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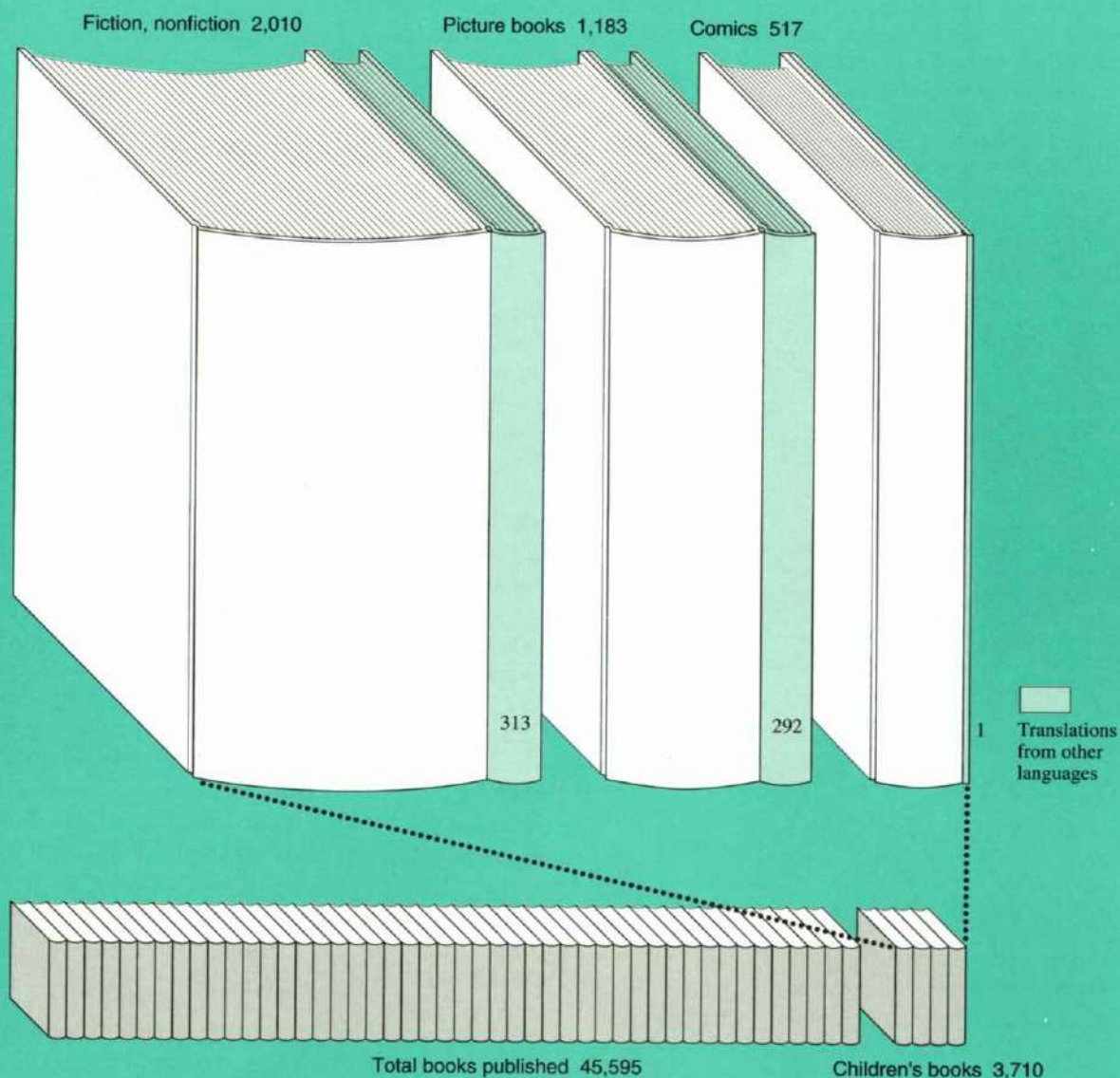
Japanese Book News

Children's Literature

Foreigners in Japan

Publishing in Brazil and the United Kingdom

New Juvenile Book Titles Published in Japan in 1992



Source: Surveyed by *Kodomo to dokusho* [Children and Reading] (Iwasaki Shoten). Based on responses from 183 publishers, 18 of which put out a total of 158 titles overseas (not reflected in this diagram). Figure for total books published in Japan from *Shuppan nenkan 1993-nenban* [Publishers' Year Book, 1993] (Shuppan News Sha).



