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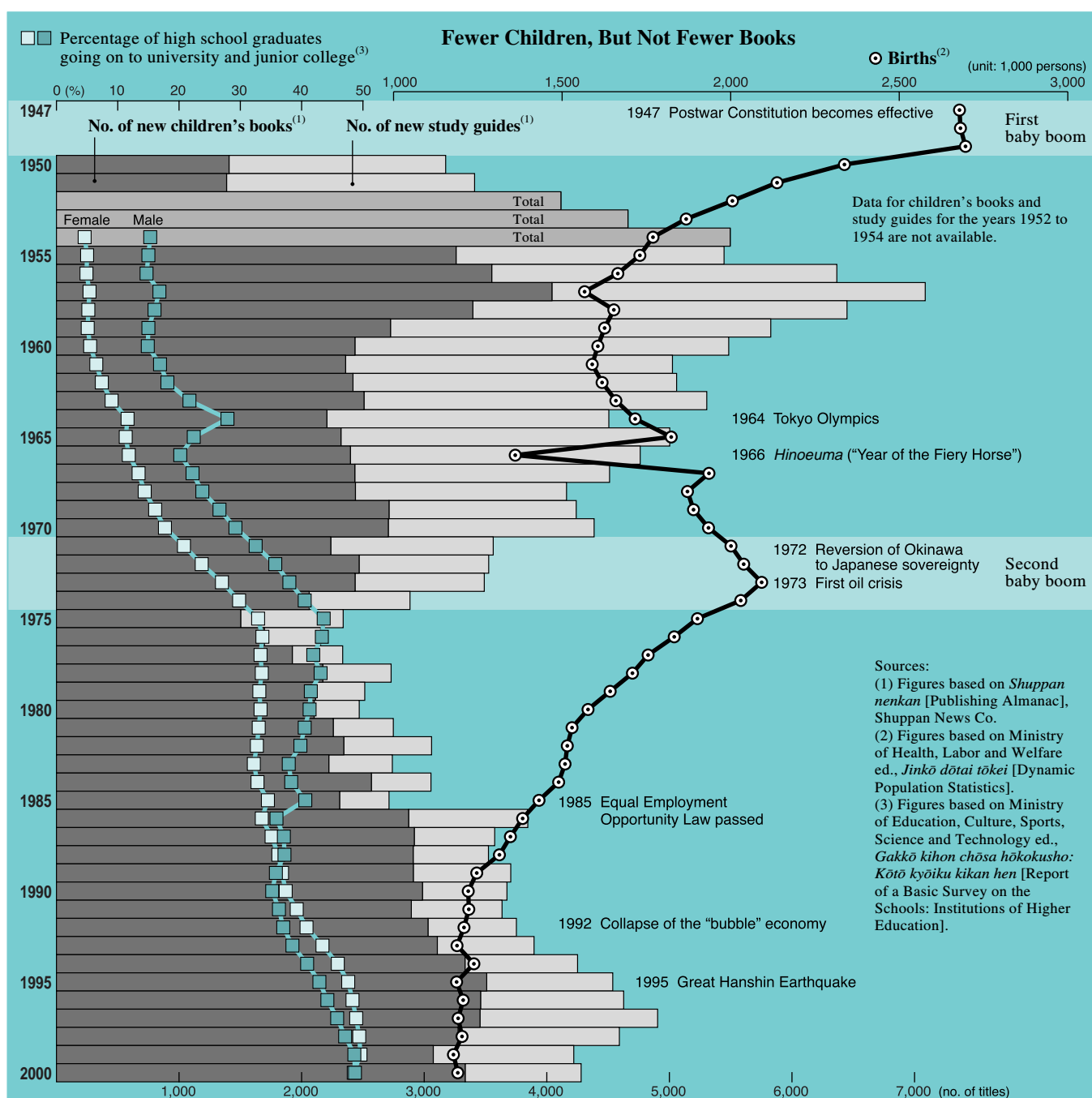
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WINTER 2001

# Japanese Book News

Books by Politicians

Vocabulary of the Korea Boom

Children's Books



The Japan Foundation

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

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## From the Editor

In Europe and the United States, writing by politicians frequently takes the form of memoirs penned after they have retired from active careers, but in Japan the majority of works in this genre appear to present the ideas and/or experience of currently active politicians. Member of the *Japanese Book News* advisory board and professor of journalism Ueda Yasuo examines the characteristics of books by politicians of various backgrounds—those who have been in politics from the beginning of their careers, bureaucrat-turned-politicians, novelists or cultural leaders who took up politics, those engaged at the national level, and those at the local or prefectural level.

A number of Korean films have recently become hits in Japan, Korean actors and actresses are now appearing in Japanese films and television dramas, a Japanese pop star performs in Korean on a weekly television show, and Korean food has never been more popular: these are just some of the phenomena of popular culture today that are driven by the Korea boom. By no means limited to Japan, the Korea boom has been sweeping China, Taiwan, Hong Kong, and the entire East Asian region as far as Vietnam. In Japan, the phenomenon appears to be the result of the influence of Korean films in particular. Film critic Teruoka Sōzō comments on the Korea boom in Japan.

In this issue we launch a new column featuring Japanese children's books, presenting synopses and data on three selected titles in different genres in each issue. This issue features picture books.

Under From the Publishing Scene, Koyama Tetsurō tells about the achievements of Kawakami Hiromi, winner of the Tanizaki Jun'ichirō Prize and currently one of the most talked-about novelists in Japan. Kiyota Yoshiaki reports on the findings of a survey of rural readership that has been conducted continuously over the last fifty-six years.

Contributor to In Their Own Words in this issue is Nakagawa Rieko. Her works, such as *The Blue Seed* and the Guri and Gura series, loved around the world in translations in many languages, vividly attest to Nakagawa's special love and empathy for children.

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# Books by Politicians: From Polemic to Poetry

Ueda Yasuo

Unlike the politicians of Europe and the United States, who often write their memoirs upon retiring, comparatively fewer Japanese leaders are known for books reflecting on their careers. There are some exceptions, among them former prime ministers such as the early postwar leader Yoshida Shigeru (1878–1967) and the still-active Nakasone Yasuhiro (b. 1918), who are known for their rather voluminous writings.

Memoirs aside, a considerable body of literature by politician authors is nevertheless to be found on bookstore shelves. Current prime minister Koizumi Jun'ichirō, who took office in April 2001, has two titles published earlier in his career. One is *Kanryō ōkoku kaitairon* [Dismantling the Empire of the Bureaucracy] (Kōbunsha, 1996) and the other *Koizumi Jun'ichirō bōron seiron* [Radical and Untried Theories of Koizumi Jun'ichirō] (Shūeisha, 1997). The former, as its subtitle, "How to Save Japan from the Present Crisis," suggests, discusses specific reform proposals. In the first part he criticizes the House of Representatives (lower house) election system—adopted in 1994 in the name of "political reform"—that combines the single-seat constituency and proportional representation systems. He argues that true political reform can only be achieved by introducing direct election of the prime minister by popular vote. The second part expounds on Koizumi's ideas for breaking the grip of the bureaucracy, which does its best to perpetuate the culture of superiority of officialdom and disdain of the citizenry that is a carry-over from the structures of premodern government. In this book, as well as in his 1997 work, *Koizumi Jun'ichirō no bōron seiron*, Koizumi declares that the time has come to implement the privatization of the three postal services (mail, postal savings, and life insurance) of the Ministry of Posts and Telecommunications (now part of the Ministry of Public Management, Home Affairs, Posts and Telecommunications) that he has long advocated. In the latter book, he charges that the public sector today, instead of performing tasks that support and complement the private sector, is robbing private enterprise of work. These two books give a good overview of Koizumi's ideas on politics before he became prime minister.

Opposition leader and head of the Liberal Party Ozawa Ichirō (b. 1942) has earlier books to his credit like *Nihon kaizō keikaku* (Kōdansha, 1993; trans. as *Blueprint for a New Japan*, Kodansha International, 1994; see JBN, No. 6, p. 12) and *Kataru* [Speaking Out] (Bungei Shunjū, 1996), but Mitoma Masafumi, ed., *Ozawa Ichirō: Otoko no kōdō bigaku* [Ozawa Ichirō: One Man's Aesthetic of Action] (Planet Shuppan, 1999) gives a better idea of Ozawa's thinking since he became Liberal Party head. The first part of the book explains the origins of his current political stance, passed down from the anti-establishment politics of his lawyer-turned-dietman father, Ozawa Saeki (1898–1968). "The bureaucrat's role may be to follow precedent and maintain the established order," writes

Ozawa Ichirō, "but a politician's job is to reform the established order. At least that is how I see it and why I am in politics." And that is the reason, he explains, he took up the banner of political reform and left the long-ruling Liberal Democratic Party (LDP) to follow the opposition stand for which he is known today.

Another who left the LDP was Hata Tsutomu (b. 1935). Hata is no longer among Ozawa's cohorts but was involved in the establishment of the Japan Renewal Party (Shinseitō) together with Ozawa and later served as prime minister leading the non-LDP coalition in 1994. Hata's book, *Kokorozashi* [Aspirations] (Asahi Shimbunsha, 1996) confesses the author's youthful attraction to the works of well-known poet and children's story writer Miyazawa Kenji (1896–1933) and argues for the importance of reestablishing lively public debate on political issues and of harmonious coexistence with the rest of Asia.

Katō Kōichi (b. 1939), who, unlike Ozawa and Hata, remained within the LDP while exploring new directions in politics, was for a time thought to be the man next in line for the prime-ministership. His book, entitled *Ima seiji wa nani o subeki ka: Shin-seiki Nihon no sekkeizu* [What Politics Must Accomplish Now: Plan for Japan's New Century] (Kōdansha, 1999), consists of four parts, ranging widely in subject matter, touching on the responsibilities of political leaders, the importance of individual self-reliance, the nature of a truly affluent society, and his vision for the nation. In part one, he recounts a visit to Rome, where he met writer and historian Shiono Nanami, a high school classmate and now a long-time resident of Italy. Shiono observed to him how Rome was successful throughout its long history in reforming itself, and she expressed her reservations about the capacity of Japan's conservative LDP to institute meaningful reform. The gravity with which Katō considers her critique is a measure of his caliber as principled politician.

Kan Naoto (b. 1946), a politician particularly known for his high principles and who served in 1996 as health and welfare minister in the Hashimoto Ryūtarō administration, is author of *Daijin* [Minister] (Iwanami Shoten, 1998, JBN No. 26, p. 12). Kan writes of how as a young university graduate and activist in a citizens' movement he was influenced by political scientist Matsushita Keiichi's *Shimin jichi no kenpō riron* [The Constitutional Theory of Citizen Self-Government] (Iwanami Shoten, 1975). Matsushita states at the outset of his book that "today's citizen's movements have brought into being the idea of 'citizen republic' by 'citizen autonomy' for the first time in Japan's history." Kan has since made Matsushita's constitutional theory the inspiration for his career. He ended up in politics as a result of his involvement in a citizens' movement called the Citizens' Council for Participatory Democracy, which opposes the "received democracy" artificially implanted in Japan after World

War II. After being appointed welfare minister, Kan put Matsushita's principles to work, bringing to light—in the course of the negotiated settlements of cases of HIV-infection of hemophiliacs via contaminated blood products—the past negligence of officials in the health and welfare ministry.

This story is detailed in the first chapter of the book dealing with the “borderline between politics and the bureaucracy.” Kan explains how the Cabinet, which is endowed with executive prerogatives, is today relegated to the status of confirming body for the decisions of the administrative vice-ministers (the highest ranking career officials in the bureaucracy). Just as in the prewar period, the bureaucracy continues to hold actual government power, and today's Cabinet system, he declares, is no different from the ministry-controlled cabinet system in place before the war.

Such critiques of the bureaucracy notwithstanding, bureaucrat-turned-politician Gotōda Masaharu (b. 1914) offers a very different perspective in *Sei to kan* [Politics and Officialdom] (Kōdansha, 1994). After serving in the home affairs ministry from prior to World War II and after the war, in the Defense and National Police agencies, and as head of the Metropolitan Police Department, in 1976 Gotōda entered politics and began serving in the lower house. He held the posts of chief cabinet secretary and home affairs minister and also served concurrently for a time as deputy prime minister and justice minister. Knowledgeable of both the political and bureaucratic worlds, in this book he treats many issues not well understood by career politicians. For example, he points out, “government offices are concerned above all with preserving their prestige, so they often lose sight of their original purpose.” The situation that allows the bureaucracy to exercise such sway, he says, is also related to the fact that the powers of the Cabinet are far less than what most people imagine. This is the same issue touched upon in the section of Kan Naoto's book on the boundary line between politics and officialdom.

Ishihara Nobuo (b. 1926), who, like Gotōda, is a graduate of the Faculty of Law, University of Tokyo, began his career in the bureaucracy starting in the Local Government Agency (now the Ministry of Public Management, Home Affairs, Posts and Telecommunications) and later served as deputy chief cabinet secretary. In *Kan kaku aru beshi: Shichinin no shushō ni tsukaete* [What a Bureaucrat Should Be: My Career Serving Seven Prime Ministers] (Shōgakukan, 1998), he introduces many interesting episodes, including the circumstances that forced him to give up hope of obtaining a white-collar job in industry and enter public service. Apparently in his job interview, he gave the impression that he had been a leftist student, so he reluctantly took a job in the Local Government Agency. Reflecting on his long career in a chapter on the “History of the Bureaucracy and Today,” Ishihara observes: “It is my belief that Japan's bureaucracy brings together people of world-class talent, and any consideration of the relationship between politicians and ministry officials should be based on that assessment.”

In an extended interview compiled as *Seiji to wa nanika: Takeshita Noboru kaikoroku* [What is Politics? The Recollections of Takeshita Noboru] (Kōdansha,

2001), the late Takeshita Noboru (1924–2000) attests to the crucial relationship of politics and the bureaucracy. Takeshita was a private university graduate (while ministry officials are usually national university graduates) and lacked any experience working in the government. When he was appointed deputy chief cabinet secretary under the third Satō Eisaku cabinet, he realized that he would have to memorize the seniority of all the officials in order to properly understand the human-relations and other mechanisms of the ministries' personnel hierarchies. Takeshita then observes that “in a sense, for at least the postwar period, Japanese politics was made up of both East and West camps—the LDP and Murayama Tomiichi's socialist party. Wielding this ‘two-sword’ diplomacy, as it were, Japan gathered up assets all over the world.” The LDP espoused the principle of competition and the socialists stood up for the labor force, he goes on to say, and expresses his view that, seen in a global perspective, Japan was then the best-balanced country in the world. This assessment of postwar Japan, I would say, displays unusual insight.

