in Warsaw where a friend of mine, Henryk Chłystowski, is executive editor. We first met in 1992 as students of Stanford University's professional training course on publishing. In 1991 Czytelnik published a Polish translation of Ishiguro Kazuo's *An Artist of the Floating World*, a novel portraying the Japanese as they were in the early years after the end of World War II. Partly because his father once lived in Yokohama, Chłystowski has a keen interest in Japan. I discovered that not only he, but most Poles are fans of this country, and I feel they pin extraordinary hopes on Japan and its people. The view of Japan that arose in connection with the history of Poland's founding and was formed in the wake of the Russo-Japanese War of 1904–05, has been transmitted through the generations.

Except for a few major houses, most publishers in Poland are already privately operated. The book market is dominated by two giants, WSiP (Wydawnictwa Szkolne i Pedagogiczne) and PWN (Państwowe Wydawnictwo Naukowe), which together put out about forty percent of all books—not including magazines—produced in Poland. There are about 8,000 publishing houses, but only 500 to 600 are actively engaged in publishing. Recently large German, U.S., and British presses have begun to penetrate the market with vigorous distribution and sales drives, making the situation even harder for local houses, which are already too numerous for the country's population of 39 million.

The most popular of translated works in literary and popular fiction (or non-fiction) are those from the United States, followed by those from Britain, France, Canada, Germany, Norway, Italy, and Russia, in that order. In 1995, according to the *Polish Publishing in Figures* (issued by Biblioteka Narodowa), the number of translated titles was greater than that of domestically produced original titles. In 1996 more works of Polish literature and fiction were published than translations, but in terms of copies printed and sold, the figures for the latter were overwhelmingly higher. In this sense Poland, like Japan, is a market dominated by such copyright-exporting countries as the United States and Britain.

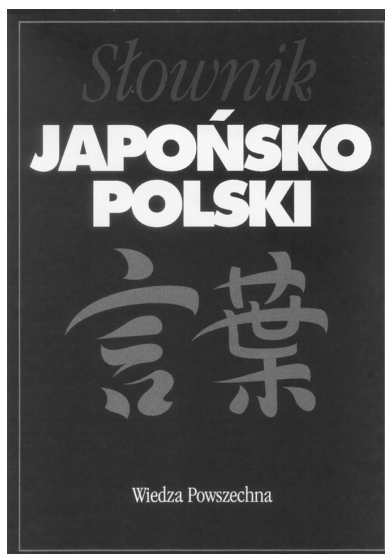
In 1996, a total of 7 titles of Japanese literature/fiction was translated and 33,500 copies printed. By comparison, some 8 million copies were printed of 400 titles from the United States, 6.8 million copies of 263 titles from Britain, and 283,000 copies of 60 titles from France. The fact that there were as many as 2.03 million copies of translations of 67 new Canadian titles reflects the fact that it is the country to which the second largest number of Poles have emigrated after the United States.

The Department of Japanese Studies at the Warsaw University has played an immeasurable role in introducing Japanese culture to Poland and translating works of Japanese literature. In 1919, the year after Poland finally gained independence after a long history of domination by its neighbors, formal diplomatic ties were established with Japan, and the fact that a chair of Japanese language was founded at the university that year deserves special mention. In 1955, the Department of Japanese Studies was officially established, and ever since, teaching staff and graduates of the university have contributed enormously to the translation of Japanese literature into Polish.

Among leading Japanese works of modern and contemporary literature translated into Polish are: Abe Kōbō's *Suna no onna* [The Woman in the Dunes] and *Daiyon kamyōki* [Inter Ice Age 4]; Endō Shūsaku's *Fukai kawa* [Deep River], *Chimmoku* [Silence], and *Samurai* [The Samurai]; Kawabata Yasunari's *Senbazuru* [Thousand Cranes], *Nemureru bijo* [House of Sleeping Beauties], and *Yama no oto* [The Sound of the Mountain]; Komatsu Sakyō's *Nihon chimbotsu* [Japan Sinks]; Murakami Haruki's *Hitsuji o meguru bōken* [A Wild Sheep Chase]; Ōe Kenzaburō's *Man'en gannen no futtobōru* [The Silent Cry]; Ōhara Tomie's *En to iu onna* [A Woman Called En]; and Tanizaki Jun'ichirō's *Fūten rōjin nikki* [The Diary of a Mad Old Man], and *Bushūkō hiwa* [The Secret History of the Lord of Musashi].

Manga, now an internationally established genre, has attained a worldwide reputation in which Japanese can take pride, and recently Japanese manga are being translated and published in Poland as well. Yasuda Shin, perhaps the only Japanese active in the Polish publishing

Continued on page 21



Cover design of the Dictionary, design by Marek Stańczyk.

First Court Decision to Ban Novel

Koyama Tetsurō

In a case filed with the Tokyo District Court, a Korean resident in Japan who became the model for Yū Miri's *Ishi ni oyogu sakana* [Fish Swimming through Stones] (*Shinchō*; September 1994 issue) claimed that the story had been written without her permission and constituted an infringement of her privacy. Yū Miri is also a Korean resident in Japan and a winner of the Akutagawa Prize. On June 22, the court handed down its decision ordering Yū and the publisher, Shinchōsha, to pay the plaintiff ¥1.3 million in compensation, and banning publication of the book and release of the story in other forms. This is the first court case in Japan prohibiting a novel's publication on the grounds of infringement of privacy.

Ishi ni oyogu sakana is written in the *shishōsetsu* (autobiographical novel, or "I-novel") style. It describes, through the eyes of the central character, the secondary character—a woman born with a tumor on her face. The woman eventually accepts the fact of her disfigurement and later overcomes the handicaps it imposes. The story received considerable acclaim when the magazine was first released.

The plaintiff in the case, however, charged that the novel portrayed the appearance of her facial tumor, gave the name of the university from which she graduated, and even the occupations of certain family members without change. The ensuing controversy has divided literary circles into two camps: one championing "human rights," the other "literature."

Ōe Kenzaburō, who has often written about his disabled son, submitted a document to the court supporting the plaintiff's position, saying, "If [one of my books] caused [a person] harm or distress, I would rewrite it." On the opposing side were Takai Yūichi, Shimada Masahiko, Takeda Seiji, Fukuda Kazuya, and Shimizu Yoshinori, who submitted a document expressing their praise of *Ishi ni oyogu sakana* as a work of high literary quality.

Precedents involving the privacy of the model for fictional characters include that of the *Utage no ato* [After the Banquet] suit, in which former Minister of Foreign Affairs Arita Hachirō sought compensation from writer Mishima Yukio. The verdict went against Mishima in the first trial, and a settlement was reached in a subsequent trial. Another case was prompted by Takahashi Osamu's *Na mo naki michi o* [On a Road with No Name], in which surviving relatives of the person upon whom the story was based filed a suit seeking compensation and requesting a ban on publication. The court denied the invasion of privacy charge, saying "the content of the novel was such that readers would accept it as a fiction" (1995).

At a press conference after the recent case, Yū commented, "All novels have a model. In the face of decisions like this, it could become very difficult to write *shishōsetsu*." Reacting to this remark, some have even begun talking about "a crisis for the *shishōsetsu*," a distinctive genre of fiction in which the distance separating the writer and the speaker (the central character "telling the story") is infinitely small. In this style of I-novel, the author tells about his or her own personal experiences and exposes his or her state of mind via the "I," the speaker. This is prone to cause discord of one sort or another in the world of the writer with those of his or her acquaintance.

Even in the Yū Miri case, the court stated that it was not convinced that sufficient care had been taken to appropriately alter the characteristics of the model in the course of writing. In other words, if the content had been "appropriately altered" no problem would have occurred. In the case of *Na mo naki michi o*, by contrast, the facts were found to have been adequately changed. It may be somewhat rash, therefore, to jump to the conclusion that the recent judgment represents "a crisis for the I-novel and model-novel." (*Koyama Tetsurō is editor, Cultural News Section, Kyodo News.*)

The Curious Books Japanese Love

Ikari Haruo

There's one book that has a hole, about the diameter of a pencil, cut clear through back and front covers and the pages as well. When you pick up the book and hold it up, light shines through from beyond: the front cover is supposed to represent the entrance to the universe, the back its exit. There is also a picture book with accordion pages that open out into a strip ten meters long. Probably reflecting the imagination and playful spirit of the book makers themselves, books with unusual designs like these crop up now and then in the Japanese publishing world.

Just this past July 7, Oda Mayumi's *Megami-tachi* [The Goddesses] (Gendai Shichōsha) became the world's first book to be printed 100 percent on paper made from bamboo. The seventh day of the seventh month is an annual event called Tanabata. An ancient myth tells how the Weaver Star (Vega) and the Cowherd Star (Altair) fell in love, and that it is only on this night once a year that they can meet across the Milky Way if the night is clear. Thus Tanabata came to be thought of as a day when prayers will be fulfilled and is celebrated by at-

taching cards with prayers written on them and other decorations to boughs of bamboo. I am not sure of the significance of bamboo itself, but in any case it is closely associated with the Tanabata festival, an association that led to the publication of the bamboo book on July 7.

Books made of paper using grass fiber have a soft and pliable feel; turning the pages reminds one of turning pages made of real, living leaves. As for the bamboo book, its pages have a taut springiness that reminds one of the bamboo tree with its slender trunk rising straight into the sky. The pages seem like a pile of papyrus-like paper made of extremely thin slices of bamboo. And yet, without being told it was 100 percent bamboo, a reader might easily read from beginning to end without realizing it was anything but an ordinary book.

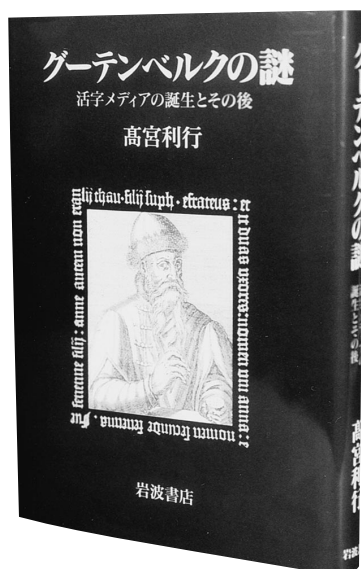
When you slap two books made of ordinary paper together, they make the sharp sound of wood striking wood. What about the bamboo book? Would it sound like bamboo striking bamboo? I tried it. No, it was the sound of wood. (*Ikari Haruo is an essayist.*)

New Titles

MEDIA

Gūtenberuku no nazo: Katsuji media no tanjō to sono go [Mystery of Gutenberg: The Birth of Movable Type and Beyond]. Takamiya Toshiyuki. Iwanami Shoten, 1998. 187 × 131 mm. 220 pp. ¥2,100. ISBN 4-00-000444-1.