The Japan Foundation

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

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Contents

Japanese Children's Literature on the World's Threshold	
<i>Takenaka Yoshiko</i>	1
Foreigners in Japanese Society, <i>Tanaka Hiroshi</i>	4
Japanese Books Abroad	
Brazil: Books Bridging Cultures, <i>Jiro Takahashi</i>	6
United Kingdom: A Tradition in Transition	
<i>Peter Hopkins</i>	7
New Titles	8
Events and Trends	20

From the Editor

With this issue, we complete the first quarterly cycle of *Japanese Book News*. Information about the books being currently published in Japan provides one avenue for understanding the nature of its culture, the trends shaping its society, and the issues of contemporary concern. Beyond this seemingly egotistical desire to be understood, however, is our belief that Japanese confront much the same problems as people of other nations, and that a glimpse of what they are reading can facilitate crosscultural communication. The two essays in this issue take up children's literature and the challenges of the diversifying society prompted by global mobility.

Japanese children are under increasing pressure to perform academically today, and at the same time, they are rapidly moving into the brave new world of electronic games, videos, and computers. As a result, the amount of time they have for the traditional pursuit of reading for enjoyment and the level of interest they show in books has radically decreased. Takenaka Yoshiko, who has devoted her career to introducing children to good books, discusses the difficulties of creating juvenile literature for today's children and of making such works readily available to them.

During the past decade the number of foreigners living and working among Japanese sharply increased, forcing people to think, both critically and sympathetically, about their own institutions and attitudes. Quite a few books have appeared that address themselves to prejudices, dilemmas and debates ensuing from the influx of workers from other cultures into a society where values stress homogeneity. Professor Tanaka Hiroshi, a specialist on this subject, asserts that the conditions and problems of foreigners in Japan are extremely diverse and that any discussion must be placed in a broad historical context.

The Japanese Books Abroad section features Brazil and the United Kingdom. Jiro Takahashi, who founded Editora Estação Liberdade in São Paulo in 1989, expresses his hopes for publishing in a country where Japanese books have just begun to take hold. Peter Hopkins, of Britain's Kegan Paul International, describes a very different environment, where books about Japan have been published since 1868.

Our next issue, in addition to its regular New Titles and Japanese Books Abroad features, will include an essay on the photograph collection genre, a growing medium of author self-expression, and another on the burgeoning domain of religious and inspirational literature, now occupying considerable space in bookstores and in the book market as well.

Japanese Children's Literature on the World's Threshold

Takenaka Yoshiko

Japanese children's literature has been attracting increasing attention overseas in recent years—enough, in fact, to prompt the convening of international conferences on the subject. In 1987, the U.S. Library of Congress sponsored the symposium entitled "Window on Japan: Japanese Children's Books and Television Today." The papers presented at this symposium were later collected in an absorbing volume depicting not only the postwar trends in the field but in the social and cultural milieu of contemporary Japanese children.

Another important forum was "Bunka no Kizuna: Cultural Bonds through Japanese Children's Literature and Illustrations," a symposium held in Vancouver from late May through mid-June this year and sponsored by the Simon Fraser University David See-Chai Lam Centre for International Communication. Complementing the discussions was an exhibition of some 300 titles selected from currently published Japanese children's literature, as well as a number of the original paintings and drawings done for the books' illustrations. Prepared for the exhibition was an English-language bibliography of the works displayed, a valuable reference for overseas readers interested in children's books in Japan.

In addition to such formal gatherings, there is also a constant flow of informal inquiries from overseas about Japanese children's books. Once, while working at the Tokyo Kodomo Toshokan—a small, private library which also houses a research center—I was contacted by someone hoping to locate reference materials relating to Japanese children's literature and useful to overseas publishers of books in translation. Although the library did issue its own list of recommended titles, as well as a catalog of prize-winning children's books, neither of these documents was available in English, as I regrettably informed the inquirer.

Even if they were written in English, however, these materials would probably have been of limited use to publishers of translations in other countries. With the growing number and diversity of children's literature prizes in Japan, the works listed as recipients of prizes do not necessarily represent the most popular children's books Japan has to offer. The list of recommended works is certainly a useful guide to quality books long enjoyed by children in Japan, but around 60 percent of the 638 titles are translations of non-Japanese works, such as *Curious George*, *The Story of Babar*, *My Father's Dragon*, and *Pippi Longstocking*.

After World War II, from the 1950s onward, Japanese translations of outstanding picture books and stories from overseas began to be published, and these had a great impact on the world of children's literature in Japan. Most of the writers, artists, and editors active in the industry today read these translated works during their childhood.

Publishing of children's literature flourished during the

period from the 1960s through the early 1980s, buoyed up by the country's rapid economic growth and encouraged by improvements in services for children offered by both public libraries and private collections (*bunko*)—the latter being efforts by individuals to complement the still inadequate public facilities.