Politicians involved in local government have also published books. One example is *Chiji: Chihō kara Nihon ga kawaru* [Governorship: Change in Japan Will Come from Local Government] (Heibonsha, 2001), by Hashimoto Daijirō, now in his third term as governor of Kōchi prefecture. “The work of a prefectural government,” writes Hashimoto, “involves you with every possible phenomenon in this world—good, bad, natural, and social—so the best person for such work is someone with the broadest possible experience,” and he believes that people best qualified for governorships and leadership of local governments are “not those trained in government offices but persons of broad experience from other walks of life.”

Indeed, local administration may offer valuable alternative models to the bifurcation that haunts politics and officialdom at the national level, and herein may lie the special appeal of local government. In his book *Kenpu jūnen* [Ten Years Is the Limit of Effective Rule] (Nihon Hōsō Shuppan Kyōkai, 1992), former governor of Kumamoto prefecture Hosokawa Morihiro (prime minister 1993–94) wrote, “The work of a leader is like a relay race. If you try to run the whole distance from start to finish by yourself, it is not a relay race.”

In *Tanaka Yasuo shugi* [“Tanaka Yasuo-ism”] (Diamond Sha, 2001), the outspoken writer recently elected governor of Nagano prefecture, writes, “One by one, Japanese citizens are now picking their way down the path of post-materialism. They are deciding that nature, the environment, and culture are more important than material possessions and money. In this process we will revive humanism in its true sense.” This is the sort of writing that comes more or less naturally to those who are involved in local government.

Ishihara Shintarō, governor of the capital of Tokyo, says in a collection of dialogues titled *Kono Nihon o dōsuru: Saisei no tame no jū no taiwa* [What To Do About Japan: Ten Dialogues on Renewal] (Bungei Shunjū, 2001): “The heads of local governments, who are elected by popular vote, are something special. The ministers in the parliamentary Cabinet system and even the

*Continued on p. 4*

# Vocabulary of the Korea Boom

Teruoka Sōzō

Korean pop culture is very hot in Japan today. The Korea-made films *JSA* (Joint Security Area) and *Swiri* have been big hits all around the country. Top Korean stars like Kim Yun-jin, Yoon Son-ha, and Sol Kyung-gu have started appearing in Japanese television dramas and movies, and popular star Kusanagi Tsuyoshi, of the Japanese male singing group SMAP, appeared in a television variety show in which he spoke Korean throughout the series. Publication began of a full-color magazine entitled *Hot Chili Paper* completely devoted to Korean pop culture (H.E.D. Shuppankyoku) and appears to sell well.

Some believe that this boom originates in heightened Japanese interest in Korea because of the co-sponsorship of the World Cup soccer finals in 2002, but in fact it reflects something much wider. Enthusiasm for Korean popular culture is sweeping not only Japan but China, Taiwan, Hong Kong, and other parts of Asia as far south as Vietnam. The source of the boom is an unmistakable upsurge in recent years of creative talent and energy from within Korea itself.

Regarding the Korea boom in Japan, nevertheless, one does notice certain features distinct from that in other countries. In the case of Japan, it is overwhelmingly the film industry that is the driving force of the boom. (Both the television programs and the publishing-related developments were prompted by the popularity of Korean films in Japan.) This forms a fine contrast with the case of other Asian countries where Korean-made television dramas and sometimes pop music have played a role as important as the films in prompting the boom. According to statistics on exports of Korean films for 2000 in a report released by the Korean Film Commission (KOFIC) (*Korean Film Observatory*, 2001 Spring), 75 percent of exports of Korean films for that year were directed at Japan. (It is interesting to note, incidentally, that the second largest destination of export of Korean films is not another Asian country, but France.) Figures like this are very concrete evidence of why, while all of Asia is caught up in the overall cultural ferment centering on Korea, Japan is something special as far as the film world goes.

The film that sparked the continuing boom was the 1998 work of director Hur Jin-ho entitled *Christmas in August*, first introduced at the Focus on Asia—Fukuoka International Film Festival held in September 1998. The new feel of the work, which completely overturned previous images of Korean film, spread quietly, and in the summer of 1999 the movie began to appear at local theaters around the country. Ultimately it was a big box office success.

The frequent appearance of Korean films at film festivals and on road shows in Japan has been going on for a long time. Just before the advent of *Christmas in August*, in 1996–97, the “Korean Film Festival 1946–1996: The Unknown Wealth of Korean Films” had been held in major cities throughout Japan. Probably the largest fes-

tival of its kind ever held, it had featured some eighty works. The catalog prepared for the festival (published by Asahi Shimbunsha; *Kankoku eigasai 1946–1996: Shirarezaru eiga taikoku* [Korean Film Festival 1946–1996: The Unknown Wealth of Korean Films]) describes Korean films as of that time and is still an extremely valuable resource on the subject. But even ambitious programs like that had not set off a Korea film boom such as is now taking place.

As far as the current Korea film boom and the Korea culture boom in general are concerned, the single film *Christmas in August* played a far more important role than any large-scale event. What was it about this work that empowered it to change the very trend of the times in Japan? I would say that a number of complex factors were at work.

First of all, it is a work that sharply diverges from all past Korean films. When it was shown at the Fukuoka Film Festival, many Japanese viewers observed what they thought to be the indelible influence of Ozu Yasujiro (1903–63). In fact, director Hur, while he had seen only a few Ozu films, was far from an Ozu freak (as he himself remarked on that occasion). What was more important than Hur’s own exposure to Ozu, in fact, was the tendency of Japanese audiences to interpret the work of the Korean director as reflecting the influence of Ozu.

Most people think of Ozu as the master of films that expressed that which is quintessentially and exclusively Japanese. Without getting into the question of how true that is, his characters prefer acceptance rather than resistance, face sad or tragic circumstances not by crying out in anguish but with resigned smiles of acceptance, incline to forgiveness rather than revenge and meanness, and prefer to live with ambiguity rather than making a direct and articulate appeal. Japanese often thought of Korea as one of those countries that is close by but feels distant, and one reason is that Korea seemed so far removed from the characters and the world as depicted in Ozu’s films.

But watching *Christmas in August*, with its protagonist played by Han Suk-kyu, with his quiet acceptance of illness and death, and observing the strong, but not wildly passionate, love between him and a woman played by Shim Eun-ha, Japanese realized for the first time that Korean film, too, has what one might call the Ozu aesthetic. Recognition of shared styles in Korean and Japanese films has, to Japanese eyes, transformed Korea from a “near but far” to a “near and close” country.

But what *Christmas in August* brought to Japan along with the surprises to be found in the work itself were the surprises that surrounded it. Most Japanese moviegoers learned of Han Suk-kyu for the first time in this film and they also learned about the “3-8-6 generation,” now a widely known term in Japan. Learning about Han Suk-kyu was not simply the discovery of another Korean movie star. Rather, it was discovery of a whole new era in

Korean film in which Han is the top star. Indeed, they saw that Korean film has sharply diverged from the images it held previously and seems to have entered a new era.

Here is an actor who speaks mildly, displays a meek and apparently indecisive bearing quite distinct from the usual mold of sexually dominant, macho heroes, and whose face hardly exudes the aura of a big star. And yet he enjoys a popularity and box-office drawing power on a par with Hong Kong film giant Jackie Chan. No offense meant to Han, but in the early days of showings of *Christmas in August*, quite a few Japanese filmgoers found it hard to believe the reports that this was Korea's top star.

We were soon to realize for ourselves how much of a star he is. (Soon after that, Han Suk-kyu films were being shown everywhere, and by now, except for some of his early films, most of the works he has appeared in, including *Green Fish* (1997), *The Contact* (1997), *Swiri* (1999), and *Tell Me Something* (1999), have been commercially shown in theaters or made into videos in Japan). And at the same time, we also learned about this star's "comradeship" with the members of what is code-termed the 3-8-6 generation.

The 3-8-6 generation refers to those who were born in the 1960s, were university students in the 1980s, and are in their thirties. Han Suk-kyu himself, born in 1964 is, of course, part of this generation. *Swiri* director Kang Je-gyu, *Tell Me Something* director Chang Youn-hyun, and most of the other directors he has worked with are also members. (Han himself has explained his reason for working only with his own generation by saying that "I feel uncomfortable in the films of directors of the generations before the 1960s," and he says, "the films of earlier generations are one step behind the largest audience stratum" (Japanese edition of *Premiere*, April 1999). And of course Hur Jin-ho, who made his debut in *Christmas in August*, is a 3-8-6-er as well.

Han Suk-kyu and the 3-8-6 generation, it can safely be said, are the keywords behind Japan's current Korea boom. Over a single year as of October 2001 when this article was written, some sixteen Korean films have been commercially shown in Japan. Of these, Han is in the lead role in two and thirteen of them are directed by members of the 3-8-6 generation. (As it happens, Han has not been actively engaged in acting in Korea for over a year. If he had been performing as usual, no doubt, the number of his works released would be even greater.)

Does this figure suggest a bias in the introduction of Korean films to Japan? I do not think so. Even among production of new Korean films released day-to-day domestically, the 3-8-6 generation has clearly established dominance in the past few years. The 3-8-6 generation began coming into the limelight in the late 1990s, when that historic film festival toured major cities in Japan, and very quickly took over center stage in the Korean film world.

In the face of this nearly revolutionary drama of changing generations in the Korean film industry, Japan's publishing world seems at loss for a response. Perhaps the only book to focus on the new generation in Korean film so far is a magazine-style collection of essays by a large number of authors: *Nijū-isseiki o mezasu Korian firumu* [Korean Films Aimed at the Twenty-first Century], by

Teruoka Sōzō, Yomota Inuhiko, et al., published by Pandora, the company that distributes *Christmas in August*. There are other, though older, valuable books of essays about Korean film, such as *Kankoku eiga nyūmon* [Introduction to Korean Film], by Lee Young-il and Satō Tadao (Gaifūsha, 1990), *Den'ei fūun* [Cinema Storm], by Yomota Inuhiko (Hakusuisha, 1994), and *Warera ga "tasha" naru Kankoku* [Korea as the "Other"], by Yomota Inuhiko (Parco Shuppan, 1987), but because of the period in which they were published, they do not deal with the new era of Korean cinema.

That does not mean, nevertheless, that Japanese filmgoers are by any means deprived of information. To take the place of books that take time to appear, the Internet provides an uninterrupted and massive flow of information about new Korean films. Korea is a world leader when it comes to taking advantage of the Web. In addition, one cannot overlook a new development that befits such a country: numerous sites, ranging from those of major newspaper companies to entertainment sites that transmit information exclusively via the Web, have opened Japanese-language sites, generating information directly from Korea. There are quite a few sites that will translate Korean-language text into Japanese free of charge. Under these circumstances, putting out books on new-era Korean films means the publishing industry faces a new problem of an unprecedented nature in terms of timing as well as commercial feasibility. Because of the revolutionary change in Korean cinema, perhaps the publication and distribution of books on Korean films need to undergo a revolution as well. (*Teruoka Sōzō is a film critic.*)

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*Continued from p. 2*

prime minister are different. The legitimacy of their occupying the posts could be a matter of debate. In the last few decades it is only Nakasone Yasuhiro, a former prime minister, who declared himself a legitimate leader." Ishihara argues that only those politicians elected to their posts by direct vote of the people are truly legitimate. Nakasone, who insisted on the legitimacy of the post of prime minister, is not just the author of a memoir but has also produced a collection of his own poems. Some Japanese politicians draw on their country's rich literary traditions to record their sentiments in the form of verse, especially haiku. *Shinpan Nakasone Yasuhiro kushū* [Collected Haiku by Nakasone Yasuhiro; new edition] (Hokumeisha, 2001), for example, includes the following haiku, echoing the author's sentiments upon becoming prime minister in 1982, when he was in his mid-sixties (i.e., already in the autumn of his life, perhaps explaining the classic reference to bush clover):

|                          |                                 |
|--------------------------|---------------------------------|
| <i>Harukeku mo</i>       | How long the road               |
| <i>Kitsuru mono kana</i> | to this moment,                 |
| <i>Hagi no hara</i>      | to this expanse of bush clover. |

(*Ueda Yasuo is professor of journalism, Sophia University.*)



## Children's Books

Selection and summaries by the  
Tokyo Children's Library, Nakano, Tokyo

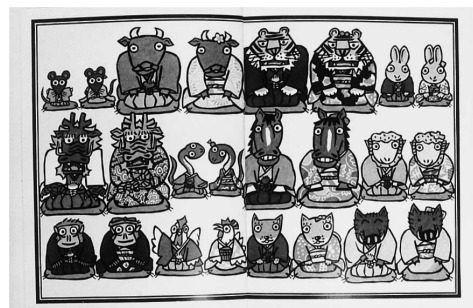
***Jūnishi no o-sechi ryōri* [The Twelve Animals of the Zodiac and the New Year's Feast].** Text and illustrations by Kawabata Makoto. BL Shuppan, 1999. 25 × 19 cm. 32 pp. ¥1000. ISBN 4-03-232020-9.

The years in the traditional Japanese calendar are named after the animals of the twelve Chinese zodiacal signs. The year 2002 is the Year of the Horse. In this picture book, all twelve of these animals are busily preparing for the coming of the New Year.

New Year's would not be New Year's without *o-sechi ryōri*, the special festive dishes customarily prepared to celebrate the occasion.

## Picture Books

Everyone gathers together to share the feast and receive new strength from the deities of the New Year for the year to come. And there is a lot to do to prepare. The Mouse is busy with house-cleaning and putting up the New Year's festoons. The Ox chooses vegetables from the fields and hauls them home. The Tiger races to distant places to bring back rare and unusual treats, and so on, with the other nine animals appearing in order—Rabbit, Dragon, Snake, Horse, Sheep, Monkey, Rooster, Dog, and Boar—performing tasks suited to their particular traits that contribute to the feast.