Seeking hints for understanding the dramatic social changes taking place in today's multimedia age, which he calls the second Gutenberg revolution, Keio University specialist in bibliographic science Takamiya depicts the life and work of fifteenth-century German inventor Johann Gutenberg, who oversaw the change from copying of manuscripts by hand to printing with movable type.



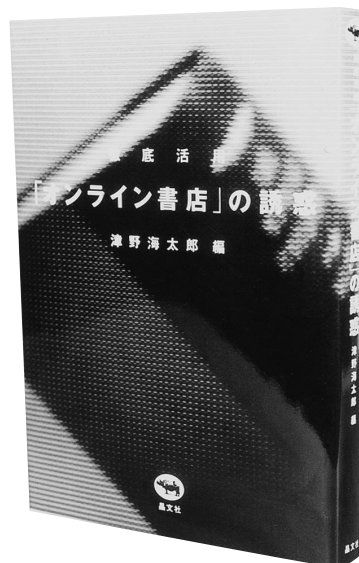
The invention of printing with movable type made it possible to copy in large numbers books that had until then been copied only by hand, including the Bible, the book of books. Profound changes occurred as a result. Hand copying had spread upon the premise of hierarchical and communal human relationships centering on churches and academies, but in the consciousness of many, these relations gradually came to be seen as a kind of bondage. Was there not some way to create a public realm of encounter between different

languages (communities) where people could come together without threatening each other's freedoms? Gutenberg became the one to fulfill this historical mission through the medium of printing. This book offers many insights on the interlocking histories of thought and technology.

Tettei katsuyō "On-rain shoten" no yūwaku [Temptations of On-line Book Dealers: How to Make the Most of Them]. Tsuno Kaitarō, ed. Shōbunsha, 1998. 210 × 148 mm. 218 pp. ¥1,800. ISBN 4-7949-6380-7.

This guidebook tells how to profit from "on-line book dealers" when purchasing books via the Internet. Although use of the Internet has been steadily spreading in Japan, on-line shopping is not yet common.

New books are published in large numbers throughout the year, but dissatisfaction is widespread among readers, who often find it difficult to get the titles they want at local bookstores. Tsuno, the editor-in-chief of the quarterly magazine *Hon to kompyūta* [Books and Computer], welcomes the rising number of on-line book dealers and their qualitative improvement over the past few years as the answer to these readers' needs. He is aware of the high likelihood that on-line book shopping could thoroughly revolutionize publishing. He introduces the major on-line dealers, of both new and second-hand books, in Japan and overseas. He gives the URL (Internet address) and accepted methods of payment for each dealer, as well as



Cover design: ASYL Design Inc.

specific explanations of each of their characteristics, how to make best use of the site, and how to search for titles.

The book also includes essays by five frequent users of on-line book dealers, as well as a long list of Internet addresses useful in searching for books, book reviews, and best-seller and other information. It is currently the most comprehensive and practical on-line book shopping guidebook available in Japan.

HISTORY

Rekishi no naka de katararete konakatta koto: Onna, kodomo, rōjin kara no "Nihonshi" [The Accounts History Has Not Told: "Japanese History" from the Standpoint of Women, Children, and the Elderly]. Amino Yoshihiko and Miyata Noboru. Yōsensha, 1998. 194 × 134 mm. 270 pp. ¥1,900. ISBN 4-89691-346-9.



Cover design: Kikuchi Nobuyoshi

This book consists of dialogues on an extensive range of topics between Amino and Miyata, well-known authorities on historiography and folklore studies, respectively. The two entirely agree that historiography and folklore in the past looked at society only from the standpoint of the ruling stratum. It is from their shared concern that the book derives its subtitle.

Amino points out that everything that Japanese consider axiomatic about their history—the country

known as “Nippon” existed since ancient times, it was an isolated, island nation, it is an agrarian society, and so forth—has been inculcated in their minds through the educational system by government leaders from the Meiji era (1868–1912) onward. During the transition period from the end of the Tokugawa shogunate (1603–1867) through the early part of Meiji era, Japan could have chosen from a number of paths to the future, and the Meiji government took the worst possible choice, Amino argues. “When forced to choose a path to the future, we should take the best possible path. History is never something only of the past,” he declares, “and in making such choices, folklore and historiography play an extremely important role.”

BIOGRAPHY

***Dōdōtaru yume: Sekai ni Nihonjin o mitomesaseta kagakusha Takamine Jōkichi no shōgai* [Grand Dreams: The Life of Takamine Jōkichi, the Chemist Who Won World Recognition of Japanese].** Manabe Shigeki. Kōdansha, 1999. 194 × 132 mm. 370 pp. ¥1,600. ISBN 4-06-208131-8. This is a fictional biography of the life of Takamine Jōkichi (1854–1922), pioneer modern chemistry. Takamine made artificial fertilizer for the first time in Japan, developed a way to manufacture the *kōji* malt used for sake brewing cheaply and in large quantities, produced the powerful

digestive Taka-Diastase, and isolated adrenaline in crystalline form for the first time in the world.

The son of a physician in the service of the daimyo of the Kaga domain, Takamine Jōkichi was expected to follow his father’s professional footsteps, but he really preferred chemistry. A doctor, he reasoned, could save only one person’s life at a time, whereas a chemist could save tens of thousands of people’s lives at one stroke. Throughout his lifetime, he sympathized with the needs of the weak and poor. He made a great contribution at the time of the Russo-Japanese War of 1904–05 by raising war bond subscriptions, but became much concerned by the arrogance Japan began to show after the victory, which led to its increasing isolation in the international community. He was among those devoted to strengthening friendly ties with the United States. When he passed away, the *New York Herald* reported that Japan had lost its greatest national, the United States had lost a friend hard to replace. The world lost a distinguished chemist.

***Hyōden Washisu Shigeo* [Biography of Washisu Shigeo].** Kamiya Mitsunobu. Ozawa Shoten, 1998. 215 × 152 mm. 420 pp. ¥5,600. ISBN 4-7551-0371-1.

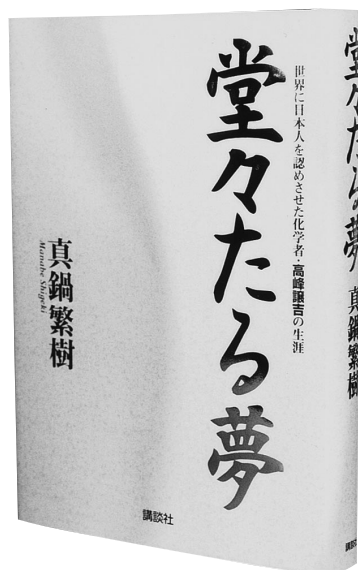
Washisu Shigeo (1915–82) was a member of the Greek Orthodox Church and a metaphysical poet. His career began with *kanshi* (poetry in Chinese), moved on to *haiku* (17-syllable verse), and then to modern-style poetry. He is said to have been

conversant in more than ten different languages, which he taught himself. He easily read English and French, as well as German, Spanish, Italian, Russian, Latin, and Greek. In addition he studied Armenian, Pali, Sanskrit, Hebrew, Parthian, and Church Slavonic. He was driven to learn those languages, he said, in order to gain access to the original works of verse and prose he wanted to read.

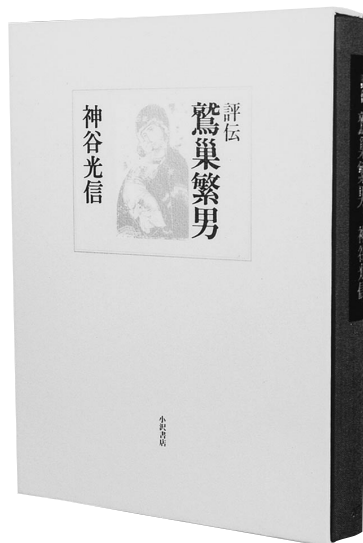
After World War II, Washisu moved to Hokkaido to join the farmers settling newly opened up land there; he also experienced the hardships of a day laborer. Eventually he found a regular job, but spent all the money he earned buying books and engaging in literary activities, relying for his daily needs on the income of his wife, who was a nurse. Based on detailed and extensive research, this book is the somewhat unusual biography of a religious poet who won public recognition very late in his life and who continues to be little known.

***Kōdōsuru itan: Hata Toyokichi to Maruki Sado* [Heresy in Action: Hata Toyokichi and Maruki Sado].** Mori Akihide. TBS Britannica, 1998. 192 × 135 mm. 260 pp. ¥1,600. ISBN 4-484-98215-3.

This book is a biography of Hata Toyokichi (1892–1956), who is not well known but displayed versatile talents as novelist, researcher, playwright, and businessman. After graduating from the German law department in the Faculty of Law at Tokyo Imperial University, he entered the employ of Mitsubishi



Cover design: Kobayashi Haruyo



Cover design: Morisaki Tadashi

Corporation. In spare moments from his work he immersed himself in German literature and drama and also did some translating. After returning to Japan from an assignment in Berlin, he translated Erich Maria Remarque's *All Quiet on the Western Front* into Japanese in 1929, and the translation sold 200,000 copies within six months of its publication. He came under surveillance and harassment by the police who believed the book an expression of antiwar thought. In the meantime, he wrote many works depicting the world of sadism and sexual perversion under the pen name of Maruki Sado (in emulation of French writer Marquis de Sade, 1740–1814).

He later joined the major motion-picture producer and distributor, Tōhō, and organized the famous Nichigeki Dancing Show. After World War II, at the Shinjuku Teito Theater he produced Japan's first nude show, the "gakubuchi show," featuring women posed as life-sized models of famous paintings within large picture frames. He barely managed to escape the worst fate at the hands of the ruling authorities by virtue of his elite educational background and connections with powerful corporations.

The book avoids any in-depth appraisal of Hata's character as an individual, presenting his life rather to illustrate the tenor of the tumultuous decades, known as the "Dark Age" of Japan in the first half of the twentieth century.