At the same time, Japanese picture books began to receive international attention, with Segawa Yasuo winning the Biennale of Illustrations Bratislava award in 1967, Taniuchi Kōta the Fiera di Bologna Grand Prize in 1971, and Akabane Suekichi and Anno Mitsumasa the Andersen Prize for illustration in 1980 and 1984, respectively. Many picture books featuring these acclaimed artists' works are now available in translation in many countries.

There are much fewer translations into other languages, however, of Japanese children's fiction. One of the reasons for this is, of course, the language barrier, but there is also the question of quality.

Since the latter half of the 1980s, children's literature in Japan has tended to stagnate. Certainly the number of titles being published is on the increase—3,193 in 1992, according to *Kodomo to dokusho* [Reading for Children] (compiled by Oyako Dokusho/Chiiki Bunko Zenkoku Renrakukai [National Liaison Committee of Family Readers and Local Private Libraries] and published by Iwasaki Shoten)—but their quality leaves much to be desired. This is partly the result of the declining birthrate and the move away from the printed word to audio-visual media, but it may also be a reflection of a growing sense that the very survival of humanity is in question. A genre that by its nature ought to inspire hope and dreams for the future is hard to drum into a flourishing industry in this milieu.

The information glut and the rapid tempo of contemporary life have very effectively diverted children's potential interest in books to other directions. This is a problem in virtually every country, but in Japan it has an additional dimension: the overheated competitiveness of the education system. Once they reach the third or fourth grade, even children who often visited the local library as preschoolers are more likely to be headed to remedial study classes (*juku*) or piano or other lessons. In the scraps of free time that remain, they turn to video games, manga comics and other popular forms of entertainment to relax. Attempting to win back some of the attention of these children, writers and publishers of children's books often wind up offering only shallow, transiently entertaining reading material. Some books do take up themes today's children can relate to—contemporary social issues such as the school examination system, divorce, care of the aged, and the environment—but ultimately they only treat these themes in terms of superficial facts and figures, without providing texts of genuine literary quality.

Perhaps today is a time more conducive to nonfiction than fiction, as books on animals and plants, the universe, and, more recently, topics like environmentalism and sex education become more prominent. Popular with children of any age, dinosaurs are currently all the rage. A feature of these nonfiction works is their diverse formats, ranging from picture books filled with photographs and illustrations to volumes of sophisticated text.

A number of works of Japanese children's literature have stood the test of time, whatever the fashions may be, and deserve special mention here. Among the leading titles are *Iya iya en* [No-No Nursery School] (Fukuinkan Shoten, 1962), a collection of stories for very small children, and the picture book *Guri to gura* [Guri and Gura] (Fukuinkan Shoten, 1963), by the sisters Nakagawa Rieko and Ōmura Yuriko. Known to virtually every child in Japan, both books have been translated and published in other countries, the latter into English in 1967. Their appeal lies in their engaging story lines, the rhythmic and clipped style, and Ōmura's illustrations, which, though seemingly naive, readily capture the imagination. Nakagawa Reiko has also given us *Momoiro no kirin* [The Pink Giraffe] (illustrated by Nakagawa Sōya, Fukuinkan Shoten, 1965), another work deserving wider recognition. Each of her books vividly depicts the wondrous world of the small child, who moves effortlessly back and forth between fantasy and reality.

Another long-cherished and entertaining story is Ishii Momoko's *Kuishinbō no Hanako-san* [Greedy Hanako] (illustrated by Nakatani Chiyoko, Fukuinkan Shoten, 1965). A humorous tale about a selfish calf, this book manages to be instructive without being didactic. The story, set around a peaceful farm beautifully portrayed in the book's illustrations, has secured a firm place in the hearts of Japanese children.

A well-loved Christmas story is Sasaki Tazu's *Kousagi Mashiro no ohanashi* [The Story of Mashiro the Bunny Rabbit] (illustrated by Miyoshi Sekiya, Popurasha, 1970), a picture narrative about a white rabbit who tries to trick Santa into giving him two presents by painting himself with *sumi* ink. The cute, simple tale has a splendid ending, and the colored pencil illustrations give the book a fresh, clean feel.

Popular children's books of the last decade or so include Nagasaki Gennosuke's *Nakimushi yōchien* [Cry-baby Kindergarten] (illustrated by Nishimura Shigeo, Dōshinsha, 1983). Although Nagasaki has also published many books for children of upper elementary school age, this story for preschoolers is probably the most widely read of his works. A little girl cries all the time at kindergarten until, through a chance occurrence, she grows to like it. Portraying the children and life at an ordinary kindergarten in Japan, its very Japanese flavor and heart-warming illustrations would surely capture the imaginations of children in other countries as well.