The story brims with both the comic and the festive. The woodblock print-style pictures are richly colored and the expressions of the animals are lively, vividly evoking the auspicious atmosphere of New Year's morning. (Preschool through grade four.)



***Jirō to boku* [Jirō and I].** Text and illustrations by Ōshima Taeko.

Kaiseisha, 1999. 26 × 20 cm. 31 pp. ¥1300. ISBN 4-89238-741-X.

I had let Jirō sleep in my bed since he was a puppy, but now he has grown

pretty big, so my father and I built him a doghouse outside. The first night Jirō slept in his doghouse, I couldn't sleep a wink. And Jirō, too, kept up the most pitiful howling. So I went down to Jirō's doghouse and went to sleep with him. When I woke up, to my surprise, Jirō was in the dining room eating breakfast with my family and I was still in the doghouse! Jirō and I had changed places! Jirō was managing okay, massaging grandmother's shoulders and overwhelming my father in a pretend wrestling match. I didn't have to do my homework, so I thought the

switch was just dandy. That night, as I was feeling really lonely all by myself in the doghouse, Jirō came out to sleep with me. The next morning, I was myself again. After that, Jirō and I slept together in my bed as always.

The illustrations are bursting with energy in this delightful picture book. The scenes shown from inside the doghouse present a fascinating perspective. While the era of life pictured may now be somewhat outdated, the story of the friendship of a boy and his dog against the backdrop of the average Japanese family is timeless. (Preschool through grade two.)

***Machi no kenkyū* [Field Study of a Town].** Text and illustrations by Okamoto Shin'ya and Okamoto Yasuko. Illustrations also by Itō Hideo. Fukuinkan Shoten, 2000. 30 × 23 cm. 40 pp. ¥1200. ISBN 4-8340-1682-X.

"Modernology" is the observation and recording of the life and manners of our own times, and collection of its artifacts. This book is a summation, in picture book format, of the authors' twenty-seven years of research in this field, in which they are leading scholars.

The first half of the book is the story of a girl in about second grade. One day, she goes on a walk with her mother and father to the nearby town.

She decides to study curry rice. She peers through show windows and takes notes about the way the curry is ladled over the rice and how much it costs, and she draws sketches. Her parents, too, are absorbed in observing things, and only as the sun begins to set, does the family turn homeward.

The latter half of the book presents a pictorial record of what the girl's mother and father saw, divided into thirty-two headings. The kinds of things they notice and meticulous care with which they observe is memorable: the way the condensers for air-conditioners are set up, the

way people sit in trains and subways, the kinds of underwear worn by the men who visit public baths, and so on. It is a book that communicates the fascination of observing everyday things with a curious and critical eye. (Grades one through six.)



Further information about the books listed in this section may be obtained by contacting the publishers listed on page 19.

## Kawakami Hiromi: Author of the Moment

Koyama Tetsurō

Kawakami Hiromi's *Sensei no kaban* [Teacher's Briefcase] (Heibonsha, 2001) won the Tanizaki Jun'ichirō Prize this year. In the seven years since her debut in 1994, she has published eight books of fiction, and this is her seventh prize. She is at the very forefront of the Japanese literary scene today.

Kawakami (b. 1958) taught science at the junior and senior high school level for several years after graduating from college, but retired from teaching upon marriage. While raising two boys, she wrote a short story, "Kamisama" [God], which was submitted to a contest electronically and won the Pascal Short Story Award (sponsored by Asahi Net) in 1994. This work became the title story for her first anthology, published in 1998 (Chūō Kōron Sha), which went on to win the Murasaki Shikibu Literary Prize the following year. In 1999 she was also awarded the Deux Magots Literary Prize (Bunkamura) for the same work.

In 1996 she received the Akutagawa Prize, the gateway to success for new writers, for her "Hebi o fumu" [Stepped on a Snake] (see JBN, No. 18, p. 18), and then in 2000 again became the double prize winner of the Itō Sei Literary Prize and the Women's Literature Prize for *Oboreru* [Drowning]. Her 2001 Tanizaki Prize crowned her previous awards.

Particularly because the Tanizaki Prize recognizes what is considered to be the most outstanding fiction work of the year by a mid-career novelist, it is the most sought-after by ambitious writers. Kawakami was among candidates who were already established writers like Kuze Teruhiko, who served on the screening committee that chose Kawakami for the Deux Magots prize.

"Kamisama" is the story of a woman who is invited to "go on walk that is more like a hike" by a bear. Kawakami's later story "Hebi o fumu," tells of a snake

that turns into a woman and takes up residence in the protagonist's house. Allegorical scenes well removed from reality like this are quite common in her works, but the way she handles them makes the ordinarily impossible seem somehow perfectly normal. She is also master of a wonderfully uncontrived, droll sense of humor.

*Sensei no kaban* is a love story between a thirty-seven-year old woman and her former Japanese-literature teacher now nearly seventy years old. The unusual or surrealistic figures less in this story, but it depicts with startling realism the inner life of the rather introverted, timid female protagonist.

In a commemorative lecture held after receiving the Tanizaki Prize award, Kawakami remarked, "Fiction celebrates the wonder and the beauty of the most unassuming things and savors the flavor of the insignificant, and these aspects of the novel engage my interest most at this point in my writing."

While the works of quite a few of the writers who are her contemporaries tend to emphasize some kind of larger message, Kawakami is known for her ability to transmit vividly to the reader an almost tactile feel for the characters in the story by skillfully evoking in her own words the smallest and most ordinary details.

In this era when even the works that are recognized with prestigious literary prizes may not be widely read, *Sensei no kaban* has sold an extraordinary 80,000 copies. While the focus of much attention in Japan, her works have been barely noticed overseas. A few of her stories have been translated into Chinese and a translation into French is soon expected to appear, but there are no translations into English. Kawakami Hiromi is a writer whose work should be introduced to a wide readership overseas. (Koyama Tetsurō is editor, *Cultural News Section, Kyodo News.*)

## Survey of Rural Reading

Kiyota Yoshiaki

Surveys of reading patterns in Japan, such as the Mainichi Shimbunsha's Dokusho Yoron Chōsa, and the National Federation of University Co-operative Association's Fact-finding Survey of University Student Consumer Life, provide data on amounts spent on book, journal, and magazine purchases and on reading time, among other matters. The Mainichi survey has continued for fifty-five years and is the leading survey on reading in Japan. The University Cooperatives' surveys go back more than twenty years, and are often cited on university students' reading habits.

But there is a particularly interesting reading survey, conducted annually for fifty-six years by Ie-no-Hikari Kyōkai (an incorporated association of agricultural cooperative associations nationwide that puts out the monthly *Ie no Hikari* (The Light of the Home) and *Gendai nōgyō* (Modern Farming) among other publications. Some of the findings of this reading survey focusing on people living in rural areas are as follows:

- General reading rate: 74 percent (proportion of people

who read one or more monthly or weekly magazines or books). This has risen one percentage point over the previous year. Seventy percent of men and 77 percent of women read at this rate. Incidentally, 95 percent of respondents regularly read the newspaper and 99 percent watch television.

- Readership of monthly magazines: 50 percent, 2 points lower than the previous year, and the trend has been on the decline from a high of 70 percentage points in 1989.
- Readership of weeklies: 47 percent (increase of 3 points over previous year).
- Book readership: 34 percent (men 29 percent; women 38 percent), decline by 2 points from previous year.
- Read 1 to 4 books over past month previous to survey: 74 percent (the largest number of books read was 15).
- Place of purchase of books and magazines: bookstores (largest percentage, at 57 percent), supermarkets/convenience stores (34 percent), and agricultural cooperatives (24 percent).

*Continued on p. 21*



## New Titles

### MEDIA/JOURNALISM

***Dennō yūgi no jikenbo: Sayonara TV gēmu!*** [Casebook of Electronic Play: Goodbye, Video Games!]. Nakamura Ichirō. Sankōsha, 2001. 188 × 128 mm. 252 pp. ¥1,800. ISBN 4-87919-575-8.

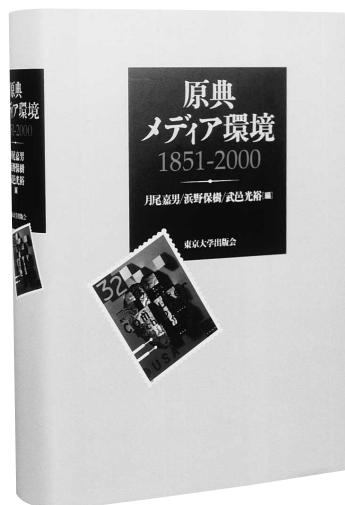
In less than two decades, Japan's video game industry has grown from nothing into a mammoth business. This author has been involved in game software development since the industry's infancy. In this book, he shows how Japan's video games grew into a subculture evolving in the twenty years prior to 2000.

In this excellent account of the history and future of video game culture, the author details how the video game business has been transformed through the evolution of game hardware and software. He describes the fierce product development competition among hardware manufacturers over four generations of game technology from the Family Computer to the PlayStation 2. He also describes how fortunes in that war have shifted with the advent of groundbreaking game software, such as "Super Mario Brothers" and "Final Fantasy." Finally he looks at the turbulent flow of alignments and realignments of soft-

ware developers as hardware manufacturers vie to appropriate the most popular software for their products. In many respects this war is itself unfolding much like a do-or-die video game and is a very real battle for survival in the game industry.

***Genten media kankyō: 1851–2000*** [The Media Environment 1851–2000]. Tsukio Yoshio, Hamano Yasuki, and Takemura Mitsuhiro, eds. Tōkyō Daigaku Shuppankai (University of Tokyo Press), 2001. 216 × 151 mm. 724 pp. ¥10,000. ISBN 4-13-070001-4.

This book surveys the development of today's media environment through an examination of examples of past postal and electric/electronic media. The book draws on historical sources from various fields, including planning, government policy, technology, and culture.



Cover design: Suzuki Takashi and Takigami Asako

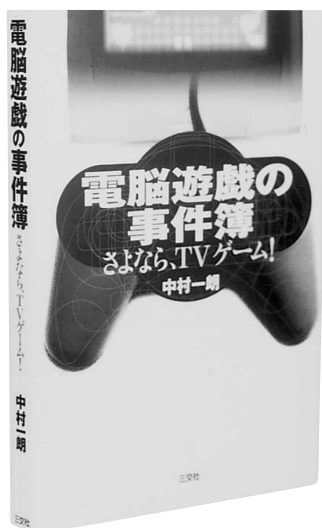
Organized in chronological order, the book presents 150 media-related documents published in Japan, the United States, and Europe between 1851, when Britain's first news service was established, and 2000. Three examples from before 1851 are also included. Among the materials collected are translated excerpts from Francis L. Hawks's *Narrative of the Expedition of an American Squadron to the China Seas and Japan* (for the year 1854). This describes the Japanese reactions to the first public demonstration in Japan of a telegraph machine in 1854. Also included is a 2000 document of the United States Copyright Office about the Napster

trial, the copyright infringement suit filed by the music industry against the Internet-based music-sharing site Napster Inc. The document was the Copyright Office's first official mention of the peer-to-peer filing system that allows Internet users to freely share sound files. The use of the system led to a major copyright controversy that year.

With brief commentaries on each entry providing background on the social milieu of the specific periods, this book rewards even the casual reader with intriguing discoveries about the history of the media.

***Intānetto sabaibaru*** [Internet Survival]. Fukuda Hidekazu. Nihon Hyōronsha, 2001. 188 × 127 mm. 216 pp. ¥1,800. ISBN 4-535-58289-0. Having started out as a political and economic affairs news reporter, Fukuda Hidekazu (b. 1960) was later transferred to television, where he became a director, producer as well as an emcee for news-related programs. He then returned to the newspaper world to work on Internet-related projects. This succession of posts gave Fukuda a breadth of media-industry experience that is unusual in Japan. In this book, he discusses the differences between print media and moving images, the characteristics of newspapers and television as media, and the problems and prospects facing the media in the Internet age.

Drawing on his own experience, the author provides a concrete analysis of media realities from various angles. He notes, for example, that



Cover design: Yamada Hideharu



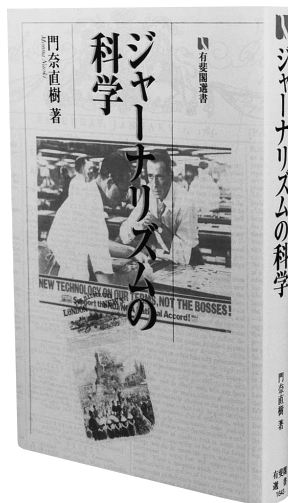
Cover design: Suzuki Toshihide

Further information about the books listed in this section may be obtained by contacting the publishers listed on page 19.

television and newspapers differ considerably as news media not only in terms of the presence or absence of moving images but also in relation to the human resources and procedures the reporting requires. As a result, news-gathering methods and the newsworthiness of stories vary widely between the two types of media. The author also discusses such issues as responsibility for the personal opinions expressed on air by Japanese news anchors; impartiality in news reporting; and the emergence of Internet copyright issues.

In theorizing about contemporary media, the author's use of actual examples drawn from his experience in the industry makes for an authoritative and lucid account.

**Jānarizumu no kagaku** [The Science of Journalism]. Monna Naoki. Yūhikaku, 2001. 188 × 130 mm. 372 pp. ¥2,500. ISBN 4-641-28046-0. The computer technology-driven "information revolution" has created a new media environment. This book outlines contemporary media-related issues through an analysis of changes in the media and the background to those changes, as exemplified by coverage of the Persian Gulf War and other events.