SOCIETY

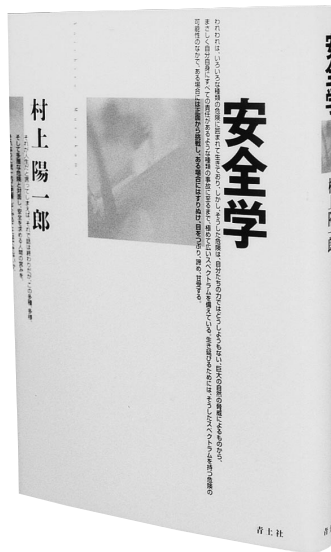
Anzengaku [Safe Science]. Murakami Yōichirō. Seidosha, 1998. 195 × 134 mm. 246 pp. ¥1,800. ISBN 4-7917-5679-7.

This is a collection of revised and enlarged versions of the essays the author, known for his many years of studies on the relativization of Western modern science, serialized in the opinion journal *Gendai shisō* from June 1997 to July 1998.

Science should be value-free, as argued by Max Weber toward the end of the nineteenth century. This assertion itself involves a normative proposition, Murakami argues, so no

scientist anywhere can escape some degree of value judgment. While there was a period when science developed in collusion with despotic government, today democratization of the social fabric and industrialization are quite advanced. In this era, unless each individual scientist is concerned with the meaning and value of science, the very *raison d'être* of science as a profession will be undermined. In other words, unless scientists are willing to be self-critical, the autonomy of scientific pursuit cannot be maintained.

The author sets forth his concept of "safety" as a yardstick for critical appraisal of science. It is a book that makes an important case for reestablishing self-control in the scientific world as a fundamental issue of both individual and social concern.



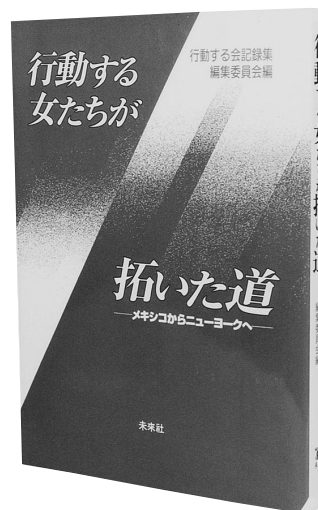
Cover design: Toda Tsutomu and Oka Kōji

Kōdōsuru onna-tachi ga hiraita michi: Mekishiko kara Nyūyōku e [Paths Opened by Women Activists: From Mexico to New York]. Kōdō Suru Kai Kirokushū Henshū Iinkai, ed. Miraisha, 1999. 210 × 148 mm. 328 pp. ¥2,800. ISBN 4-624-50125-X.

This is a collection of records of the activities of the International Women's Year Action Group, Japan (Kokusai Fujin Nen o Kikkake toshite Kōdō o Okosu Onna-tachi no Kai), a group devoted to various phases of the women's movement since the 1970s.

The book recognizes that "unlike in the United States and Europe, women's studies regrettably began in the 1980s in Japan without any links

to the women's movement." Women's studies emerged in the West under the influence of the women's liberation movement as a protest against the dogmas of male-centered professionalism. This seminal human-rights consciousness, however, seems to have weakened with the establishment of women's studies as a scholarly discipline. The book considers how this transformation of the field should be dealt with.



Cover design: Kimishima Mariko

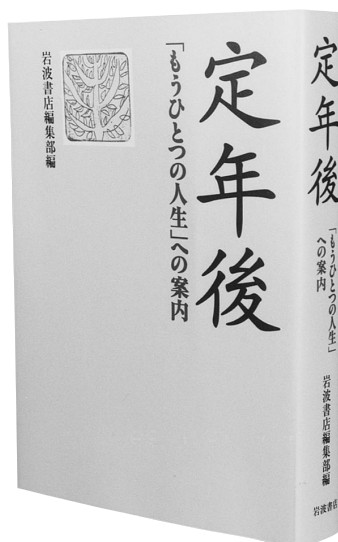
The book records the actual activities of the Action Group, which adopted, in place of a top-down structure, a network style in which individuals work together on an equal footing in tackling topics of common concern. Among activities that succeeded in influencing public opinion were the campaign to have homemaking skills taught to both boys and girls at school, and a protest against a TV commercial by an instant food manufacturer in which a woman appears saying "I am the one who cooks" and a man is shown saying, "I am the one who eats."

Teinengo: "Mōhitotsu no jinsei" e no annai [After Retirement: A Guide to Your "Second Life"]. Iwanami Shoten Henshūbu, ed. Iwanami Shoten, 1999. 210 × 148 mm. 510 pp. ¥1,800. ISBN 4-00-009847-0.

Japan enjoys the highest longevity in the world. At the same time, it is plunging toward the aging society with the proportion of the elderly in the entire population increasing at a pace unprecedented in human history. The "corporate soldiers" who

literally devoted all their time and energy to their companies, sustaining the country's remarkable economic growth after World War II, now face a major problem: how to spend the many years that they seem likely to live after retirement. In the past, it was usual for a man to lead a care-free life in retirement after transferring the headship of the family to his son. Today, having sacrificed close ties with family and community to dedicate the decades of their youth and energy to the company, few feel truly confident about entering a "happy retirement." When they cease to commute to work, many men find themselves treated as nuisances by their wives. Some, not knowing what to do, try to follow their wives wherever they go. Others who stay at home completely idle are castigated by active family members as *sodai gomi*, "large-scale junk." How to spend post-retirement life is now a topic of serious concern for Japanese men in their fifties and sixties.

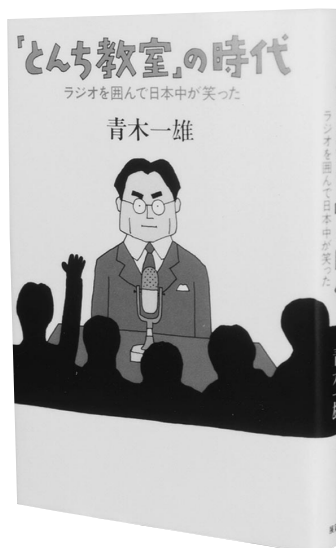
This book consists of three parts. Part I includes nineteen essays by university professors, critics, and journalists analyzing relevant issues and offering remedies. Part II is made up of twenty-six selected accounts from responses to a public invitation to write on the theme of "My Life after Retirement." Part III provides practical information on welfare services and the social security system. This useful guidebook is full of advice, information, and concrete illustrations of ways to enhance the quality of post-retirement life.



Cover design: Imanishi Maki

"Tonchi kyōshitsu" no jidai: Rajio o kakonde Nihonjū ga waratta [The Era of the "Quick Wit Classroom": When All Japan Laughed Around the Radio]. Aoki Kazuo. Tembōsha, 1999. 194 × 130 mm. 302 pp. ¥1,800. ISBN 4-88546-016-6.

On January 3, 1949, public broadcasting network NHK began airing a radio program, "Tonchi kyōshitsu" ("Quick Wit Classroom"). Several adult "students," asked questions by their teacher, responded with off-the-cuff wit, sometimes foolish, answers meant to make the audience laugh. The teacher was Aoki Kazuo, radio announcer and the author of this book. The program lasted for twenty years, during which time the regular members taking the role of the students changed but Aoki himself remained the anchor, not missing a single program. Among the early regulars, he is the only one who is still alive, although he has difficulty walking from a war wound and also receives the dialysis treatments to control renal insufficiency.



Cover design: Wada Makoto

Drawing on notes scribbled in numerous notebooks from those days, Aoki has gathered for this book the most interesting questions and answers sent in by listeners by theme, as well as many of the witty and funny answers give by the program students. Nostalgia was certainly one factor behind this book, but the author believes that "when researchers study what Japanese society was like after World War II, they will no doubt find many of the questions and answers in "Tonchi kyōshitsu" rare and valuable reference material."

CULTURE

Jikan kakumei [Time Revolution]. Tsunoyama Sakae. Shinshokan, 1998. 193 × 131 mm. 214 pp. ¥1,500. ISBN 4-403-23060-1.

How did the Industrial Revolution that occurred in England in the eighteenth century transform people's way of life? This question has long been a compelling concern for economic historian Tsunoyama. His research is characterized by his examination, mainly in relation to collective mentality, of representations of time, a topic rarely dealt with by social scientists.

"Time revolution," the title of this book, refers to the possibility that human society, which had been paced by the rapid rhythms set in motion by uniformity and mechanization since the Industrial Revolution, may be returning to slower, more personal rhythms of life under the new conditions of technological development. The "time revolution" concept, which examines the kind of society that will emerge as time becomes more personal and diverse, takes the author's study of this subject a step further.

The book is also a useful introduction to the culture of time in Japan, discussing in detail the quartz watch industry that grew remarkably after World War II, the Japanese sense of time, which he believes to be unique in the world, as well as the various signals used to mark time (bells, gongs, sirens, etc.) going back to ancient times. The discussion touches on the culture of time in Asia and the world as well.

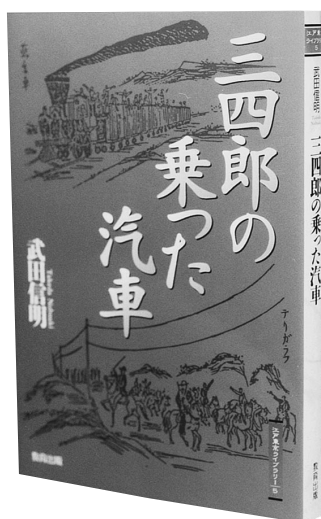


Cover design: Wada Makoto

***Sanshirō no notta kisha* [The Train Sanshirō Was On].** Takeda Nobuaki. Kyōiku Shuppan, 1999. 188×128 mm. 202 pp. ¥1,500. ISBN 4-316-35800-6.

Many historical artifacts and sources show how amazed and perplexed Japanese were in face of the overwhelming influx of the West during the early phase of the Meiji era (1868–1912). What astounded people at that time, according to author and novelist Takeda, was not so much the abstract aspects of the West, such as institutions and elements of philosophy and ideas, but its material manifestations (steamships, trains, electric lights, etc.). Takeda has perused historical records extensively to elucidate the impact of direct contact with the artifacts of Western culture on Japanese perceptions.

For example, in the chapter on trains—which led to the title of this book—Takeda points out that, of all means of transportation, railways appear with overwhelming frequency in modern fiction, a genre that began in the mid-Meiji era. Locomotives and electric trains, notably, appear in memorable scenes of most of the major novels of Natsume Sōseki (1867–1916) including *Botchan*, *Sorekara* [And Then], *Kusamakura* [Grass by the Wayside], and *Sanshirō*. In such works, trains are both a place where strangers share the same time and space and devices that sharpen awareness of geographical distinctions. Other chapters deal with electricity, schools, time, and printing.