Some of Hayashi Akiko's picture books are already quite well known overseas, but an especially good one is *Hajimete no kyampu* [I'm Going Camping] (Fukuinkan Shoten, 1984), which describes the emotions of a little girl determined to keep up with her older friends at camp. The book is very nicely designed and the simple, warm story is one children go back to read again and again.

Do re mi fa kero kero [Do Re Mi Fa Ribbet Ribbet] is about a boy who goes to frog school to learn how to swim. Written and illustrated by Higashi Kumpei (Akane Shobō, 1981), it has generous illustrations on each page, making it popular among children just graduating from picture books to fiction.

Rather unique among recent titles is the poetry book *Nohara uta* [Songs of the Fields] by Kudō Naoko (illustrated by Shimada Mitsuo, Dōwaya, 1984), a charming collection of nature poems—the wind, a pond, trees and animals—and displaying the warmth and humor of this nature-loving poet. Three volumes in all, the book is presented in a small but fine format.

For older children who enjoy fiction, there is Oka Shūzō's *Boku no onēsan* [My Big Sister] (illustrated by Kamiya Shin, Kaiseisha, 1986), a collection of six short pieces from this former special school teacher. The stories, including that of a Down's syndrome sufferer who takes her family out to dinner on her first paycheck, offer candid insights into the joys and sorrows of handicapped children, seen not as "special" or "different" but simply as human beings.

For nonfiction readers, Ikeuchi Satoru's *Otōsan ga hanashite kureta uchū no rekishi 1-4* [The History of the



Guri to gura [Guri and Gura]



Hajimete no kyampu
[I'm Going Camping]



Do re mi fa kero kero
[Do Re Mi Fa Ribbet Ribbet]

Universe According to Dad, 1-4] (illustrated by Ono Kaoru, Iwanami Shoten, 1992) is an enthralling book providing step-by-step explanations of some quite complex ideas in language children can easily understand. It takes the form of a casual narrative—a space scientist telling his son and the girl from next door all about the universe—allowing the reader to “listen in” as he explains such topics as the Big Bang, the birth of the Milky Way, our living planet, and life on Earth and in outer space.

One of the reasons children's books from other countries have been so well received, and for so long, in Japan is that we have been blessed with excellent translators. One can only hope that Japanese children's literature can also benefit from the efforts of skilled translators, people able not only to understand the text but also to capture its nuances with a truly literary sensibility. (*Takenaka Yoshiko, former librarian at the Tokyo Kodomo Toshokan, is currently a freelance researcher.*)

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

Publishers

Asahi Shimbunsha
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Chuo-ku, Tokyo 104-11
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Foreigners in Japanese Society

Tanaka Hiroshi

I was approached to introduce the recently increasing number of titles concerning foreigners in Japan perhaps because of my long-standing interest in the issues involved and my 1991 book *Zai-Nichi gaikokujin* [Foreigners in Japan] (Iwanami Shoten). The initial request from the publisher of that book was to write about the foreign laborers in Japan, and at first I refused, pointing out that I had serious misgivings about the way the issue was generally discussed in Japan and no interest in adding yet more fuel to that kind of fire. What troubled me, I explained, was that the debate never acknowledged the existence of ethnic Koreans forcibly brought to Japan under Japanese colonial rule, nor that of Japanese emigrants and workers in other countries.

This book discusses the wall separating Japanese and Asians of which I grew increasingly aware in the course of my contact with ethnic Koreans, Asian students and workers in Japan over a period of thirty years. It examines how the laws relating to foreigners in Japan were created. At a time of global-scale problems such as unequal economic development and widening income gaps between North and South, Japanese should have a firm grasp of the historical and international context when they attempt to discuss issues involving foreigners. They should try to be more open and receptive to people from other countries, not only in their midst, but as fellow citizens of the world, and I point out in the book encouraging signs of improvement in this regard in Japan. If I was going to write such a book, I wanted to stimulate readers to think more deeply about issues that have been around for a long time: What is nationality? What is ethnicity? The publisher respected my ideas and the book came out as planned. In this article, too, I try to view the realities of being a "foreigner" in Japan in terms of the past as well as the present.