Cover design: Takasuka Masaru

A specialist in the history of journalism, the author (b. 1942) points out that, whereas journalism in the West was nurtured amid the burgeoning demand for information that accompanied the establishment of political freedom and a flourishing economy, in Japan journalism has generally been tied to the apron strings of government media policy. Through

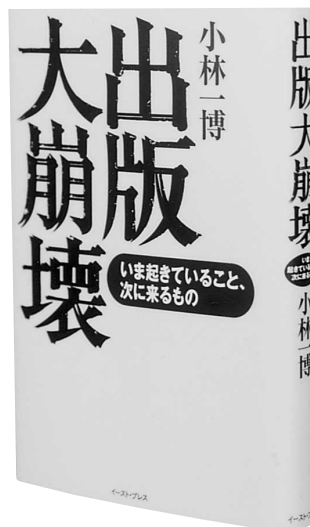
comparisons with journalism in Britain, where he studied for a time, the author examines various facets of Japanese journalism, including the emotional reporting of elections, coverage of Imperial Household events as if they were ceremonies held expressly for media participation, and the general indifference to history.

Taking a multifaceted and theoretical approach, the author elaborates on such topics as the direction, methodology, and problems of journalism studies, and journalism in relation to history, the mass media and everyday life, and the general public. This thought-provoking book sums up ideas developed in previous works by the author.

**Shuppan dai hōkai: Ima okite iru koto, tsugi ni kuru mono** [The Great Publishing Crash: What Is Happening Now, What Is to Come]. Kobayashi Kazuhiro. East Press, 2001. 194 × 130 mm. 318 pp. ¥1,500. ISBN 4-87257-234-3.

The author (b. 1931) has kept a critical eye on developments in the publishing world for half a century. In this book he analyzes the current crisis in the industry and proposes concrete measures for overcoming it.

Kobayashi attributes the crisis to the fact that book publishers, distributing agents and retailers adopted a "bubble economy" strategy in the 1990s. This produced a publishing surge in which 200 new publications were put out per day and many large book outlets with massive floor space were built. (In the meantime some 10,000 small bookstores have gone out of business.) This trend was



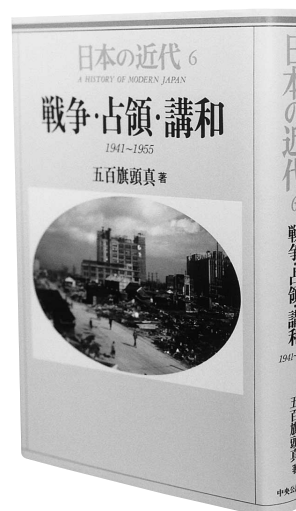
Cover design: Sakagawa Jimusho

spurred, the author says, by the privileged payment methods distributors allow major publishers and a system of remuneration that favors large stores. He also discusses problems such as the tendency of major publishing houses to be indifferent to bookstores' needs, and the recent adoption of a salaryman work ethic by editors. Kobayashi calls for immediate implementation of a ten-point program that will keep the number of new publications down to at most 30,000 per year and will bring about sweeping reforms in the industry's business practices, including the promotion of a buy-up ordering system.

Covering numerous little-known episodes in publishing, the book also provides an interesting history of the industry.

## HISTORY

**Nihon no kindai 6: Sensō, senryō, kōwa 1941–1955** [A History of Modern Japan 6: War, Occupation, Peace: 1941–1955]. Iokibe Makoto. Chūō Kōron Shinsha, 2001. 196 × 134 mm. 440 pp. ¥2,400. ISBN 4-12-490106-2.



Cover design: Chūō Kōron Shinsha

This book looks at fourteen years of modern Japanese history starting from the eve of the Pacific War, going on to the surrender in 1945, the signing of the treaty ending hostilities in 1952, and ending with the period that ushered in the rapid-economic-growth era. Drawing on recent research, the author (b. 1943), a specialist in the history of Japanese politics and diplomatic relations, retraces Japan's

progress through this period by examining the behavior of its leaders at each stage along the way.

Examining the process leading to the Pearl Harbor attack and war in the Pacific, the author identifies three key problems. The absence of even one “true politician” among the seven prime ministers who held office between the time of the February 26th Incident (1936) and the Pearl Harbor attack reflects what he calls a “personnel problem,” while the passive, sheep-like behavior of the general populace and the readiness of the media to promote whatever was the dominant trend of the day point to a “political culture problem.” Above all, he says that the Pacific War was brought on by a “system problem,” which was responsible for a government lacking both a broad outlook and internal unity. These three problems still plague Japan, he says.

The description of Japan’s political leadership in the 1940s and 1950s is particularly intriguing. The text is complemented by ample photographs, diagrams, and a chronology.

***Rekishi no yomikata: Nihonshi to sekaishi o tōitsu suru* [Reading History: Unifying Japanese History with World History]. Okada Hidehiro.** Yudachisha, 2001. 196 × 133 mm. 286 pp. ¥1,800. ISBN 4-89667-101-5. “There are three realms of historical culture in Japan: Western, Asian, and Japanese,” says the author. He argues that while each of the three realms has its own tradition, a result of the realities faced in the Meiji era (1868–1912), the realms also overlap each other, causing confusion in the

way history is understood in Japan. Okada’s unique history is an attempt to unify these divided views.

A scholar of Asian history, the author (b. 1931) specializes in Manchurian and Mongolian history. Okada is known for his scholarship on the rise of the ancient Japanese state and on contemporary China. He is also active as a commentator on world affairs relating to Japan.

Including both previously published works going back to the early 1970s and original essays written for this book, the chapters reflect the author’s breadth of interests. The essays are organized under five categories covering the theory of history, world history, Chinese history, the history of Japan-China relations, and Asian history. The book is of interest particularly for its critical observations about the nature of Japanese historiography.

***Rekishi o kangaeru hinto* [Hints for Thinking about History]. Amino Yoshihiko.** Shinchōsha, 2001. 191 × 130 mm. 191 pp. ¥1,100. ISBN 4-10-600597-2.

Many commonly used words are the result of surprisingly long histories and profound meanings. Drawing from an enormous body of source materials, the historian author (b. 1928) looks at ordinary Japanese words—region names such as Kantō and Kansai, designations for groups of people such as *jōmin* (commoners), and familiar, everyday words like *tegata* (bill, draft, check) and *jiyū* (freedom)—to highlight preconceptions about Japanese history and culture.

Few Japanese have any idea, for example, about when the name Nihon (or Nippon) for Japan came into being. The author considers the word’s origin and meaning, and supports the theory that it was coined in the year 689. He points out the seldom-acknowledged fact that prior to that the country called “Japan” (Nihon) and the people known as “the Japanese” (Nihonjin) did not exist. Another word he analyzes historically is *hyakushō*. Although thought these days to denote only “farmer” or “peasant,” up until the Edo period *hyakushō* (which he says should *not* be read *hyakusei*) referred to common people of all occupations.

Based on transcriptions of lectures by the author, the text is written in easy-to-understand language, and Amino’s distinctive perspective as an advocate of a “diverse Japanese society” makes for stimulating reading.

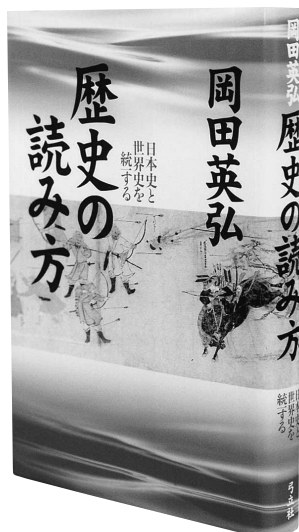
***Rekishi wa ika ni katarareru ka: Senkyūhyaku-sanjū nendai no “kokumin no monogatari” hihan* [The Narration of History: A Critique of the 1930s “Story of a Nation” Style]. Narita Ryūichi.** Nihon Hōsō Shuppan Kyōkai, 2001. 182 × 128 mm. 278 pp. ¥1,020. ISBN 4-14-001913-1.



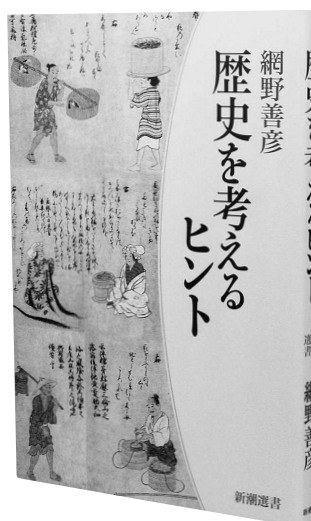
Cover design: Kurata Akinori

When a nation is in transition, a sense of communal crisis may prompt a reinterpretation of the nation’s historical origins. At issue then is the way in which history is narrated—what to select, how to interpret it, how to describe it—and the act of historical description itself is subject to historical constraints.

In this book, up-and-coming historian Narita Ryūichi (b. 1951)



Cover design: Kanzaki Mugen



Cover design: Shinchōsha

discusses literature written in the 1930s when the Japanese state reoriented institutions to harness the country's resources to prepare for and conduct the war. Using these texts, he searches for the mechanisms that shaped the historical awareness of the general public at that time and considers the nature of history as an instrument for recounting the past.

The book is divided into three chapters dealing with the narration of history, narration of war, and narration of the actual scenes of unfolding events. The author first takes up Shimazaki Tōson's novel *Yoake mae* [Before the Dawn], analyzing the way in which the personal history of the main character is tied to the history of the nation. He then turns to Hino Ashihei's trilogy of novels about a soldier's life, examining the way in which the individual experiences of the soldiers in the novels are subsumed into the story of the Japanese people as a whole. In the final part of the book, he considers the actual sites where history is told through a selection of documentary reports by women in the 1930s.

## BIOGRAPHY

***Hijikata Tatsumi no hō e: Nikutai no rokujū nen dai* [Hijikata Tatsumi: The 1960s, Decade of Flesh]. Tane-mura Suehiro.** Kawade Shobō Shinsha, 2001. 194 × 131 mm. 242 pp. ¥2,800. ISBN 4-309-26472-7. Credited with making “butoh” an internationally recognized word, *butō* dancer Hijikata Tatsumi (1928–86)



Cover design: Nakajima Kahoru

achieved renown from the very beginning of his career in 1958. He remained at the center of the avant-garde movement throughout the 1960s and was surrounded by such distinguished fellow dancers as *butō* founder Ōno Kazuo, Ōno's son Yoshito, and Ishii Mitsutaka. He enjoyed the support of writer Mishima Yukio and essayist Shibusawa Tatsuhiko, and helped nurture numerous talented artists from among his many young and adoring pupils.

This book is a collection of commentaries on Hijikata, spanning a thirty-five-year period. There are essays written in the 1960s about the contemporary art and theater scene and observations made only recently. The author (b. 1933), who regards Hijikata as someone who combines a Nijinsky-like genius for *butō* with a Diaghilev-like commitment to protecting and preserving art and literature, calls this volume “a portrait of Hijikata as a facilitator.”

Interest in Hijikata has been increasing in the fifteen years since his death, and this work is valuable not only for understanding the artist himself but for insights into the eclectic art scene of 1960s Japan.

***Inoue Hisashi den* [The Life of Inoue Hisashi]. Kiri-hara Yoshimitsu.** Hakusuisha, 2001. 193 × 133 mm. 354 pp. ¥2,400. ISBN 4-560-04937-8. Popular playwright and novelist Inoue Hisashi (b. 1934) has been at the forefront of Japanese theater for decades. As a university student, he worked part-time writing for a strip-show theater—where some well-known comedians also performed—and won



Cover design: Minami Shimbō

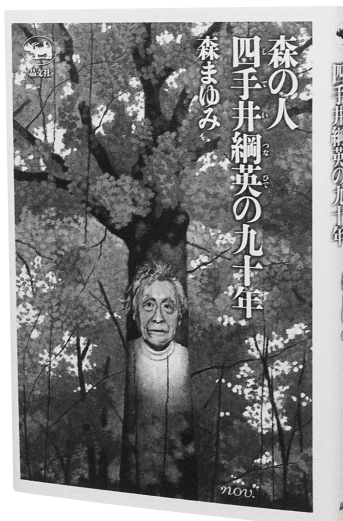
cash prizes in numerous radio play competitions. Before long he was writing for radio and television, gaining reputes initially with scripts for puppet theater on television and later he also made his debut as a playwright and novelist. Showing off Inoue's particular flair for comedies rich in wordplay, many of his works have won widespread acclaim.

This book, the first Inoue biography to appear, looks back on his childhood, which was shaped by his mother's unusual personality, the bullying of peers he suffered as a result, and his adolescence in a Christian home for poor and orphaned children. It then follows his emergence as a playwright who wields the weapon of laughter, and traces his career up to the present day. The portrait is carefully pieced together from a wealth of bibliographic and other source materials, primarily accounts by Inoue and his many associates.

The author (b. 1942) is a thirty-year veteran newspaper writer who has specialized in cultural affairs. A brief chronology of Inoue's life is included at the back of the book.

***Mori no hito Shidei Tsunahide no kyūjū nen* [The Life of Shidei Tsunahide, Man of the Forest]. Shidei Tsunahide and Mori Mayumi.** Shōbunsha, 2001. 192 × 131 mm. 248 pp. ¥1,900. ISBN 4-7949-6469-2. After studying forestry, Shidei Tsunahide (b. 1911) worked in a regional office of the Forestry Agency, often living with lumberjacks and *matagi* (hunters living in the mountains of the Tōhoku region) as he explored the snow-covered mountains of north-eastern Honshū. He later became a university professor, and undertook pioneering studies of forest ecology in Japan and educating many younger scholars in the field. Shidei coined the word *satoyama* (hills near villages or towns where local people go to enjoy the out-of-doors and gather fruit and nuts). He has long been the scholarly as well as inspirational pillar of the forestry preservation and broader environmental protection movements.

Shidei related the story of his life to coauthor Mori Mayumi (b. 1954), producing an important book full of Shidei's thoughts on the need for environmental education and the future of the environmental move-



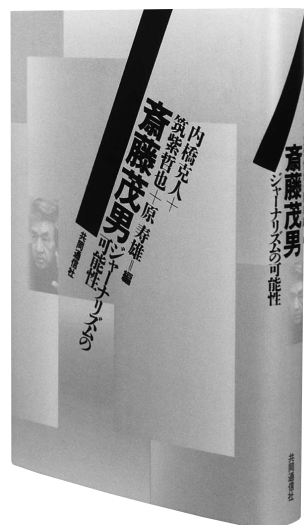
Cover design: Kusaka Jun'ichi

ment. Shidei is a modest, unaffected person, whose words show the intermingling of his life as a scholar and a man of conscience: "Even though I may be engaged in the scientific study of forests," he says, "the relationship between human beings and forests is essentially a matter of the spirit."