Cover design: Watanabe Chihiro

***Shoku no taiken bunkashi* [A Cultural History of Eating Experience].** 3 vols. Mori Kōichi. Chūō Kōron Sha, 1995; 1997; 1999. 173×112 mm. each. 238 pp. each. ¥1,400.; ¥1,400.; ¥1,500. ISBN 4-12-002482-2.; 4-12-002668-X.; 4-12-002869-0.

This series, a collection of essays by well-known archaeologist Mori (b. 1928) written for five years beginning in early 1994, is an extensive cultural history of Japanese eating habits, weaving the eating experiences of people of ancient times, for example, into the author's own daily diet. The work is full of the author's rich memories related to food since his boyhood, and also displays the archaeological skills and methods with which he turns his gourmet eye to the exploration of the diet of people in ancient times.



Cover design: Kumagai Hiroto

In the chapter on milk, for example, Mori begins by recalling how he started enjoying dairy products in the 1950s, some time after the war, and then goes on to point out that although he had long believed Japanese did not start drinking cow's milk until contact with the West was reestablished toward the end of the Tokugawa shogunate (1603–1867), in fact dairy farming was already practiced in ancient times. He covers various such topics in a total of fifty-four chapters.

A gourmand par excellence, Mori has recorded what he had for each meal for the last two decades. Each chapter ends with a list of "foods I particularly enjoyed in the last one month." His nostalgia-tinged style of writing is one of the book's attractions. These volumes can also be read as an account of the daily life of a contemporary Japanese.



Cover design: Yamazaki Yoshiaki

***Takarazuka: Shōhi shakai no supkutakuru* [Takarazuka: Spectacle of the Consumer Society].** Kawasaki Kenko. Kōdansha, 1999. 188×128 mm. 254 pp. ¥1,600. ISBN 4-06-258147-7.

Takarazuka Kagekidan, based in the city of Takarazuka, Hyogo Prefecture, is well known not just in Japan but overseas among people interested in Japanese culture. The members of the all-single-female troupes perform extravaganzas, spectacular musicals, and revues. Takarazuka is a unique theatrical company in Japan, which maintains its own theaters, music school, group of writers and producers devoted to the company, and has all the staff necessary for performances to handle stage setting, arts, costumes, and stage lighting, as well as musical composers and orchestras.

The now eighty-five-year-old company was originally founded by a Kansai-area (Osaka-Kobe) entrepreneur Kobayashi Ichizō (1873–1957) in 1914 as a means of attracting more passengers to his railway. The company gradually changed and developed in a unique fashion under the influence of the industrial society's consumer culture in which Kobayashi was engaged in railway operations, housing development along the railway lines, department store management, and the electric business. This book is an attempt to better understand the history of culture and sensibilities of twentieth-century Japan by re-situating Takarazuka in historical and social context. It continues to attract audiences of over two million every year.

Tōzai chambara seisuiki [The Rise and Fall of Sword-fighting Stories, East and West]. Fujii Yasunari. Heibonsha, 1999. 194 × 130 mm. 270 pp. ¥2,500. ISBN 4-582-84187-2. *Chambara*, onomatopoeia for the sound of two swords clashing, means sword fighting. It was only a few decades ago that the favorite make-believe game of children throughout Japan was *chambara*, brandishing tree branches or toy swords.

This is a unique comparative study of performing arts culture focusing on sword fighting. The book follows this theme in its discussion of the Shinkokugeki drama troupe (founded in 1917, it once held sway over the Japanese stage), traditional kabuki and noh plays, Japanese mythology, as well as film, fiction, and stories of both East and West.



Cover design: Nakagaki Nobuo and Yoshino Ai

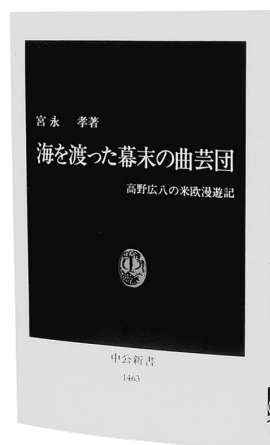
Japanese swords were not only weapons but also were so closely connected with magic that they were often called *yōken* (magical swords) or *hōtō* (sacred swords). People's awe of the sword became the inspiration for numerous tales, plays, and performing arts. Looking back on specific examples, the author traces the intellectual history of Japan as found in tales of master swordsmen and sword-related events.

According to the author, the era of the *chambara* came to a close in the latter half of the 1960s. The time when awe of the sword and its symbolic meaning declined in Japan, he notes, coincided with the end of modern rationalism and the reevaluation of the modern age in Europe.

Umi o watatta bakumatsu no kyokugeidan [Acrobat Troupe on World Tour in the Last Days of the Shogunate]. Miyanaga Takashi. Chūō Kōron Shinsha, 1999. 173 × 108 mm. 222 pp. ¥700. ISBN 4-12-101463-4.

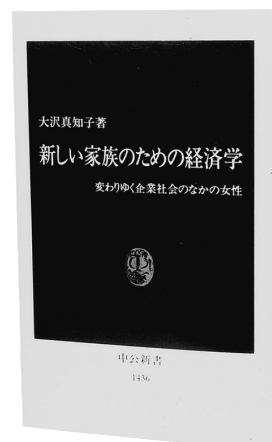
In the fall of 1866, a troupe of Japanese acrobats left the newly opened Yokohama port for the United States. The troupe, Teikoku Nippon Geinin Ichiza, was under the guardianship of a man by the name of Takano Hirohachi. Their nimble feats attracted audiences in various parts of the United States, and encouraged by the favorable reception there the troupe extended its tour to Europe. The present book, by a sociologist interested in the history of the closing years of the Tokugawa shogunate (1603–1867), portrays the experiences of the troupe's encounter with Western culture, based on the diary Takano kept during the tour.

The power of the shogunate had been shaken and the established order was about to fall, making it easier for people to move from one place to another within and outside the country. Entertainers like Takano were among those who moved most easily. Compared with the official journeys overseas by ruling class samurai, which were invariably rigidly planned beforehand as to purpose and destinations, the Takano troupe's tour enjoyed unrestrained freedom of movement, as well as some attending hardship. Miyanaga presents an intriguing analysis of the splendor Western landscapes held for Japanese in those days. Takano's life was also the subject of novelist Yasuoka Shōtarō's *Dai-seikimatsu sākusu* [The Great Fin-de-siècle Circus].



ECONOMY

Atarashii kazoku no tame no keizaigaku [Economics for the New Family]. Ōsawa Machiko. Chūō Kōron Sha, 1998. 173 × 108 mm. 254 pp. ¥760. ISBN 4-12-101436-7. With more elderly people and with fewer children, the working population in Japan is on the steady decline. Female college and university graduates are increasing and their desire to pursue careers is growing. Although more women in the labor market means an increase in tax revenues, a rise in household income, and better distribution of the social security burden, women generally find it hard to maintain full-time jobs and usually end up taking work that is supplementary. Why?



This book, by economist and Japan Women's University professor Ōsawa, examines female workers' relations with their families, as well as employment and social institutions relating to working women, in comparison with the United States. She argues that the increase in women working with companies has revealed the weaknesses of the long-term employment practices that were at the core of Japanese social institutions. The current climb in the unemployment rate is closely linked to the traditions premised on the framework of long-term employment. It was a framework sustained by tacit agreement on given social practices by the government, business, and individuals. The book examines how greater plasticity and flexibility could be incorporated into the wage system and modes of working for women while maintaining the principle of employment security.

***Daishitsugyō: Koyō hōkai no shōgeki* [The Unemployment Shock: Collapse of the Employment Structure]. Yamada Hisashi.** Nihon Keizai Shimbunsha, 1999. 194 × 130 mm. 260 pp. ¥1,600. ISBN 4-532-14713-1.

Prolonged recession has triggered a series of bankruptcies of big financial institutions and large corporations. The once-reliable belief that as long as you were employed by a large company you would never be out of a job is no long supportable. With corporate restructuring in progress, workers live with the concern that they may be asked to retire or leave at any time. The unemployment rate has sharply risen.

Yamada examines the real causes of this sharp increase, and through comparison with other countries, discusses the collapse of the low-jobless rate that was characteristic of postwar Japan. It then presents suggestions for a new “employment-creating society.”



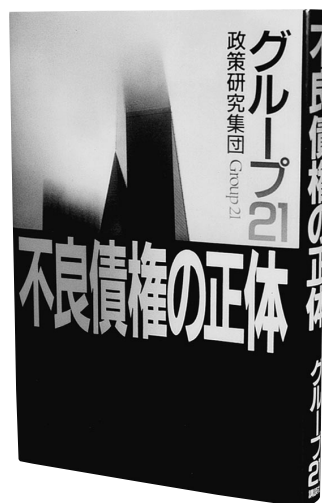
Cover design: Mamura Toshikazu

The economic recovery of the United States and its success in lowering the unemployment rate in the 1990s, writes Yamada, can be attributed to the ceaseless creation of new enterprises, which provided many jobs. Japan needs to learn from that example, he warns, or its jobless rate will likely reach 9 percent within five years. Cushioned by traditional Japanese employment practices, notably lifetime employment and the seniority system, workers came to believe that their jobs would not be taken away except under the most unusual circumstances. Such practices prevent the creation of new

business enterprises that could break the current economic deadlock. This undermines the vigor of the economy and causes structural unemployment. While constructing a safety net to support the losers from corporate restructuring and bankruptcies, Japan should build an employment-creating society full of motivation and opportunity, he argues.

***Furyō saiken no shōtai* [“Bad Loans” Unmasked]. Group 21.** Kōdansha, 1998. 194 × 131 mm. 247 pp. ¥1,800. ISBN 4-06-209516-5. Group 21 is a policy research group organized in early 1997 by a number of people in their forties conversant in the banking, securities, life and non-life insurance, real estate, and related businesses. Among leading members are a banker, executive of a foreign affiliate company, a management consultant, and a lawyer.

In this book they take up the controversial problem of bad loans of banks that have shaken the country’s financial system. They lucidly explain the nature of the problem, why it has occurred, how the government and banks have dealt with it, as well as fundamental solutions available at present and what will happen in the future. Persuasively, they argue that some people’s lingering hope that land prices will once again rise steeply is totally unfounded, and that, on the contrary, the land prices may fall even further. They also demonstrate that the New Bank Recapitalization Bill, approved by the Diet on October 16, 1998, will not make Japan’s financial institutions “healthy.” This is because, they say, the real cause of the country’s finan-



Cover design: Tatsumi Shirō

cial problem is the bad loans, and the real cause of bad loans is the land problem.