Included at the end of the book is a moving essay by Shidei's wife.

**Saitō Shigeo: Jānarizumu no kanōsei** [Saitō Shigeo: The Potential of Journalism]. Uchihashi Katsuto, Chikushi Tetsuya, and Hara Hisao, eds. Kyōdō Tsūshinsha, 2001. 193 × 132 mm. 358 pp. ¥2,000. ISBN 4-7641-0484-9.

Saitō Shigeo (1928–99) was a journalist who viewed society from the standpoint of the weak and disadvantaged and tried to get to the heart of issues. This volume is a collection of essays by journalists, writers, and university professors who were close to



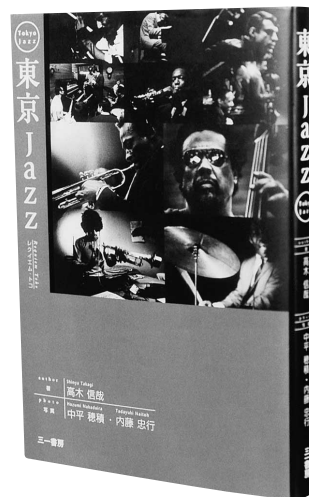
Cover design: Sugiura Kōhei, Satō Atsushi and Sakano Kōichi

Saitō, including novelist Setouchi Jakuchō, journalist Kamata Satoshi, and the book's editors. While relating the details of Saitō's life and work, the contributors also consider the ideals that should underlie the profession of journalism.

Throughout his forty-seven-year career, Saitō was consistently among the first to identify emerging strains in contemporary Japanese society and probe their sources, covering such issues as efforts to free people falsely accused of crimes; labor conditions resulting from the rationalization of big businesses; the causes of juvenile delinquency; and alcohol addiction among housewives. While written in memory of Saitō and his achievements, the essays collected here also share an awareness of the pressing need to cultivate quality journalism in order to preserve and further enhance the quality of Japan's democracy.

This is a useful guide to the problems currently affecting the Japanese media as seen through the life of a distinguished journalist.

**Tōkyō Jazu: Rekiemu Toko** [Tokyo Jazz: Requiem for Toko]. Takagi Shin'ya; photography by Nakadaira Hozumi and Naitō Tadayuki. San'ichi Shobō, 2001. 188 × 128 mm. 188 pp. ¥1,500. ISBN 4-380-01200-X.



Cover design: Collective Yellow Artist

Known by the nickname Toko, Hino Motohiko was a gifted drummer who died in May 1999 at the age of fifty-three. Author Takagi (b. 1954) is a long-time Toko fan, and in retracing the drummer's life, he also provides a passionate account of the history of jazz in Japan from the 1960s to the 1990s.

Toko got his start as a professional drummer in the 1960s and matured quickly through association with numerous other musicians. Together with his older brother Terumasa, he went on to play a significant role in the heyday of modern jazz in Japan. The author delves into Toko's life in considerable detail, including a description of Club Toko, a late-night performance space he opened in Shinjuku to foster young, up-and-coming musicians. From the anecdotes of various people who knew him, Toko emerges not only as one of the top drummers of his day but also as the widely-loved "Toko-chan."

Featuring numerous photographs by Nakadaira Hozumi and Naitō Tadayuki, as well as scrupulously recorded details of the dates and participating musicians in Toko's jam and recording sessions, this book is also valuable as a reference work on Japanese music history.

## SOCIETY

**Fushū rettō: Bōsō hantō no yami** [The Corrupt Archipelago: Shady Dealings on the Bōsō Peninsula]. Honzawa Jirō. Data House, 2001. 195 × 131 mm. 271 pp. ¥1,500. ISBN 4-88718-585-5.

In this book, a former political affairs journalist reports on a scandal involving government-business collusion on a certain local golf course development project. Hoping to stop depopulation of the area, local authorities, landowners, and residents of a provincial town on the Bōsō peninsula near Tokyo approved a golf



Cover design: Super Market



course development project. The effort to avoid all forms of backdoor money, whether outright bribes or political donations to the prefectural governor and relevant bureaucrats, however, brought the scheme to a standstill.

Construction costs in Japan are kept high by the firmly entrenched practice of *dangō*, or prearrangement of bids for large construction projects among competing companies. Because of this, the low cost of this project constituted a threat to large general contractors accustomed to the *dangō* system. When prefectural authorities became concerned about protecting their spheres of influence, however, the project was thwarted by various forms of harassment and obstructive tactics.

This book describes the corrupt structure of the plutocratic local government. The malfeasance was finally exposed through the righteous indignation and courageous testimony of a local resident and company owner who was directly involved.

**Gendai no hinkon [Poverty Today]. Inoue Tatsuo.** Iwanami Shoten, 2001. 193 × 136 mm. 282 pp. ¥3,000. ISBN 4-00-026583-0.

Due to serious problems in its social institutions, Japan is experiencing a widespread sense of frustration, and this has prompted a growing number of calls for basic structural reform. These days, however, social order is shaped not by philosophy or ideology but by the economy. Our livelihoods should derive their meaning from the way we spend our days from birth to death, but instead we now live as if

our livelihoods are what determine the meaning of our lives. This usurpation of life, as it were, by one's livelihood impoverishes both.

In this book, the author (b. 1954) analyzes this impoverishment of our lives on three levels. One is the "poverty of relations" in a homogeneous society which tends to exclude people from other, different backgrounds. Another is the "poverty of communality" resulting from an overdependence on companies as intermediate communities (falling somewhere between the state and the individual). The third is the "poverty of consensus" stemming from the principle of consensus dominant in Japan's postwar democracy. The author considers how a changed set of morals could lift Japanese society out of this kind of poverty and endow it with richer, more fulfilling relationships.

Analyzing the course of postwar politics and economic trends, the author considers Japan's prospects as a liberal society and formulates a model of a "critical democracy" (e.g., elimination of corruption, decision-making by a majority, civic participation as duty, and political centralization) that is oriented toward structural reform.

**Nonpara: Parasaito shinai onna tachi no "hontō" ["Nonparasites": The Truth about Single Women Not Dependent on Parents]. Yamamoto Takayo.** Magazine House, 2001. 210 × 148 mm. 239 pp. ¥1,300. ISBN 4-8387-1293-6.

The law on equal employment opportunity for men and women that went

into effect in 1986 made even stronger the trend toward greater participation by women in professional and public life. Additionally, in recent years, the ratio of women who remain unmarried into their thirties has risen sharply, particularly in urban areas.

The phenomenon of the "parasite single"—unmarried people who continue to live with their parents and depend on them for basic necessities years after reaching maturity—has been much discussed in recent years, but this book reports on the lifestyles of women who choose the "nonparasite" path. By "nonpara" the author refers to working women in their thirties who live alone and have not married. Author Yamamoto (b. 1965), an advertising agency expert on consumer trends, has examined these self-assertive women's lifestyles in detail, visiting their homes, interviewing them, and even preparing floor plans and photographs of the interiors of their residences for inclusion in the book. Furthermore, through a detailed questionnaire surveying 213 women, half of whom belong to the "parasites" category, the author uses information about such things as their fashion tastes, and romantic relationships, to identify differences between the "parasite" and "nonparasite" types. She also describes their thinking, behavior, and consumer tendencies.

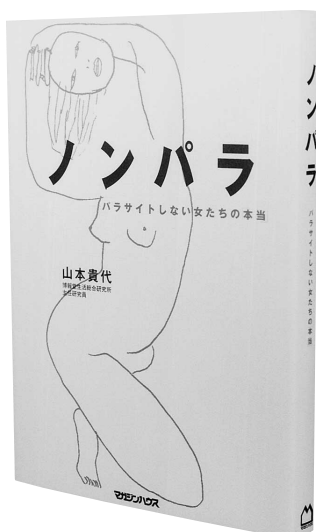
**Zai-Nichi Kankokujin no shūen [The Demise of the Category of Korean Resident in Japan]. Tei Taikin (Chung Daekyun).** Bungei Shunjū, 2001. 173 × 108 mm. 196 pp. ¥660. ISBN 4-16-660168-7.

At the end of 2000, registered foreign residents of Japan numbered almost 1.7 million. Of these, citizens of either the Republic of Korea or the Democratic People's Republic of Korea made up the largest ethnic group, at just over 635,000. More than 507,000 of these held special permanent residence status. Special permanent residence has been granted to residents from Korea and Taiwan who lost their former Japanese citizenship under the terms of the 1952 San Francisco Peace Treaty and their descendants.

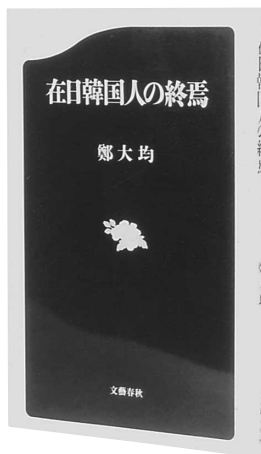
The term "Korean resident" in this book's title refers to people who are citizens of the Republic of Korea and



Cover design: Mamura Toshikazu



Cover design: Usami Masanori



Cover design: Sakata Masanori

hold special permanent residence status in Japan. The author, a second-generation resident Korean born in 1948, describes such Korean residents as having fallen into a nebulous, difficult-to-explain circumstance whereby their identity and their nationality do not match. While holding ROK citizenship, they have little sense of belonging to Korea and while officially foreign nationals, they do not regard themselves as foreigners in Japan. Stressing that, with the exception of voting rights, the cultural identity of Korean residents differs little from that of Japanese, the author discusses why it would be better for resident Koreans to live as full-fledged members of Japanese society by acquiring Japanese citizenship.

## ECONOMICS

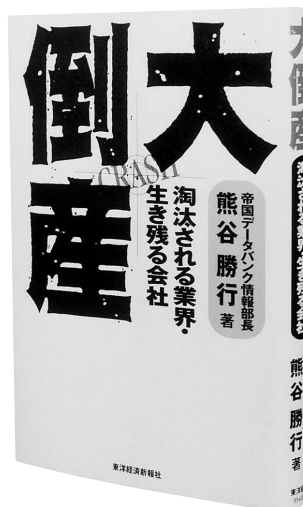
***Dai tōsan: Tōta sareru gyōkai, ikinokoru kaisha*** [Massive Bankruptcy: Industries Facing Extinction and the Companies that Survive]. Kumagai Katsuyuki. Tōyō Keizai Shimpōsha, 2001. 194×134 mm. 222 pp. ¥1,500. ISBN 4-492-55420-3.

Based on a wealth of very specific data, this cautionary book analyzes Japan's economic downturn during the past decade and elucidates the "chain-like structure" of the crisis. The author (b. 1944) is head of the information division of a major private credit survey service reputed to have data on some 1.65 million companies.

According to statistics on bankruptcies in Japan in 2000, the total debt of bankrupt companies that year was about 24 trillion yen—a 77 percent increase over the previous year and a

record postwar high. The number of bankruptcy cases was around 20,000, up 23.4 percent from the previous year. Viewing bankruptcies as a reflection of the times, the author examines the qualitative changes and direction of the current bankruptcy trend. Pointing to an enormous "reserve" of failed companies whose actual bankruptcy has been merely postponed by a special small-business financial guarantee system launched in 1998, the author warns that all relevant data foretell the imminent advent of Japan's worst ever avalanche of bankruptcy cases.

Drawing on twenty years of direct experience with corporate bankruptcy—including information-gathering visits to firms on the day their failure was declared—the author weaves firsthand information and extensive statistical data into an easy-to-follow account of the realities of the bankruptcy age.



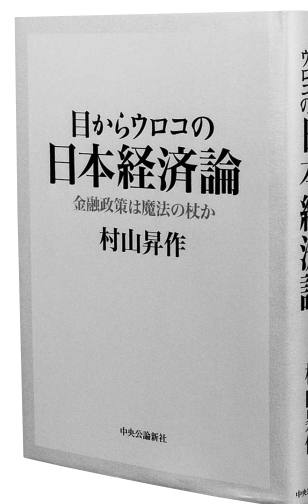
Cover design: Ebihara Takuo

***Me kara uroko no Nihon keizai ron: Kin'yū seisaku wa mahō no tsue ka*** [The Japanese Economy Revealed: Is Monetary Policy the Magic Wand?].

Murayama Shōsaku. Chūō Kōron Shinsha, 2000. 196×134 mm. 270 pp. ¥1,800. ISBN 4-12-003093-8. This author (b. 1949) was director of the Bank of Japan's Research and Statistics Department until January 2001. Stressing that the views set forth in this book are entirely his own and not the official position of the BOJ, the author offers realistic suggestions for economic improvement based on his experience serving in one of the key positions in monetary policy.

In identifying the fundamental causes of Japan's 1990s economic slump, the author points not only to the collapse of the "bubble economy," but also to a shift in emphasis toward capital efficiency, a decline in plant and equipment investment, and the high savings rate, among other factors. He notes that, while short-term and cyclical economic malaise can be remedied with the "antibiotics" of monetary and fiscal policy, chronic ailments of a mid- to long-term structural nature require a more elaborate prescription. To achieve sustained growth, he asserts, a formula that addresses these structural problems is indispensable.

Based on an abundance of data and written in a highly readable style, this book explores numerous topical issues, including the gap between economic statistics and actual consumer perceptions; the time-lag in such statistics between quick estimates and confirmed reports; the effect of tax cuts paid for by national bonds; the effectiveness of public investment; the lifting of the zero interest rate policy; and the problem of BOJ underwriting of government bonds.



Cover design: Hasegawa Tōru

## CULTURE

***Fuzoroi no ki o kumu*** [Building with Irregular Timbers]. Ogawa Mitsuo. Sōshisha, 2001. 194×134 mm. 214 pp. ¥1,500. ISBN 4-7942-1058-2. A master carpenter specializing in shrines and temples, this author (b. 1947) has worked on the reconstruction of such important buildings as

the main hall (*kondō*) of the temple Yakushiji in Nara. In 1997, he established the company Ikaruga Kōsha with the aim of cultivating young specialists in this traditional branch of carpentry.



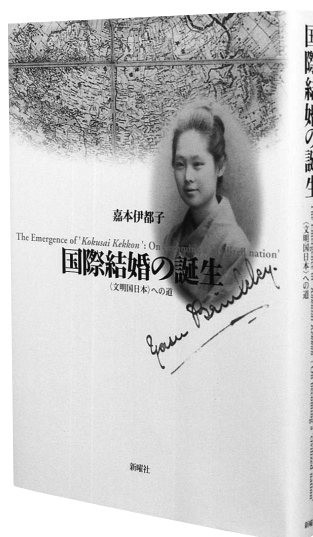
Cover design: Tamura Yoshiya

An apprenticeship at Ikaruga Kōsha typically takes ten years to complete. Although varying widely in age, academic background and temperament, the company's twenty-six young apprentices share lodgings and meals as they aspire to master their trade. The author draws a comparison between traditional building techniques and social interaction. In structures such as the temple Hōryūji, built in the Asuka period (593–710) before saws were available, timber was split along its natural lines and the resulting posts and beams were carefully arranged, taking into account their irregularities and unevenness, so as to support each other and the structure as a whole. In the same way, the author says, irregularity and diversity in a society are precisely what makes it stable and strong. "It's because we differ in many ways that we want to work together and pool our strengths, accepting each other's quirks and traits."

The book was compiled from notes dictated to Shiono Yonematsu, a friend of the author. Relating in plain, everyday language the author's views on himself, the training of his apprentices, and his attitude as their boss, this is a unique and thoroughly engaging discourse in the field of education and training.

***Kokusai kekkon no tanjō: "Bunmei koku Nihon" e no michi*** [The Emergence of "International Marriage": On Becoming a "Civilized Nation"]. Kamoto Itsuko. Shin'yōsha, 2001. 215 × 152 mm. 314 pp. ¥3,800. ISBN 4-7885-0760-9.

In Japan, a marriage between a man and woman of different nationalities is called a *kokusai kekkon* (international marriage). Exploring the way in which *kokusai kekkon* first appeared in Japan, this book analyzes materials about specific cases of Japanese who married foreigners from the seventeenth century, when the policy of national seclusion was adopted, to the nineteenth century, when the country opened its doors to the outside world.



Cover design: Nanba Sonoko

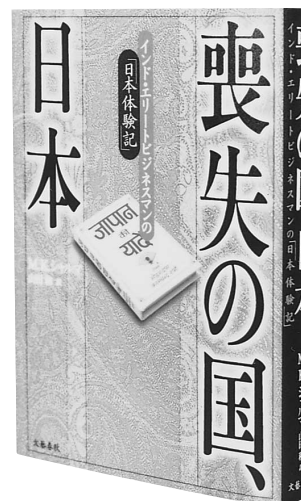
Examining the promulgation of the Meiji Constitution, the Civil Code, and the Nationality Law, as well as revisions of the unequal treaties with Western powers, the author finds that the notion of *kokusai kekkon* took shape when Japan gained recognition from the West as a "civilized nation"—that is, as it built itself into a modern nation state. She shows how the advent of *kokusai kekkon* was closely bound up with the institutionalization of nationality, by which "Japaneseness" was certified to the world beyond Japan, and the system of family registration, by which "Japaneseness" was certified within the country. Within that framework, she discusses such topics as the international controversy at the time over the question of naturalization of foreigners, and the difference in "status as a Japanese" between Japanese women who married foreign men and

foreign men who married into the families of Japanese women.

Although a rigorously empirical account based on a deep store of source materials, this unique book is written in a deliberately accessible style that holds the reader's interest.

***Sōshitsu no kuni, Nihon: Indo erito bijinesuman no "Nihon taiken ki"*** [Japan, Land of Loss: Experiences of an Elite Indian Businessman in Japan]. M. K. Sharma; translation by Yamada Kazu. Bungei Shunjū, 2001. 188 × 129 mm. 319 pp. ¥1,762. ISBN 4-16-357080-2.

The Japanese translator of this book writes that while browsing in a shabby Delhi bookshop, he found and bought a self-published book apparently about Japan written in the Devanagari script. That was the start of a process that eventually led, after a chance meeting with the author that seemed to have been arranged by fate, to the publication of the book in Japanese translation.



Cover design: Ogata Shūichi

The author is an Indian businessman who, sent by his company to Japan to conduct market research, lived in Tokyo for a little over a year and a half immediately after the collapse of the "bubble economy." His father had been a Japonophile, but he himself knew nothing about Japan when he arrived. He recounts his surprises and discoveries in what was for him a totally alien land. From his perspective as both an Indian and an Indian businessman, he explores such subjects as differences in food culture and business practices and the underlying differences in values, alluding along the way to topics ranging from the dis-

tinctive popular entertainments in large cities like Tokyo to views on novelist Mishima Yukio and the Tokyo war crimes trials.

In his thoughtful comparisons with Indian culture, the author displays a quiet intelligence and keen powers of observation in this unique account. The book offers intriguing insights into Indian society as well.

**Sumitomo fudoki: Dō ga kita michi** [Sumitomo Chronicle: Tracing the Story of Copper]. Sasaki Mikirō; photography by Fugo Hitoshi. NTT Shuppan, 2001. 188 × 128 mm. 194 pp. ¥1,400. ISBN 4-7571-4026-6. Copper has played a key role in Japan's development over the past four hundred years, and this book traces the history of the Sumitomo family, a merchant house that grew into one of Japan's leading corporate conglomerates.



Cover design: Nakasone Takayoshi

Sumitomo developed new copper-refining technology during the Keichō era (1596–1615) and thereafter expanded its operations into copper mining and exporting. This genealogy of the Sumitomo house can be traced back to the former castle town of Maruoka in present-day Fukui prefecture. Starting there, the author (b. 1947), a poet and specialist in comparative culture, accompanied by photographer Fugo Hitoshi (b. 1947), travels to various Sumitomo-related locations in Kyoto, Osaka, Kobe and Nagasaki. Also touring sites of former mines in various parts of the country, he describes the history of Sumitomo in the very settings where it unfolded.

By weaving the story of Sumitomo into the broader history of early-

modern and modern Japan, the book gains a depth that makes it much more than a company history. This is a unique history of Japan that vividly recounts the important role copper played in almost every aspect of the evolving Japanese lifestyle.

## ARTS

**Eiga shōnen** [Motion Picture Boy]. Itō Masahiro. Sakuhinsha, 2001. 194 × 131 mm. 322 pp. ¥1,800. ISBN 4-87893-393-3.

In 1948, the motion picture production and distribution company Tōhō Co., Ltd. triggered a full-scale labor dispute when it announced mass dismissals primarily of employees active in the employees' union. The conflict escalated to the point that tanks and airplanes of the U.S. Occupation forces were deployed. The Tōhō Strike remains one of the most memorable labor-management battles of Japan's postwar era.



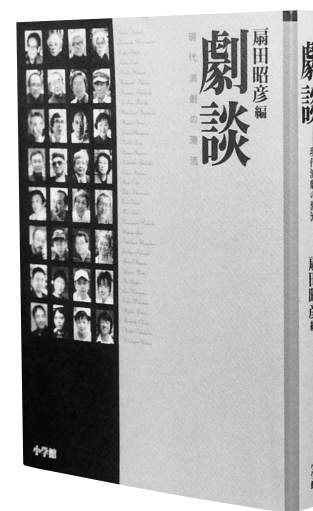
Cover design: Kikuchi Nobuyoshi

The leader of the employees' union at the time was Tōhō producer Itō Takeo. In exchange for the resignations of himself and other union leaders—including film directors Yamamoto Satsuo and Imai Tadashi—Itō persuaded the company to retain most of the employees originally targeted for dismissal. Those who left Tōhō subsequently formed an independent filmmaking movement which continued to produce such quality movies as *Dokkoi ikiteru* (*And Yet We Live*), *Shinkū chitai* (*Vacuum Zone*), and *Kiku to Isamu* (*Kiku and Isamu*).

In this book, Ito's son, himself a

producer, constructs a semi-fictional account of the events surrounding the Tōhō strike. Presented as if based on a fictitious memoir by his father, the book incorporates actual accounts and testimonies by people who were involved in the dispute. The result is a vivid story of people in filmmaking told against the backdrop of the strike and as the author remembered it as a boy. While valuable as an alternative history of the architects of the golden age of Japanese cinema, this book is also a lucid and richly evocative story of the author's youth.

**Gekidan: Gendaiengeki no chōryū** [Theater Talk: Currents in Contemporary Theater]. Senda Akihiko, ed. Shōgakukan, 2001. 210 × 148 mm. 447 pp. ¥2,800. ISBN 4-09-387303-8. Beginning in April 1997, NHK aired "Theater in the 1980s," a year-long program on its satellite channel featuring dialogues between theater critic Senda Akihiko (b. 1940) and thirty-two stage producers, directors, and other figures in the theater world. This book is a compilation of those talks. Varying in age, style and ways of thinking, Senda's guests included playwrights Inoue Hisashi (b. 1934) and Noda Hideki (b. 1955), director/actor Kara Jūrō (b. 1940), and stage producer Ninagawa Yukio (b. 1935).



Cover design: Shinoda Karin

According to Senda, in the 1980s Japanese contemporary theater entered a new phase with the sudden increase in the number of comic, "brightly nihilistic" plays that marked a break from the underground theater productions dating from the 1960s. While the topic of 1980s theater runs

through the interviews, the interviewees show a fascinating diversity in their evaluations of what took place. Responding to Senda's skillful questioning, his guests present stimulating and thought-provoking ideas on and attitudes toward theater.

Spanning a wide range of genres, the book is abundantly annotated and includes a detailed chronology. It provides a bird's-eye view of Japanese contemporary theater.

***Shi to min'yō to wadaiko to* [Poetry, Min'yō, and Japanese Drums].** Satō Fumio. Tsukuba Shobō, 2001. 193 × 131 mm. 230 pp. ¥2,800. ISBN 4-8119-0210-6.



Cover design: Furumura Nana and Zapping Studio

In the 1960s the author (b. 1935) began to worry that Japanese contemporary poetry had grown weak and increasingly removed from the lives of ordinary people. He has since called for a return to the sense of beauty found in traditional Japanese verse as the only way to break away from that trend. The author, who feels that a close investigation of *min'yō* (traditional folk songs)—their lyricism, forms, vocal accompaniments, rhythmic features, origins—is absolutely necessary, wrote this book while working a regular job in a publishing company. He presents the results of his *min'yō* research based on records and written materials and on his own field study. Although *min'yō* are a combination of poetry (lyrics), dance, and music, the book focuses primarily on the poetic element.

The book consists of five parts. Following a general introduction in part one, part two looks at the various

*min'yō* forms, such as *ondo* (solo with vocal accompaniment) and *kazoeuta* (counting songs). Part three delves into the origins of Japanese folk songs, while part four presents *min'yō* from various locales, such as *kokiriko-bushi* and *sōran-bushi*. In the final part, the author discusses Japanese drums (*wadaiko*) and introduces numerous *taiko* drum troupes.

***Shōgi no ko* [Children of Shōgi].**

Ōsaki Yoshio. Kōdansha, 2001.

193 × 131 mm. 302 pp. ¥1,700. ISBN 4-06-210715-5.

Young Japanese with serious hopes of becoming professional *shōgi* (Japanese chess) players belong to the Japan Shōgi Association's Shoreikai in Tokyo or Osaka, which provide training as well as official procedures for grading and screening players according to various ranks. To attain professional status, aspiring young players must not only accumulate sufficient wins but also meet strict age-based conditions applicable to each rank. Having staked their childhoods on the chance to become professionals, usually at the expense of all alternative career paths, many talented players find their dreams shattered when the age-limit hits them. While many continue their involvement with the game after leaving the association, others try to make a fresh start outside the *shōgi* world, though some have disappeared completely, leaving no trace of their whereabouts.

This book tells about these players, presenting the painful but beautiful stories of a breed of people who give their all to the board game battles from which one has no escape. It



Cover design: Hijikata Yoshie

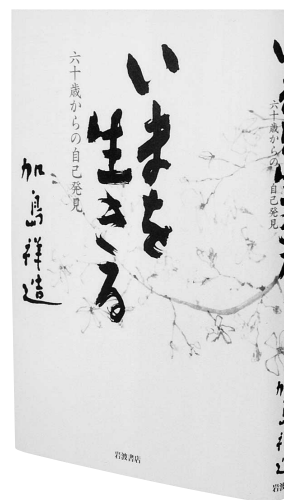
vividly depicts the mental stress they suffer under the pressure of strict age limits and the frustrations and anguish of those who fail, centering around a former child prodigy *shōgi* player named Narita Eiji. The author (b. 1957), who was chief editor of the magazine *Shōgi sekai* for ten years, enriches the narrative with numerous episodes of the world of *shōgi*.

## LITERATURE

***Ima o ikiru: Rokujussai kara no jiko hakken* [Living the Present: Self-discovery at Sixty].** Kajima Shōzō.

Iwanami Shoten, 2001. 193 × 133 mm. 172 pp. ¥1,700. ISBN 4-00-022109-4.

The author (b. 1923) explains that the book's title means living by immersing oneself in each individual moment, detached from considerations of gain or loss and free from both attachment to the past or ambition for the future.



Cover design: Kawashima Susumu

At the age of sixty, the author started to rethink the course of his life, shifting the focus of his scholarly interest from his specialty of American literature, to the ancient Chinese philosopher Lao-tzu and to poetry and painting. Wanting to apply his new "live now" attitude to free-flowing literary essays, he has since written regularly about his feelings and personal struggles for a small-circulation quarterly newsletter, *Banseikan tsūshin* [Twilight Glow Newsletter], that he founded at age sixty-three.

This book is a selection of twenty-one of the essays published in the quarterly, carefully revised. The



author writes with humor on various aspects of his life, including his deep reflections, the many years he spent in Yokohama, and the goings on in his current home in the Ina valley of Nagano prefecture.