***Musekinin shihon shugi* [Irresponsible Capitalism]. Okumura Hiroshi.** Tōyō Keizai Shimpōsha, 1998. 194 × 134 mm. 224 pp. ¥1,600. ISBN 4-492-39297-1.

Author Okumura was one of the first to assert “irresponsibility” of Japan’s postwar capitalism, which he called “corporate capitalism.” With the burst of the overheated economy “bubble,” the irresponsible aspects of Japanese management practice, such as mutual holding of stocks between companies within corporate groupings, have come to light. The pervasive interdependence of the vested interests of politicians, businesses, and the bureaucracy has been extremely damaging to Japan, but there are no signs of any effort to institute any changes.



A society where no one takes the blame for mistakes is unlikely to progress. Such a society may be convenient for the irresponsible powers-that-be, but it will eventually become chaotic, says Okumura, and finally collapse. Japan’s “corporate capitalism” is a case in point. Under this system, the source of responsibility when some problem occurs cannot be clearly traced; no one seriously tries to find out who is responsible for the problem and everyone refuses to accept responsibility. Because the real individuals involved are concealed behind the “juridical person” or corporation, it is difficult to tell who is at fault. The executives of a corporation are considered to be working for the corporation and are

not individually called to task. Politicians and bureaucrats form a triangle with such business leaders, and they all depend upon one another to evade responsibility. This book discusses how to change the situation and establish a truly responsible society.

***Nihon no keizai kakusa* [Economic Disparity in Japan].** Tachibanaki Toshiaki. Iwanami Shoten, 1998. 173 × 105 mm. 212 pp. ¥640. ISBN 4-00-430590-X.

Japan once boasted an egalitarian society with the lowest economic disparities among citizens of any country in the capitalist world, as symbolized by the thought shared by virtually all Japanese that they belonged to the middle class. Since the asset-inflated bubble economy arose in the latter half of the 1980s, however, inequalities grew in various fields.

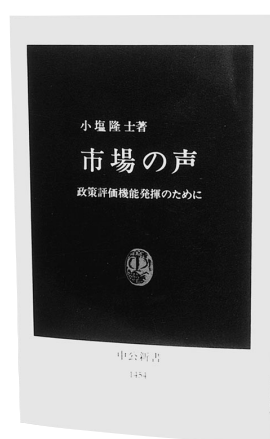
With regard to income, for example, the Gini coefficient (the higher the figures in the range between 0 and 1 the larger the degree of inequality) rose by 0.1 in the last ten or so years. Nowhere in the world has inequality grown at this rapid pace within such a short period. The figure for Japan is even higher than for the United States, a country that has often been cited for the wide range of income disparity. Statistics clearly show the collapse of Japan's image as a society of equality, as well as the mistakes made in government policy adopted from the Nakasone Yasuhiro administration (1982–87) onward.

Demonstrating that Japan, along with the United States, is among the societies of greatest inequality among the major industrial countries, Kyoto University professor Tachibanaki calls for policies that will prevent

unreasonable inequality and asserts that it is possible to implement such policies without sacrificing economic effects and individual freedom.

***Shijō no koe* [Voices of the Market].** Oshio Takashi. Chūō Kōron Sha, 1999. 173 × 108 mm. 198 pp. ¥660. ISBN 4-12-101454-5.

After graduating from the University of Tokyo, author Oshio (b. 1960) worked first with the Economic Planning Agency, then J. P. Morgan (Tokyo), and now teaches economics at Ritsumeikan University, Kyoto. The aim of this book is to bring into clear relief the features of the Japanese economy today.



It can be posited, says Oshio, that the market performs the function of policy assessment. One important role it plays is as a yardstick for judging, from the viewpoint of consumers, whether the actions of the government have been valid or not. As the author sees it, Japan stands out as an example where the market does not function fully in this role of critical evaluation of the political leadership. A market in which the wage and stock systems are constructed in favor of those in political power and their supporters is rigid and unable to adequately respond to the rapid aging of the population, the lowered birthrate, and the demands of globalization. Its malfunction has grown so evident to people at home and overseas.

Oshio discusses ways of invigorating the market and urges an end to the tendency to adopt only stopgap measures. He emphasizes the necessity to look squarely at changing values in society and create new yardsticks of assessment on the basis of daily activity.

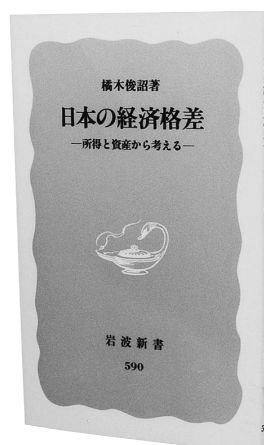
RELIGION

***Chūsei shinwa* [Medieval Mythology].** Yamamoto Hiroko. Iwanami Shoten, 1998. 173 × 105 mm. 216 pp. ¥640. ISBN 4-00-430593-4.

All peoples in the world have their mythologies, varying in content, that explain the genesis of the cosmos and their own ethnic origins. In Japan the mythical age of the gods is described in the early eighth-century *Kojiki* [Records of Ancient Matters] and *Nihon shoki* [Chronicle of Japan]. Based on these texts, Japanese have worshipped at Ise Shrine as one of the most important of Shinto holy places. It consists of the Inner Shrine (Naikū) and Outer Shrine (Gekū), the former being dedicated to Amaterasu Ōmikami (Sun Goddess and mythical ancestor of the imperial family) and the latter to Toyouke-no-Ōkami, a deity lower in rank who presents food to the Amaterasu Ōmikami.



During medieval times, the two shrines were engaged in continuous rivalry. Toyouke-no-Ōkami is mentioned in neither the *Kojiki* nor *Nihon shoki*, but the family of priests serving the Outer Shrine engaged in a thorough re-reading of the existing mythical accounts. It produced a number of books of annotations and Shinto writings based on the ancient mythologies in the attempt to raise the status of Toyouke-no-Ōkami in the Shinto hierarchy of divinity. This "fabrication" led to a new religious movement. The book demonstrates that process by introducing several cases of major revision of the ancient mythologies. Despite the fact that it



is a slender paperback, this book is a landmark work for understanding the medieval history of Japan.

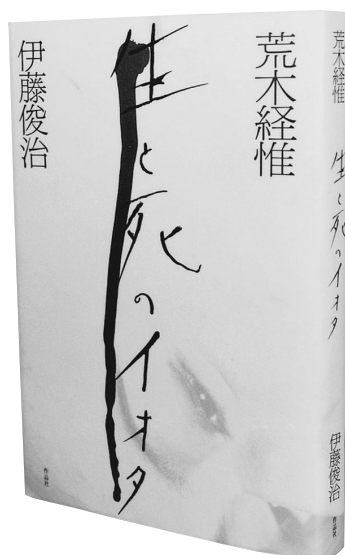
ART

***Sei to shi no iota* [Iota of Life and Death]. Itō Toshiharu.** Sakuhinsha, 1998. 216×155 mm. 286 pp. ¥3,800. ISBN 4-87893-298-8.

This book is a collection of commentaries by photo historian Itō about the work of well-known photographer Araki Nobuyoshi.

In a nutshell, Araki's work is characterized by "extreme privateness," writes Itō. Getting involved in another person's private affairs may seem unethical from the point of view of individualism, and it is in this context that intrusion of privacy occurs. What has consistently interested Araki are the private lives of those deprived of privacy, or those who cannot obtain privacy no matter how much they want it.

Death, meanwhile, is the threat to privacy that anyone suffers. Araki's obsession with the theme of death can be understood as an extension of his concern with the deprivation of privacy. Like a martyr who chooses death, he chooses the theme of death out of a sense of solidarity and sympathy as well as sorrow and remembrance that only a person deprived of privateness can have toward others of his kind. The book shows how eros and death in Araki's works are one and the same.



Cover design: Matsuda Yōichi

LITERATURE

***Kafū gokuraku* [Kafū Enjoys Himself]. Matsumoto Hajime.** Sanseidō, 1998. 194×134 mm. 239 pp. ¥1,600. ISBN 4-385-35899-0.

The author of this book, born in 1943, worked as an editor of science books after graduating from the Kobe University, department of science. He is now a writer and landscape painter.

He has been an avid fan of novelist and essayist Nagai Kafū (1879–1959) for many years, and sometimes does sketches of various scenes from Nagai's life. In this book he writes down the thoughts that came to his mind during a succession of visits to noted places connected with Nagai. The essays that make up the book can be classified under three categories: geographical essays (about Denzūin temple, Tsukimidera temple, the Katsushika area, etc.); historical essays (about "the second-generation of the Meiji era," "the youth of the two masters [i.e., Nagai and Tanizaki Jun'ichirō]," as well as about "the bitter-sweet experiences in *Furansu monogatari* [Tales of France; by Nagai, 1909]"); and literary essays (about "women," "blood relations," and "funeral"). Nagai was attracted by specific places and things for their atmosphere, and his curious urge to capture their atmosphere is the theme of this book.



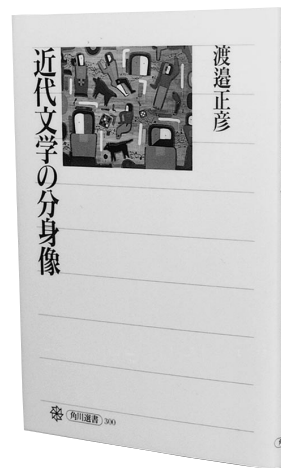
Cover design: Kikuchi Nobuyoshi

***Kindai bungaku no bunshinzō* [The Double in Modern Literature]. Watanabe Masahiko.** Kadokawa Shoten, 1999. 190×127 mm. 222 pp. ¥1,500. ISBN 4-04-703300-6. This book, which examines "division of the self," a frequent theme in

modern Japanese literature, depicts many aspects of the way a double, or a copy of the main character, appears in modern Japanese literature and how the trend changed from the Meiji (1858–1912) through the Shōwa (1926–89) eras. According to the author, a scholar of literature (b. 1938), the struggle of the self in the face of various and sometimes complex roles in society was a major topic in modern literature. Eminent novelists such as Izumi Kyōka (1873–1939) and Natsume Sōseki (1867–1916) used a double to project the image of the self that was free of such struggle.

In the Shōwa era, the struggle became a "vertical" one between the conscious and the subconscious. Murakami Haruki's works, for example, are characterized by his uneasiness with the conscious and his commitment to the subconscious, and thus he actively grapples with phenomena that psychologists try to ward off as pathological.