***Shōronbun no kakikata* [A Guide to Writing Short Essays]. Inose Naoki.** Bungei Shunjū, 2001. 173 × 108 mm. 398 pp. ¥880. ISBN 4-16-660165-2. Author (b. 1946) Inose has written a column of commentary on current events for a weekly magazine for the past ten years. Unlike most of the many writing manuals found on bookstore shelves, this guide explains the steps necessary in writing a short essay—building a thesis, gathering relevant material, and so on—by presenting a selection of eighty-two examples from the author's own column.

The selections are organized into three parts. The first, on the basics of essay writing, offers a digest of essential dos and don'ts under such headings as "Be Responsive to Key Words" and "Don't Copy Newspaper Styles." In the second and third, both on writing in practice, the author takes up various issues current in Japanese society—Japanese perceptions of history, press clubs, government-affiliated corporations, juvenile crime, education reform—and, through examples from his own column, analyzes their underlying situation and their effect on society. from a perspective the newspapers cannot provide.

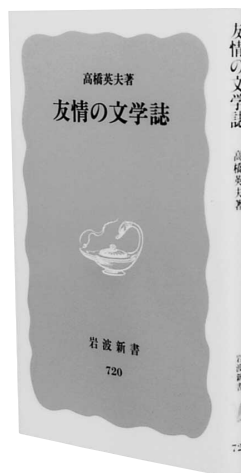
More than a simple guide to writing, this book may be read as an analysis of social conditions in Japan in the 1990s, and for overseas readers

might serve as an aid to a fuller understanding of events in Japan covered only sporadically by the mass media overseas.

***Yūjō no bungakushi* [Literature and Friendship]. Takahashi Hideo.**

Iwanami Shoten, 2001. 173 × 105 mm. 226 pp. ¥740. ISBN 4-00-430720-1. Focusing on modern Japanese literature, this book considers the ways in which friendship has been portrayed in literary works and the real-life friendships that lay behind the fictional versions.

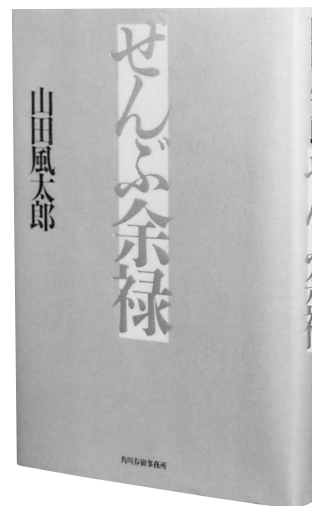
In the author's view, the friendship between Natsume Sōseki and Masaoka Shiki, who were the same age, and the circle of friends around them were major influences on the fictive world of Sōseki's *Wagahai wa neko de aru* (*I Am a Cat*). Mori Ōgai and Kako Tsurudo, Ōgai's senior by seven years, built a mature "friendship in the formal writing style" (they exchanged letters written in the formal *bungo* writing style). Takahashi calls Ōgai's will, which Kako wrote down for him, a masterpiece born of the two men's close friendship.



Also considered are Akutagawa Ryūnosuke and his associates, whose friendships deepened through their common experience as the students and successors of Sōseki, Ōgai, and other first-generation Meiji writers. The author advances the view that it was the excessive intimacy of these relationships that wore Akutagawa out physically and mentally. Also interesting is his account of master-pupil friendships, such as those involving Shiga Naoya and others in the Shirakaba school, and of the thread of association leading from Akutagawa to Hori Tatsuo (1904–

53), from Hori to Kobayashi Hideo (1902–83), and from Kobayashi to Shirasu Masako (1910–98).

***Zenbu yoroku* [It Was All "Extra"]. Yamada Fūtarō.** Kadokawa Haruki Jimusho, 2001. 194 × 131 mm. 350 pp. ¥2,200. ISBN 4-89456-927-2. Starting in the late 1950s Yamada Fūtarō sparked a boom in ninja novels with his series of ninja stories, and subsequently broke new ground with romantic novels set in the Meiji era (1868–1912). Reflecting Yamada's unique world view, his original and fanciful stories earned him the sobriquet "fiction magician" and influenced numerous other writers. Among his major works of nonfiction are *Senchūha fusen nikki* [Diary of a World War II Noncombatant] and *Ningen rinjū zukan* [Book of People on Their Deathbeds]. Yamada died in July 2001, at the age of seventy-nine. Despite declining health, in his final years he continued to publish occasional essays vibrant with light, biting humor.



Cover design: Suzuki Isshi

This book completes a three-volume record of interviews with Yamada that began in 1996, the earlier works being *Korede oshimai* [And That Is the End; 1996] and *Imawa no kiwa ni iu beki ichidaiji wa nashi* [Nothing Important to Say as the End Comes Near; 1998]. In dictation sessions which lasted just over a year, Yamada ranges over such subjects as literature, news and current affairs, old movies, and his own physical condition. Since parts of the text show the interviewer's concern for Yamada's health and his efforts to correct the mistakes Yamada left in



Cover design: Sakata Masanori

the text, the book provides a vivid picture of the many shades of buoyant wit of this gifted war-generation writer. The title of the book expresses Yamada's view of the years since August 15, 1945 (Japan's defeat) as his "extra life."

## FICTION

***Ikiru yorokobi* [The Joy of Living]. Hosaka Kazushi.** Shinchōsha, 2000. 196 × 133 mm. 158 pp. ¥1,500. ISBN 4-10-398203-9.

A man and his wife are on their way to visit the grave of the woman's mother when they find a just-born kitten and take it home. Besides suffering from a bad cold, the kitten is blind and in a generally weakened state. The family vet reveals that one of its eyeballs is missing, but says there is still a chance it will develop sight in the other eye. Recovering before the couple's eyes after only a single night in their devoted care, the kitten, whom they name Hana-chan, "seemed to radiate from every atom of its being the joy of living."



Cover design: Shinchōsha

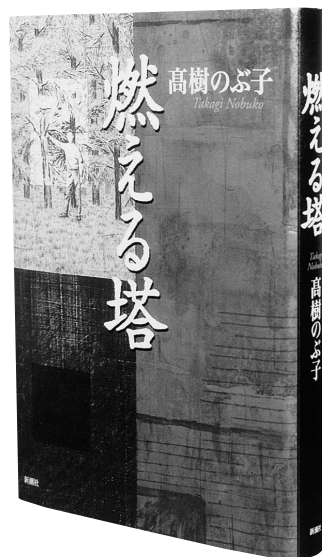
The author explains that he wrote the book out of a desire to capture, "in a novel or something," this moving experience he once had on a spring day. In addition to the main story, the book includes a second story entitled "Komimasa-san no koto" [About writer Tanaka Komimasa], and a long afterword in which the author explains his reasons for writing an "un-novel-like novel" and his thoughts on life and death. Taken together, these three parts of the book

vividly describe the author's unique literary landscape.

***Moeru tō* [The Burning Tower]. Takagi Nobuko.** Shinchōsha, 2001. 96 × 133 mm. 246 pp. ¥1,500. ISBN 4-10-351606-2.

During World War II, the father of the protagonist was a squadron leader of a special forces corps (*kamikaze*) assigned to a suicide bombing mission against the enemy, but three days before his scheduled flight, the war came to an end and he survived. Thirty years later, he is suddenly gone, having ended his own life by suicide. The protagonist, who is a kind of alter ego for the author (b. 1946), begins investigating, trying to find out the truth about her father's past.

While in pursuit of her father, the closer she comes to him, the more she is haunted by the spirits of the war dead and by a host of dreams, illusions, and carnal sensations. Airports engulfed in red flames after the bomber has done its work. A swarm of horseshoe crabs harboring the spirits of the war dead. "Diary," a subterranean bar hidden beneath a stone lantern. Cathedrals in the sand built and rebuilt each time the tide comes in to wash them away. Searching among the fantasies and illusions, she encounters the repentance and remorse of her father, left living after having sent his subordinates off on suicide missions, as well as his obsession with "life" and "sex." A world unfolds where eros and Thanatos (death) are intricately intertwined.



Cover design: Shinchōsha

The volume is made up of four stories published in a literary magazine between 1993 and 1998.

***Mohōhan—The Copy Cat.* Miyabe Miyuki.** 2 vols. Shōgakukan, 2001. 194 × 133 mm. each. 722 pp.; 702 pp. ¥1,900. each. ISBN 4-09-379264-X.; 4-09-379265-8.

A modern mystery by Miyabe Miyuki (b. 1960), one of Japan's most versatile and popular writers today, and her first modern mystery to be published in three years.

A woman's right arm is found in a park trash can and the mass media are caught up in a series of incidents involving the abduction and murder of women. The murderer ridicules the police, rattles the nerves of the victim's families, and uses the media repeatedly to stir up public opinion. While portraying crimes committed on a large and theatrical scale, the story describes the distortions in society that generate such venal crimes and the pain and anguish of the victims and their families.



Cover design: Kawakami Shigeo

Part one presents the outlines of the incidents from the viewpoint of the victims' families and the police. Part two delineates the details of the crime and the makeup of the murderer's mind, bringing the reader to an understanding of who actually committed the crime, and in part three, the true murderer appears flamboyantly in the media and the story takes an unexpected turn.

The detective on the case, the murderer, as well as the high school boy and girl who are the first to find the woman's right arm, the victims and their families, the younger sister of

the “murderer,” and the freelance writer who follows the case, are all meticulously portrayed, together forming a broad and diverse cast of characters.

***Nijūsan no sensō tanpen shōsetsu***  
[Twenty-three Short Stories about the War]. Furuyama Komao. Bungei Shunjū, 2001. 194 × 133 mm. 574 pp. ¥2,857. ISBN 4-16-320030-4.

The author (b. 1920) was drafted into the army in 1942 and sent to the South Pacific the following year. Frequently transferred, he served in the Philippines, Singapore, Malaysia, Burma, the southern Chinese province of Yunnan, Thailand, Cambodia, and Vietnam. While he worked at a prisoner-of-war camp in Laos at the end of the war, he was imprisoned in Saigon as a war criminal. Finally released and returned to Japan in 1947, he has made his life in the military his lifelong theme.



Cover design: Bungei Shunjū

This book brings together twenty-three short stories written over a period of thirty years, including “Pureō 8 no yoake” [The Dawn at Courtyard No. 8], which won the Akutagawa Prize in 1970. They are all written from the viewpoint of a low-ranking soldier who was by nature “stubborn and weak.” The experiences described in these stories from the battlefields and the prison camps are a vivid record of the lynchings, the “comfort” stations, the homosexual relations, and other realities of life in the military. In the latter half of the volume the author includes autobiographical passages that explain how he used the facts of his experience in creating his fiction.

Further information about the books in Children’s Books section on page 5 and the New Titles section starting on page 7 may be obtained by contacting the following publishers.

**BL Shuppan**  
2-4-4 Tamondori  
Chuo-ku, Kobe 650-0015  
Tel: 078-351-5351 Fax: 078-371-5073

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

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

**Data House**  
3-6-4 Nishi Shinjuku  
Shinjuku-ku, Tokyo 160-0023  
Tel: 03-3344-8633 Fax: 03-3344-8634

**East Press**  
Komiya Bldg., 7Fl.  
5-33-2 Nishi Nippori  
Arakawa-ku, Tokyo 116-0013  
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**Fukuinkan Shoten**  
6-6-3 Hon-komagome  
Bunkyo-ku, Tokyo 113-8686  
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**Hakusuisha**  
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**Iwanami Shoten**  
2-5-5 Hitotsubashi  
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**Kadokawa Haruki Jimusho**  
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Chiyoda-ku 101-0051  
Tel: 03-3263-5881 Fax: 03-3263-6087

**Kaiseisha**  
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Tel: 03-3260-3221 Fax: 03-3260-3222

**Kawade Shobō Shinsha**  
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Shibuya-ku, Tokyo 151-0051  
Tel: 03-3404-1201 Fax: 03-3404-6386

**Kōdansha**  
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Bunkyo-ku, Tokyo 112-8001  
Tel: 03-5395-3676 Fax: 03-3943-2459

**Kyōdō Tsūshinsha**  
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Minato-ku, Tokyo 107-8517  
Tel: 03-5572-6021 Fax: 03-3585-4269

**Magazine House**  
3-13-10 Ginza  
Chuo-ku, Tokyo 104-8003  
Tel: 03-3545-7175 Fax: 03-3546-6561

**Nihon Hōsō Shuppan Kyōkai**  
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Shibuya-ku, Tokyo 150-8081  
Tel: 03-3464-7311 Fax: 03-3780-3350

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## Events and Trends

### Impact of Terrorist Attacks

The repercussions of the terrorist attacks against New York and Washington on September 11 extended to the largest book fair in the world. According to a report by the major national daily *Asahi shimbun*, 6,700 companies and organizations from 105 countries had planned to participate in the 53rd Frankfurt Book Fair held on October 10–15, 2001, but 56 cancelled out of concern over the risk of terrorist attacks. Thirteen of these were Japanese publishing houses, amounting to about a third of those that originally planned to take part from Japan. The cancellation of so many Japanese publishers' participation at the fair, which was held under the rallying call that "we shall not yield to terrorism," drew some criticism.

As in the United States, Britain, France, and other countries, meanwhile, publications about or related to the September 11 terrorist attacks and the "war against terrorism" that followed have been selling well in Japan. In bookstores, special shelves devoted to publications on these subjects are often set up, as was the case at the time of the Persian Gulf War ten years ago. On-line bookstores, too, offer a special list of relevant titles.

Among the books that drew special attention was one published a year earlier, in October 2000, entitled *Tariban: Isuramu genrishugi no senshi-tachi* [Taliban: Warriors of Islamic Fundamentalism] (Kōdansha), by Ahmed Rashid (original, *Taliban: Militant Islam, Oil and Fundamentalism in Central Asia*). A large-scale reprinting was also done of Samuel Huntington's *Bunmei no shōtotsu* (*The Clash of Civilizations and the Remaking of World Order*) and *Bunmei no shōtotsu to nijūisseiki no Nihon* [Japan's Choice in the 21st Century (a book consisting of Japanese translations of a Huntington lecture given in Tokyo in 1998 and the article "The Lonely Superpower," which appeared in the March/April 1999 issue of *Foreign Affairs*)], both published by Shūeisha. Translations

of books on terrorism and biochemical warfare, which would normally attract little attention, have also moved into the limelight. Immediately after the September 11 attacks, several magazines put out extra issues on the tragedy, including the Japanese edition of *Newsweek* (TBS Britannica), Asahi Shimbunsha's *AERA* and Yomiuri Shimbunsha's *Yomiuri Weekly*. Subscribers to cable television reportedly began increasing after September 11. In Japan, no less than elsewhere, concern about international terrorism and the war on terror is strong.

### Sōseki and Ōgai Adieu

Natsume Sōseki (1867–1916) and Mori Ōgai (1862–1922), literary luminaries of modern Japanese literature, have been regulars in the education ministry-approved Japanese language/literature textbooks for use in junior and senior high schools. From the next school year (starting in April 2002), however, their works will disappear from junior high school textbooks.

Sōseki's *Botchan* (*Botchan*) and *Wagahai wa neko de aru* (*I Am a Cat*) and Ōgai's "Takasebune" [The Takase Boat] and "Sanshō dayū" [Sanshō the Bailiff] have long been standard fare in several authorized school textbooks. Teachers had been finding it increasingly difficult to get their students to understand the writing of the two great writers of the turn of the century and early-twentieth century, especially that of Ōgai. What further lies behind their passing is the revised ministry Guidelines for the Course of Study (*Gakushū shidō yōryō*) to be introduced in April 2002. With the education ministry's decision to reduce the total number of class hours, the new guidelines cut down on the content of instruction, stress not only to "reading and writing" but also "speaking and listening," and emphasize "expository writing" as well as literature. Sōseki and Ōgai have fallen by the wayside as a result.

Outside the classroom, though, these authors are still widely read among junior high school students. Sōseki, in particular, enjoys continuous popularity. According to a major national daily, *Mainichi shimbun*, a survey it conducted on what books were read in the month of May (2001) reveals that *Botchan* ranks fourteenth

among second-year junior high school students and *I Am a Cat* comes in sixth among third-year students.

Many Japanese language/literature textbooks for senior high school use will continue to take up Sōseki's *Kokoro* (*Kokoro*) and Ōgai's *Maihime* (*The Dancing Girl*).

Scholars and leaders of the literary world bewail the disappearance of Sōseki and Ōgai from junior high school textbooks, warning that the younger generations will have fewer chances to read the great masterpieces of literature.

### "Visual Image" Writers

In the world of "pure" literature (as opposed to popular fiction) today, there are quite a number of musicians who have turned to writing. They include winners of the prestigious Akutagawa Prize like Tsuji Hitonari (see JBN, No. 33, p. 22; author of *Hakubutsu* [The White Buddha; *Le Bouddha Blanc*, which won the Prix Femina Award], *Kaikyō no hikari* [Light on the Channel; which won the 116th Akutagawa Prize], *Reisei to jōnetsu no aida* [Between Composure and Passion]) and Machida Kō (author of *Kussun daikoku* [The Deity of Wealth], *Meoto jawan* [Husband-Wife Tea Cups], *Kiregire* [Fragments; which won the 123rd Akutagawa Prize]).

Now yet another breed of new-generation writers are making a mark in literary circles: those with experience making images on film, through photographs, and in other visual media. A leading name in this category is Abe Kazushige (b. 1968; see JBN, No. 35, p. 22). Abe, known for *Amerika no yoru* [Day for Night; which won the Gunzō New Writers Award in the fiction division], the *Indivjuaru purojekushon* [Individual Projection] and *Nipponia Nippon* [Nipponia Nippon], is a graduate of the Nihon Eiga Gakkō, a well-known film school. Initially he wrote scripts but later went beyond the framework of scriptwriting and began publishing fiction. Abe's works have been nominated for the Akutagawa Prize several times. Another is Aoyama Shinji, a young, up-and-coming film director and winner of the Mishima Yukio Prize awarded to outstanding works of pure literature. At the Cannes Film

Festival in 2000, he won the International Film Critics' Prize and the Ecumenical Film Prize for the film version of *EUREKA*.

The "visual-image" school of writers is making its mark in the mystery genre as well. One such writer is Takano Kazuaki, winner of the 2001 Edogawa Rampo Prize for his *Jūsan kaidan* [The Thirteen Stairs]. He studied cinema in the United States and worked in Hollywood. He uses Hollywood film techniques, for example, in the first half of *Jūsan kaidan*—a story about a criminal sentenced to death—full of thrill and suspense, fast-moving narrative, and a sudden reversal at the end.

### "Logical Thinking" Boom

Books on how to think logically are being read with enthusiasm, particularly among businesspeople. One popular title, *Rojikaru shinkingu: Ronritekina shikō to kōsei no sukiru* [Logical Thinking: Skills at Logical Thinking and Structure] by Teruya Hanako and Okada Keiko (Tōyō Keizai Shimpōsha), is currently among the best-sellers. It shows techniques for conveying information through logical thinking. The authors are members of the staff of the leading consulting firm McKinsey and Company. The Japanese translation of former McKinsey and Company associate Ethan M. Rasiel's *The McKinsey Way: Using the Techniques of the World's Top Strategic Consultants to Help You and Your Business* (Japanese title, *Makkinzē-shiki: Sekai saikyō no shigotojutsu*, published by Eichi Shuppan) has attracted many readers as well.

Noya Shigeki's *Ronri torēningu*

*hyaku-ichi dai* [Logic Training 101 Questions] (Sangyō Toshō) helps to learn practical logic by solving witty questions. This book is selling well, and so are his earlier *Ronri torēningu* [Logic Training] (Sangyō Toshō) and another book (illustrated by Ueda Makoto), *Hajimete kangaeru toki no yōni: "Wakaru" tame no tetsugakuteki michiannai* [As If Thinking for the First Time: A Philosophical Guide to "Understanding"] (PHP Kenkyūshō).

Among other good sellers are the Japanese translations of Eugene B. Zechmeister's work co-authored by J. E. Johnson (*Critical Thinking: A Functional Approach*; divided into two volumes, *Kuritkaru shinkingu nyūmonhen* [An Introduction to Critical Thinking] and *Kuritkaru shinkingu jissenhen* [Practice in Critical Thinking], both published by Kitaōji Shobō); Deguchi Hiroshi's *Kinō to chigau jibun ni naritai: Rojikaru shinkingu nyūmon* [I Want to Be Different from What I Was Yesterday: A Guide to Logical Thinking] (Chūkei Shuppan); and the *MBA kuritkaru shinkingu* [MBA Critical Thinking] (Diamond Sha) by the Globis Management Institute.

### Books on Slump Publishing

The publishing industry has been in a long slump. At a time when books are not selling, the income and profit-margins of the major publishing houses have continued to drop, and several old publishing firms have gone bankrupt. In this situation, a number of books are being coming out that deal with the harsh realities and problems of the Japanese publishing industry.

What could be dubbed as a "slump-publishing books" boom was kicked off by the *Dare ga "hon" o korosu no ka* [They Who Would Kill Books; see JBN, No. 35, p. 8] (President Sha). Published in February 2001, this book not only caused a sensation in the publishing world but also sold exceedingly well for a behind-the-scenes account of a specific industry. Its author is Sano Shin'ichi, a popular writer of nonfiction known for *Karisuma: Nakauchi Isao to Daiē no "sengo"* [Charisma: Nakauchi Isao and Daiē's Postwar History; see JBN, No. 25, p. 10] (Shinchōsha) and for *Bonsaiden* [A Biography of a Mediocre Prime Minister] (Bungei Shunjū).

Other writers followed suit with a series of new books on the publishing recession: in April, publishing critic Kobayashi Kazuhiro put out *Shuppan daihōkai* [Great Publishing Crash; JBN, No. 36, p. 8] (East Press), in June, Kagawa Hiroshi, *Shuppan saisei* [Publishing Renewal] (Bunka Tsūshinsha), and in July Seimaru Keizaburō, *Shuppan dōran* [Disturbance in the Publishing World]. These and similar books take up the factors behind the slump, including the complicated distribution system; special business practices such as the protective commission system; the vicious circle in which publishers try to make up for the poor sales of new books by publishing more new books, and so on.

Publishing such criticisms from within has long been tabooed in the closed world of publishing. The "slump-publishing book" boom reflects not only a strong sense of crisis being felt in the publishing industry but may indicate how very serious the situation the industry is in now.

*Continued from p. 6*

- Monthly expenses for books and magazines (including those who spend none): None, 32 percent; between ¥1,000 and ¥2,000, 21 percent; between 500 and 1,000 yen, 20 percent. Average is ¥941.
- Average daily reading time (including those who do not read at all) 19 minutes. 18 minutes for men and 19 minutes for women. Decrease of 1 minute over previous survey.
- Magazines read: At top of list of monthlies are *Ie no Hikari*, *Gendai nōgyō*, and *Orenji pēji* (a cooking and household magazine); of weeklies, *Josei jishin* (women's magazine), *Shūkan gendai* (general weekly), *Shūkan posuto* (general weekly).

- Favorite authors: Mystery writers Akagawa Jirō, Nishimura Kyōtarō, and Uchida Yasuo, and historical novelist Shiba Ryōtarō.

As this survey shows, many rural readers subscribe to the magazines published by the agricultural cooperative organization and purchase books and magazines mainly at local cooperatives. Looking at the trends revealed in the data over the past fifty years, this survey shows that the once-marked gap between urban and rural areas in Japan has shrunk markedly. (*Kiyota Yoshiaki is managing director of Shuppan News Co.*)



## Writing for Children

Nakagawa Rieko

I do not think I ever begged for sweets or toys as a child, but I often begged for stories. I would cling to my father, mother, grandfather or grandmother—or any adult I felt close enough to—trying to get their attention and demanding “and then what happened?”

What fascinated me most were newer, fresher stories, especially the tales my father and mother would tell about their childhood. My father had been brought up on a farm and been the leader of a gang of kids who hung out together in his neighborhood. My city bred mother had been a tomboy. Neither of them was ever wanting for a story from those days. And neither of them tried to moralize or teach lessons. The way they told stories was enjoyable for both the teller and the listener. My mother was a cheerful, sunny woman who believed that sad and dreary stories were not healthy for children. She always declared that what was most important in child rearing was plenty of love and affection.

Loving stories as I did, I learned to read and write quite early and well before I started first grade I loved reading books and I wrote letters to my grandparents, who lived far away from us. When the bombing of Tokyo intensified toward the end of the war and I went to live with them in the countryside, I promised to write letters to my parents twice a week, and if I forgot, my mother would quickly send a note demanding that I make up my quota. I never thought of becoming an author, but I had no difficulty with writing.

After the war, in the 1950s, when publishing was freed from censorship, I read all the translations of literature from overseas I could find. I became absorbed in children’s literature as well. I was strongly attracted by the stories of children brought up, like myself, against the backdrop of World War II. Among the books I continue to re-read over and over are the Japanese editions of Dutch writer Dola De Jong’s *The Level Land*, and its sequel, *Return to the Level Land*.

Blessed by the abundance of Japanese translations of what may be called the masterpieces of children’s literature, ancient and modern, East and West, my reading acquainted me with children all over the world. I was entranced with the lively, unforgettable personalities of these children in far-flung places. Determined to take up a career working with children, I made up my mind to become a nursery school teacher. To be able to spend every day in the company of charming little children, I thought: What could possibly be better than that!

After high school I studied child care services and found a job in a nursery school with about thirty children. I found real-life children so delightful that I was reluctant to part with them even when it was time for them to go home. They loved stories and picture books, and were perceptive, sensitive, and full of creativity and imagination; they were geniuses at making up games, and their minds traveled freely back and forth between reality and fantasy. In response to their constant demand—“Tell us an interesting story!”—I wrote my first stories.

Six stories based on life at the nursery school and the games we always played were compiled in the an-

thology *Iya-iya en* [No-no Nursery School] and published in 1963. Small children all over Japan love these stories. By now, the readers of the first edition are parents themselves and are reading the stories to their own children.

*Iya-iya en* was translated into several languages. Its Russian edition sold 300,000 copies and I have been told that as a result the “whale-catching game” became popular in nurseries throughout the former Soviet Union.

My 1963 picture book *Guri to Gura* (*Guri and Gura: The Giant Egg*) has been translated into English, French, Chinese, Thai, Khmer, Dutch, Danish, Korean, and Esperanto. Several other titles in what became a series centering around the two field mice, Guri and Gura, have also been translated.

While I am unfortunately unable to read any foreign language and cannot know what my own books sound like in another language, I merely hope that they will transmit the message of my stories.

For over forty years, I have gone on writing as best I could to satisfy small readers begging for good stories. My greatest concerns, going back to the time the war ended when I was ten and continuing to today, have been war and peace, and that concern universal to people everywhere in the world: the happiness of the family. Surely the most important place for a child is the home, and the most important people in his or her

life are a loving mother and father and caring siblings and friends. War takes all these things violently away.

I will go on writing to express my hope that one day children all over the world can grow up happily in the embrace of the loving adults around them, and in order that we will never forget the challenges posed by war and peace.



Nakagawa Rieko was born in Sapporo in 1935. For about fifteen years starting in 1956 she worked as a nursery school teacher in Tokyo. During this time, she and four women friends founded a literary coterie magazine, *Itadori* [Knotweed]. In 1959 she published *Iya-iya en* [No-no Nursery School], which won the Sankei Children’s Publishing Culture Award, the NHK Children’s Literature Encouragement Award, and other awards. In 1980 she received the Mainichi Children’s Publishing Culture Award for her *Koinu no Roku ga yattekita* [Here Comes Roku, the Puppy]. Her “Guri to Gura” series became a long-time bestseller, with more than ten million copies printed to date. Among her other major works are *Sora-iro no tane* (*The Blue Seed*), *Momoiro no kirin* [The Pink Giraffe], and *Kaeru no Eruta* [Eruta the Frog]. She is author of song lyrics including “Sanpo” [Stroll], the opening theme song of the animation film *Tonari no Totoro* (My Neighbor Totoro). Most of her works are illustrated by either her husband Nakagawa Sōya or her sister Yamawaki (Ōmura) Yuriko.