The book is an attempt to re-examine the literary ideal of search for affirmation of universality amid the sufferings of people and societies forced into pathological situations.



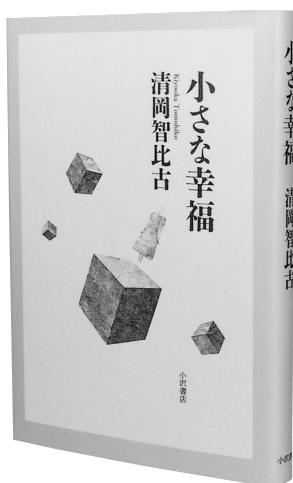
FICTION

***Chiisana kōfuku* [Small Happinenses]. Kiyooka Tomohiko.** Ozawa Shoten, 1998. 195×133 mm. 238 pp. ¥1,900. ISBN 4-7551-0380-0. Revolving around a married couple in their thirties living in a Tokyo suburb, this story begins with the husband standing in a hospital hallway waiting for the first cry of the baby his wife is about to deliver.

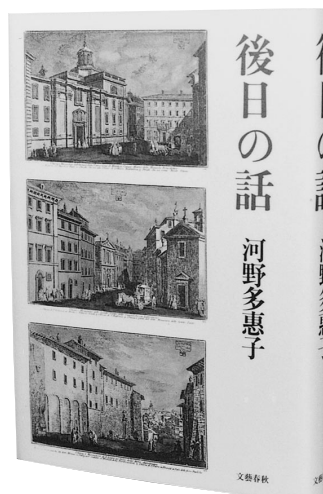
A few years pass, and the baby grows to be a kindergartner, and the book ends as the girl is clumsily but firmly holding her newborn sister in her arms.

The husband, who teaches at a private tutoring school (*juku*), takes another job as a preparatory school teacher to stabilize the household income for the sake of the expected second child. He is also happy to share childraising responsibilities with his wife. Their daily behavior and sentiments are described in a light, detached tone. What makes this story of a perfectly ordinary family a moving work of literature is the author's fixed gaze into the unchanging human truths of the cycle of birth and growth that goes back to time immemorial. He encounters these truths for the first time in his life and faces them earnestly. As a result of this tone, the plain language in which the story is written is filled with a consistent, positive tension.

The son of Kiyooka Takayuki, an Akutagawa Prize-winning poet known as an "everyday poet," Kiyooka Tomohiko adds a memorable work to the "literature of every day."



Gojitsu no hanashi [What Happened Later]. Kōno Taeko. Bungei Shunjū, 1999. 194 × 132 mm. 282 pp. ¥1,905. ISBN 4-16-318290-X. This story is set in a small city in the Tuscany region of Italy in the seventeenth century. The protagonist is Elena, daughter of a wealthy candle dealer. Though beautiful, she is frowned upon by her community as defiant and eccentric. She had been content in her newlywed life when suddenly her husband is found to have committed a murder. He is sen-

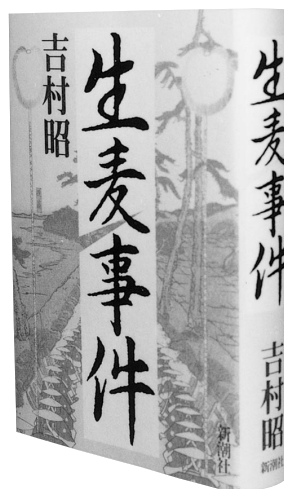


Cover design: Ōkubo Akiko

tenced to death by hanging. He has such a strong affection for Elena that he bites off her nose just prior to the execution. What life can she lead after such disfigurement?

Kōno's preoccupation with delicate physical sensibilities is fully displayed in her previous works as well. The theme of this recent work is the feelings related to the nose, focusing on the combination of the pain of a nose being bit off and the joyful relations between Elena and her father and her husband, that is, the intertwining of masochistic impulses and nostalgia.

Namamugi jiken [The Richardson Affair]. Yoshimura Akira. Shinchōsha, 1998. 197 × 136 mm. 426 pp. ¥2,000. ISBN 4-10-324226-4. On September 14, 1862, near the village of Namamugi near Yokohama, four Englishmen on horseback, including a woman, encountered the procession of Shimazu Hisamitsu, daimyo of the Satsuma domain, on a narrow road. Seeing that they did

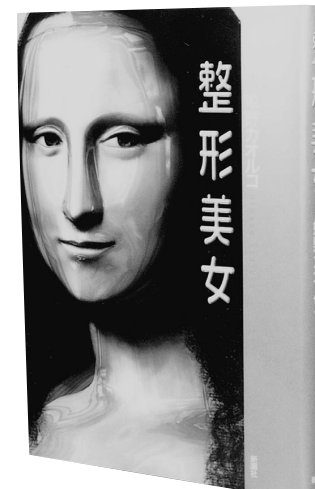


Cover design: Shinchōsha

not dismount from their horses and feeling that they got in the way of the procession, angry samurai guards in the procession attacked them, killing Richardson and injuring the two other men. In those days, any attempt to stand in the way of a daimyo procession was a crime punishable by death. The four foreigners, who had come to Japan only recently, apparently did not know that.

Yoshimura, author of this book, is known for his novels based on exhaustive research. He became interested in the Richardson Affair in the process of studying historical records about the final years of the Tokugawa shogunate, and soon realized the incident played a crucial part in the Meiji Restoration of 1868 that ended the shogunate. There were tense negotiations over the incident between the shogunate, the Satsuma domain, and the representative of the British crown, which ultimately did not succeed in preventing war between Satsuma and Britain. The keen realization by Satsuma and other domains of the great difference in firepower between Japan and Britain (the West) led directly to the overthrow of the old regime and establishment of the Meiji government.

Seikei bijo [Cosmetic Surgery Beauty]. Himeno Kaoruko. Shinchōsha, 1999. 196 × 133 mm. 244 pp. ¥1,500. ISBN 4-10-427701-0. The narrative motif of two characters who trade places out of yearning for the circumstances of the other has been common enough in literature. Now, what would they do if their circumstances are their facial appearances and physical figures? This



Cover design: Shinchōsha

proposition is pursued in this book, with cosmetic surgery as its theme.

One of the protagonists is Kaiko, a beautiful woman with an ideally proportioned figure. Her very physical perfection makes it difficult for men to approach her. Grieving over this, she seeks to attain the certain degree of imperfection that men seem drawn to, and undergoes cosmetic surgery to make her less beautiful. Abeko, the other protagonist, is a plain-featured woman, an admirer of Kaiko and a former classmate in high school. She undertakes surgery in imitation of the beautiful Kaiko. An elderly surgeon is a supporting character who plays an effective role in the development of the story's plot.

Showing how the two women who "exchanged" their faces live afterward, the book satirizes today's frivolous trends and addresses the questions of human beauty and happiness. Written in a humorous and allegorical style, the writing shines with a woman writer's detailed insights and observations.

Zukan shōnen [A Boy with Illustrated Books]. Ōtake Akiko. Shōgakusan, 1999. 183 × 136 mm. 254 pp. ¥1,700. ISBN 4-09-386035-1.

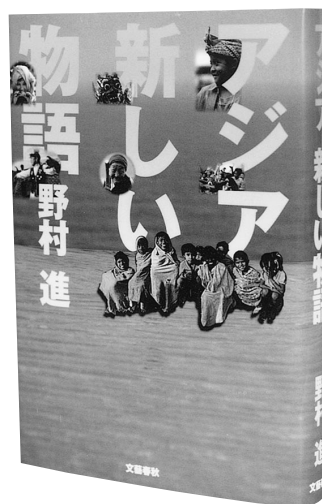
This book is a collection of soft-spoken writings that are like newspaper columns with photographs. It depicts the daily events in the life of a single woman in her forties living in Tokyo. Ordinary vignettes—the mistaken delivery of mail, a street ad for a missing dog, thoughts about an elementary school boy classmate who loved illustrated encyclopedias, repair of a broken bath heater—be-

come, when absorbed through the five senses of author Ōtake, fresh and vivid stories enveloped with the absurdity, transience, and fragility of human existence.

In the Afterword, Ōtake writes: "Walking along the street, I stop and fix my eyes on the movement of walking people. Gradually the sense of seeing them becomes remote and one feels merged with them. 'I' becomes no longer a solid entity, turning into countless spores combined in various things." Because "I" becomes a transparent and nameless apparatus for sensing and becoming completely absorbed into objects, various aspects of the author's "life" emerge all the more clearly into relief.

NONFICTION

Ajia atarashii monogatari [Asia, a New Story]. Nomura Susumu. Bungei Shunjū, 1999. 193 × 132 mm. 298 pp. ¥1,667. ISBN 4-16-354670-7. This book is a report of the author's encounters with Japanese living in Asian countries outside Japan, including China, Vietnam, the Philippines, South Korea, Thailand, Indonesia, and India.



Cover design: Torisu Mitsuko

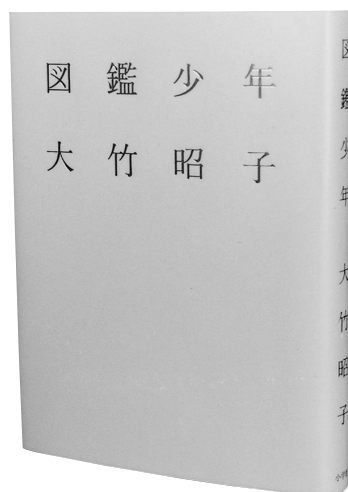
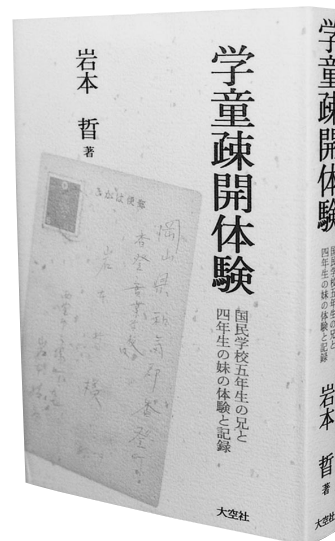
Attracted by life in other parts of Asia since his youth, the author (b. 1956) frequently visits the region and has produced many writings about it. The "age of Asia" and other such terms as used in international political science strike him as odd. His curiosity to know why he is so attracted to Asia led him to write this

book. Nomura's inclination to see relations between Japan and Asia in as natural a manner as possible without relying on the yardsticks of Western or Asian civilizations is reflected in his detached way of writing. The Japanese depicted in the book do not consider living in other parts of Asia to be anything special and pay little attention to the much-vaunted slogans acclaiming Asia. Meiji-era Japanese called for "Asian unity," but this book conveys a new image of "Asian diversity."

Gakudō sokai taiken [Experiences of Evacuation as Children]. Iwamoto Akira. Ōzorasha, 1995. 216 × 153 mm. 442 pp. ¥2,500. ISBN 4-7568-0111-0.

The author was born in the city of Nishinomiya near Osaka in 1934. During World War II, Iwamoto's fifth-grade class and his fourth-grade sister, were evacuated to the countryside. This book describes their experiences. On the orders of the central government, school children in cities across Japan were evacuated temporarily to rural areas when Japan was subject to intensive air raids during the last stages of the war. The gaps between urban and rural lifestyles were far greater than they are today, and evacuated children were frequently harassed by local peers.

Supposedly the Japanese people were united in the war effort, but in actuality, as in the case of the evacuation, it worked to deepen the disparities among them. Child evacuees became keenly aware of the contradictions in national ideals, but had



Cover design: Suzuki Seiichi Design Shitsu

no way of expressing their feelings. For some, the experience was one of indescribable misery. Unlike many previous books that tend to glorify such war memories with nostalgia, this book is an honest portrayal of the evacuees' mixed feelings of hope and anxiety.

Gotai fumanzoku [Unwhole of Limb]. Ototake Hirotda. Kōdansha, 1998. 194×131 mm. 271 pp. ¥1,600. ISBN 4-06-209154-2.

Author Ototake is a Waseda University student who was born without normal arms and legs, and this book is a record of his daily experiences. The strong impact of the book-cover photograph of the author in a wheel chair and the striking title (which modifies the common phrase *gotai manzoku*, or “whole of limb”), as well as the candid and humorous tone of the writing, made the book an unprecedented best-seller that left a strong impression on readers.



Cover design: Kusakabe Jun'ichi and Ōno Risa

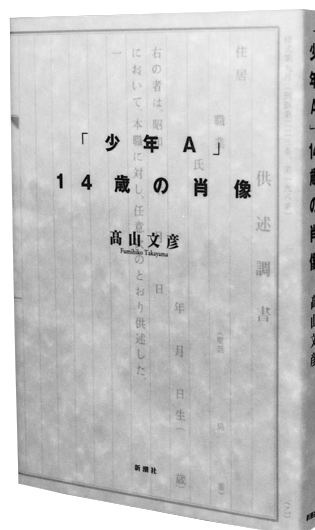
Despite his physical disabilities Ototake attended ordinary kindergarten and schools—instead of schools for physically disadvantaged children—encouraged and supported by his parents, teachers, classmates, and many others around him. He was even a ringleader of other children in his kindergarten, and in junior high school he became a member of the student council and a player in the basketball club. In senior high school he joined the American football club (not as a player but as a strategist). Based on his experiences, he believes that “being unwhole of limb is merely part of a person’s physical features.”

The way he writes is convincing: “I am physically disadvantaged, but I enjoy myself every day. I want everyone to know that physical disabilities do not matter at all.” Besides doing school work, he makes lecture tours around the country as part of the “barrier free” movement, an effort to remove barriers for the disadvantaged and the aged.

“Shōnen A” jūyonsai no shōzō [“Boy A”: Portrait of a 14-Year-Old]. Takayama Fumihiko. Shinchōsha, 1998. 196×134 mm. 196 pp. ¥1,300. ISBN 4-10-422202-X.

“Boy A” refers to the junior high school student arrested for the murders of a boy and a little girl and injuring of two other little girls, which occurred in Kobe from February to May 1997. The boy sent a message to a local newspaper company, expressing his anger at society and the education system. Based on the message, various conjectures about the “murderer” flooded the mass media, and the public was appalled when it was found that the murderer was a 14-year-old boy. The case led to intense discussion in the media and elsewhere with regard to the circumstances surrounding children at the “dangerous” age of 14, as well as on the question of whether the Juvenile Act should be revised.

Concerned about the dreadful implications of the incident, a journalist conducted his own investigation, examining the documents of psychiatric tests of the boy and records of what his parents told the authorities, and recorded his findings in this book. Asserting that the twisted psy-



Cover design: Shinchōsha

chology the boy developed could be anyone’s, the author describes in full the boy’s family circumstances and his inner world. Many see the boy as intrinsically abnormal and treat the incident as an extraordinary case. This book, however, seeks to identify those aspects that are comprehensible in the murky recesses of the boy’s mind.

Yomu koto wa ikiru koto [Reading Is Living]. Yanagida Kunio. Shinchōsha, 1999. 196×134 mm. 358 pp. ¥1,700. ISBN 4-10-322312-X.

Yanagida, author of this book, has produced many writings mainly in the field of nonfiction, around the topic of “life and death” of people today. He says, “To me, writing has been almost equivalent to living. And reading, fiction or nonfiction, has been an inner activity of resource-gathering that is inseparably linked to writing.”



Cover design: Takahashi Chihiro

The book consists of two parts. Part I is a selection of book reviews, reflections on life, and critiques of contemporary society Yanagida has been writing for nearly two decades. Part II is made up of critical essays about several nonfiction literary prizes with which he has been involved as a screening committee member for more than ten years, as well as about the prize-winning works. His essays make excellent book reviews in a way different from reading the books themselves. Admirers of Yanagida value this book for the specific insights it offers on relations between him and the books that have formed his inner world.

Events and Trends

Book Awards Announced

On July 15, the winning works for the 121st Akutagawa and Naoki Prizes, the most prestigious literary awards in Japan, were announced. Seven works had been nominated for the Akutagawa Prize, which is presented to outstanding works in the genre of pure literature, but none were chosen for the prize. Two works won the Naoki Prize for fine entertainment fiction: Kirino Natsuo's *Yawarakana hoho* [Soft Cheeks] (Kōdansha) and Satō Ken'ichi's *Ōhi no rikon* [A Queen's Divorce] (Shūeisha).

Kirino is a popular writer known for her mystery stories with their hard-boiled touch. Her earlier story *Auto* [Out] (Kōdansha, 1997; see *Japanese Book News*, No. 21, p. 16), which was previously nominated for the Naoki prize, drew considerable comment because of its gruesome portrayals of murder scenes, and won the Award of the Mystery Writers' Association of Japan in 1998. Kirino is also author of *Kao ni furikakaru ame* [Rain on My Face] (Kōdansha), which won the 1993 Edogawa Rampo Prize, and the more recent *Jiorama* [Diorama] (Shinchōsha, see *Japanese Book News*, No. 26, p. 17).

Ōhi no rikon, a historical novel set in late-fifteenth-century France, portrays the struggles of the lawyer for the queen in the divorce trial of Louis XIV. Hurt and demoralized by his ordeal, the lawyer regains his pride and youthful spirit. Satō won the Fiction Subaru New Writer's Prize in 1993 for *Jagā ni natta otoko* [The Man Who Became a Jaguar] (Shūeisha). His other works include *Yōhei Piēru* [Pierre the Mercenary] (Shūeisha) and *Sōtō no washi* [The Two-headed Eagle] (Shinchōsha).

Sales of Akutagawa and Naoki Prize winning fiction has been excellent in recent years. Winner of the 120th Akutagawa Prize *Nisshoku* [The Solar Eclipse] (Shinchōsha) by Hirano Keiichirō sold extraordinarily well for a literary work. *Ichigetsu monogatari* [Ichigetsu Tale] (Shin-

chōsha), also by Hirano, is selling briskly as well. Sales are also brisk for another Naoki Prize-winning work, *Poppoya* [The Railway Worker] (Shūeisha), propelled by the cinematization of the work, and for *Riyū* [Reason] (Asahi Shimbunsha) by Miyabe Miyuki, which won the 120th Naoki Prize.

Meanwhile, the 12th Mishima Yukio Prize was presented to *Rokkun rōru mishin* [Rock'n Roll Sewing Machine] (Kawade Shobō Shinsha) by Suzuki Seigō and to *Oparaban* [Aparavant (Earlier)] (Seidosha) by Horie Toshiyuki and the 12th Yamamoto Shūgorō Prize went to *Eiji* [Eiji] (Asahi Shimbunsha) by Shigematsu Kiyoshi.

Tokyo International Book Fair 1999

For four days between April 22nd and 25th, the 1999 Tokyo International Book Fair was held at the Tokyo Big Site in Ariake. Booths were set up by a total of 535 exhibitors (446 Japanese and 89 from overseas). Visitors increased 15.1 percent from the previous year to 46,181.

This year's book fair featured an array of events above and beyond its usual role as an international opportunity for publishers to display their wares: a bargain sale of foreign books as part of reading promotion activities, the 33rd Book Making and Binding Competition, and autographings by prominent authors, sponsored by various publishers.

Sixty publishers offered 2,872 copies of 770 titles at a half-price "Thank-you" Sale sponsored by the Japan Booksellers Federation and individual booths had similar sales at 20–50 percent discounts. Bargain sales of new titles have rarely been held under the resale price maintenance system for books. Events like this may be the first step toward a more flexible approach to the resale system.

The next Tokyo International Book Fair will be held, again at the Tokyo Big Site, April 20–23, 2000.

New Paperback Series Appearing

With the launching of the new Gentōsha Bunko and Shōgakukan Bunko, competition in the *bunko* paperback (15 × 10.5 cm) market has been intensifying in recent years, and now the same is happening in the *shinsho* paperback (17.5 × 10.5 cm) market.

Recently, new titles in *shinsho* edition have begun appearing regularly every month, not only from the three long-established *shinsho* series continuing for more than sixty years (Iwanami Shinsho, Chūkō [Chūō Kōron] Shinsho, Kōdansha Gendai Shinsho), but in the relatively new series, Chikuma Shinsho and Maruzen Library. Then in the autumn of 1998, Bungei Shunjū entered the *shinsho* market with its Bunshun Shinsho series, making a splash with its first title, Kikkawa Mototada's *Manē haisen* [Defeat in the Money Market].

Then in May 1999, Heibonsha's *shinsho* series got its start with eight titles in its first release, making a mark with Katō Norihiro's *Nihon no mushisō* [Japan's Thought Vacuum] and Satō Yoshiaki's *J-POP shinkaron* [The Evolution of J-POP]. Shūeisha is planning to start its *shinsho* series in November 1999.

The long-familiar Iwanami Shinsho series, meanwhile, is also doing very well. Some of its works are always in the upper ranks of *shinsho* bestseller list each month. Particularly its *Nihongo renshūchō* [Japanese Practice Guide] by Ōno Susumu took off with the momentum of the boom in books on the Japanese language and became a record-setting hit. In *Nihongo renshūchō*, the reader is taken through a series of quizzes and their answers in such a way as to deepen one's understanding of Japanese grammar and vocabulary. In May 1999, it sold best among books in general, with its cumulative sales surging up to nearly 1 million copies.

Other super-sellers in the *shinsho* category in recent years include Noguchi Yukio's "*Chō*" *seirihō* ["Super" Organization Method] (Chūō Kōron Sha) and Ei Rokusuke's *Daijō* [The Great Crossing] (Iwanami Shoten; see *Japanese Book News*, No. 8, p. 12).

Memorable Books

Timed to coincide with International Book Day (St. Jordis' Day) on April 23rd, was the publication of findings from a survey on "The Most Memorable Book I Have Read" by the Executive Committee for St. Jordis' Day, composed of representatives of Japan's publishing industry. Of the titles submitted by 24,625 respondents, the top ten chosen by Japanese readers were as follows:

1. Daniel Keyes, *Flowers for Algernon*
2. Lucy Maud Montgomery, *Anne of Green Gables*
3. Jung Chang, *Wild Swans*
4. Antoine de Saint Exupéry, *Le Petit Prince*
5. Asada Jirō, *Poppoya* [The Railway Worker]
6. Senō Kappa, *Shōnen H* [The Boy H]
7. Natsume Sōseki, *Kokoro*
8. Anne Frank, *The Diary of Anne Frank*
9. Miura Ayako, *Shiokari tōge* [Shiokari Pass]
10. Miura Ayako, *Hyōten* [Freezing Point]

Visual Book Market Slump

Publishers that specialized in high-quality photograph and art collections are closing their doors one after another. Kōrinsha Shuppan, known for its collections of sunset and night sky photographs, *Sora no namae* [Names of Skies] and "Sora" no

namae [Names of the Universe], submitted its declaration of bankruptcy to the courts in May. Kōrinsha had made a name for itself for its extraordinarily ambitious publication of several art-related titles each month. Its *Tokyo Suburbia*, a collection of works by young photographer Honma Takashi, won the Kimura Ihei Photography Prize, the most prestigious award in the Japanese photography, in April.

In the summer of 1998, a number of presses that had specialized in art books, including Treville, Libroport, and Peyotle Kōbō, were forced to close their doors. Aspect, another publisher that had been deeply involved with art publishing, has withdrawn from the genre. Even big publishers like Shūeisha and Kōdansha are showing reluctance to commit themselves to publication of photography collections.

The source of this trend is the increasing difficulty of making art-related publications pay. Since the production costs of visually oriented books are much higher than for text-centered books, the risks are higher when a title does not sell.

Boom in Japanese-authored Books in South Korea

One of the best-selling works in bookstores in Seoul these days is the Korean translation of *Nisshoku* [The Solar Eclipse], by Hirano Keiichirō, published in South Korea in early April. Winner of the 120th Akutagawa Prize, *Nisshoku* deals with a

subject very unfamiliar to readers, religious debate in the Christian world set against the backdrop of a rural French village in the fifteenth century, and is written in a difficult, dense style. Korean publishers believe this distinctive writing style has caught the fancy of young readers.

Kitchen, first novel by Yoshimoto Banana, author of *TSUGUMI* (Chūō Kōron Sha, 1989) and *Shirakawa yofune* [Asleep] (Fukutake Shoten, 1989), has also recently been published in translation in South Korea and is in the upper ranks of the best-seller list.

The Korean translation of *Gotai fumanzoku* [Unwhole of Limb] (see p. 19 of this issue), a book by Ototake Hirotada that became a record-breaking best-seller when it came out in Japan in October 1998, has drawn considerable attention. Ototake, a university student born without normal legs or arms and who gets around by wheelchair, visited South Korea in April. His visits to a Seoul elementary school and appearances on television were much talked about. *Gotai fumanzoku* is to be published also in China, Taiwan, and the United States.

Other titles that have made a mark in Korea include Setouchi Jakuchō's *Genji monogatari* [The Tale of Genji] (Kōdansha), a complete translation into modern Japanese of the eleventh-century classic rendered again into Korean, and the works of Shiono Nanami, who is known for her *Rōmajin no monogatari* [Tales of the Romans] series (Shinchōsha).

Continued from page 6

world, shares the fantasy of manga with Polish children and young people by introducing to them Japanese comics translated into Polish. His translations of such works as Ikeda Riyoko's *Ten no hate made* [To the End of the Heavens] and Takeuchi Naoko's *Bishōjo senshi Sērāmūn* [Sailormoon] have proved a big hit. Yasuda returns to Japan several times a year to keep up on the latest developments in manga. While in Poland, I saw firsthand how well established the pleasures of Japanese manga and illustrations are among the young.

This year marks the eightieth anniversary since the establishment of diplomatic relations between Japan and Poland as well as the founding of the chair of Japanese language at the Warsaw University. An additional event to be celebrated is the recent joint publication by the Japan Foundation and Wiedza Powszechna (a Warsaw-

based publisher specializing in dictionaries) of a Japanese-Polish dictionary compiled through close collaboration between leading linguists of the two countries (see photograph, page 6).

It is my hope to continue to act as a kind of "cultural attaché" in the field of publishing, contributing to friendly relations at the grass roots level between Japan and Poland. As one who is unabashedly impressed with and sympathetic to the indomitable spirit of the Polish people, I am eager to see Japan meet their high expectations. (*Onuma Toshihide is senior editorial manager of the dictionary department, Kenkyusha, Ltd. The author gratefully acknowledges the assistance of Mr. Tomasz Szubiakiewicz of Biblioteka Narodowa in the writing of this article.*)

Thoughts on Translation

For a long time I have wondered why we can enjoy music, fashions, and movies from around the world nearly at the same time as anywhere else, while there is always a considerable time lag before books successful abroad come into our midst. In our rapidly moving world, I like the slow pace of translation, which can be more assured of producing quality work; the anxious process of awaiting publication can itself be rewarding.

In translation, the translator is everything. Over the years, I have been fortunate to have my work translated by many fine translators even though I don't speak a word of their language. The translators are of different nationalities, genders and personalities, yet they all seem to share a certain talent. They share their love of Japan and their deliberate choice to learn Japanese, knowing it would not be easy. But there's something more—a certain skill for rendering subtleties of meaning.

Let me give an example. Suppose I were to write a passage that would come out in English as follows:

When I met Gibo Aiko, what impressed me more than her clairvoyance were her remarks, like “My, you're a lot more strong-willed than you appear!” and “I see you're wearing a necklace today even though you really don't like decking yourself out with accessories.” These are trivial things, but not many would have been so perceptive at a first meeting.

Now a Japanese reader would immediately understand who I am talking about and what is going on, and be able to envision the situation. But the translator has to take care to indicate who Gibo is (speaking of which, I wonder how she is—this is a real anecdote), deftly working her occupation into the sentence. Spiritual mediums (*reibai*) can be found in many countries, but the word *reishi* is used for people who “see through the world of the spirit”—a type of clairvoyant. The average translator might take the easy way out and call *reishi* a “medium,” but the best would take care to distinguish terms.

How do they know such things? The depth of understanding translators display has often made me wonder whether they possess some kind of supernatural power.

I should clarify that I am speaking here of my own novels. Other writers seek translators most suited to their work. My writing contains many examples like the one above. I don't mean they are littered with proper nouns familiar only to Japanese (just as Stephen King's novels are filled with brand names of American products). My message is very clear, but I weave together many bits of information and images, which makes translation difficult.

A professional is truly amazing—they will take my words and spin a magic that replaces them with the appropriate wordings and expressions in the recipient language. When I see this, I feel the translator and I have encountered each other deep within my stories and shared something significant. Often a translator will say, “When I first read the story I didn't understand it, but after translating it, I do.” When two people join in

Yoshimoto Banana

the task of spinning out the same story, a depth can be achieved that does not seem quite of this world. If my stories were alive, I think it can be said that they are reborn in translated form with the same spirit that sustains the original.

The world is closely linked today. I once traveled to Italy with an editor who had (for some reason) made a cameo appearance in the movie “Topaz,” directed by well-known novelist Murakami Ryū. The film had just opened in Italy and his wild performance had made a deep impression on the hearts not only of Japanese, but of Italian viewers as well. Countless people stopped him on the street saying, “Hey, you're the guy in that movie” or “Haven't we met before?” What an amazing age this is, when we can communicate on a global scale, almost simultaneously.

I wouldn't want to rely on simultaneous interpretation, which usually turns out to be pretty uninspiring, but I would like to see more Japanese novels translated into other languages, at least as often as foreign novels are translated into Japanese. Just as national borders no longer stand in the way of people meeting face to face, I hope that writers of all kinds can find translators they are compatible with and that Japanese fiction can be introduced to other countries in a natural form.

Finally let me add that I believe Japanese books are among the most beautifully bound of any in the world. It always makes me proud to see how our bookstores look almost like art museums because of the variety and artistic sense of the book designs.

Novelist Yoshimoto Banana (real name Yoshimoto Mahoko) was born in Tokyo in 1964, the second daughter of literary critic and poet Yoshimoto Takaaki. Realizing a childhood dream to become a writer, she began writing stories in high school. In 1987, she earned a degree from Nihon University and received the Arts Department Faculty Dean Award for *Mūnraito shadō* [Moonlight Shadow]. Yoshimoto made her debut into the literary world in 1987 when her novella *Kitchin* [Kitchen], later made into a movie, was awarded the Sixth Kaizen Newcomer Writer Prize, as well as the prestigious Izumi Kyōka Literary Prize in 1988. She has gathered a following among young people of the TV and cartoon culture and produced a series of best-selling works, a number of which were translated into English. In 1989 she received the Yamamoto Shūgorō Award for TUGUMI (Tsugumi) and in 1991, *Kitchin* made the best-seller list in Italy. She was

awarded Italy's Scanno Literary Prize in 1993 and the Murasaki Shikibu Literature Award two years later, for *Amurita* [Amrita, or water god]. She also received Italy's Under-35 Award in 1996. Among her other works are *Kanashii yokan* [Sad Prediction], *Tokage* [Lizard], *Shirakawa yofune* [Asleep], *Sly*, *Hachikō no saigo no koibito* [Hachikō's Last Lover], *Hanemūn* [Honeymoon], and *Hādo boirudo/Hādo rakku* [Hard Boiled/Hard Luck].



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