The Alien Registration Law stipulates that foreigners who stay in Japan for more than ninety days must register at a local government office. Figures for duly registered foreign nationals in 1992 and 1987 are as follows:

Nationality	1992	1987
Korean	688,144 (53.7)	673,787 (76.2)
Chinese		
(incl. Taiwanese)	195,334 (15.2)	95,477 (10.8)
Brazilian	147,803 (11.5)	2,250
Philippine	62,218 (4.9)	25,017 (2.8)
American	42,482 (3.3)	30,836 (3.5)
Peruvian	31,051 (2.4)	615
British	12,021 (0.9)	7,754 (0.9)
Other	102,591 (8.0)	48,289 (5.5)
TOTAL	1,281,644 (100.0%)	884,025 (100.0%)

In addition to those properly registered, however, there is also a considerable population of foreign nationals who overstay their visas:

Nationality	May 1, 1993	July 1, 1990
Thai	55,383 (18.5)	11,523 (10.8)
South Korean	39,455 (13.2)	13,876 (13.0)
Philippine	35,392 (11.9)	23,805 (22.4)
Chinese		
(excl. Taiwanese)	33,312 (11.2)	10,039 (9.4)
Malaysian	30,840 (10.3)	7,550 (7.1)
Iranian	28,437 (9.5)	764 (0.7)
Other	75,827 (25.4)	38,940 (36.6)
TOTAL	298,646 (100.0%)	106,497 (100.0%)

The figures alone show that the number of registered foreign nationals in Japan has risen to more than 1 percent of the country's total population. At the same time, the percentage of Koreans has been steadily shrinking, and is currently down to around half.

The December 1989 amendments to the Immigration Control and Refugee Recognition Act stipulated stiff penalties for employers of unauthorized foreign workers, but this has not been effective. As the figures indicate, the number of foreigners overstaying their visas—most of whom have no work permit—has tripled over the last three years. Of the roughly 60,000 unauthorized foreign workers found by the authorities during 1992, most were construction and factory workers engaged in the three categories of jobs young Japanese have an aversion to—those involving danger, difficulty and drudgery. The next most common occupation was bar hostessing. The overall ratio of men to women was 7:3.

The Japanese government formerly maintained the policy of not permitting unskilled foreign laborers to work in Japan. However, amendments to the Immigration Control Act in 1989 led to a dramatic influx of foreign nationals of Japanese descent, as clearly reflected in the alien registration figures given above. Significantly, the three prefectures with the highest populations of these workers of Japanese descent are also centers of the automotive industry: Aichi, home of Toyota; Shizuoka, with Yamaha, Honda and Suzuki; and Kanagawa with Nissan and Isuzu, each with its own local network of small and medium-sized affiliates. For more details on foreign nationals of Japanese descent, I would like to refer the reader to Fujisaki Yasuo, *Dekasegi nikkei gaikokujin rōdōsha* [Foreign Workers of Japanese Descent] (Akashi Shoten, 1991).

Regardless of their legal status, however, the fact that so many foreign nationals are working here, despite language barriers, cultural differences, and threat of deportation, testifies to Japan's dependence upon them. The debate over foreign workers in Japan originally focused on whether to open or close the country to foreign labor. Nishio Kanji's *Rōdō sakoku no susume* [The Case for Labor Market Seclusionism] (Kōbunsha, 1989) argues for the latter view, as is obvious from the book's subtitle: "Foreign Workers Are Crippling Japan." For the other

side of the story, there is Ishikawa Yoshimi's *Hito no koku ka, hito no sakoku ka* [Open Society or Closed?] (Pan Research Shuppankyoku, 1988). But Nishio cited the experience of foreign labor in West Germany and Ishikawa took the United States as his model; neither of them confronted the issues of the Korean community in Japan. The Koreans, however, represent a much older presence. Three works on the subject of Koreans in Japan are Kinbara Samon, *Nihon no naka no Kankoku/Chōsenjin, Chūgokujin* [North and South Koreans and Chinese in Japan] (Akashi Shoten, 1986), Zai-Nichi Daikan Kirisuto Kyōkai Shimon Kyōhi Jikkō Iinkai (Fingerprinting Refusal Executive Committee, The Korean Christian Church in Japan), ed., *Nihonjin e no rabu kōru* [Overtures to the Japanese] (Akashi Shoten, 1989), and Minzoku Sabetsu To Tatakau Renraku Kyōgikai (Liaison Council for Combatting Racial Prejudice) ed., *Zai-Nichi Kankoku/Chōsenjin no hoshō/jinken hō* [Towards a Compensation and Human Rights Bill for Koreans in Japan] (Shinkansha, 1989). The first is the report on a fact-finding survey conducted by the Kanagawa Prefectural Government, and provides some very valuable information. The second is a collection of testimonies by a number of young Koreans in Japan explaining why they challenged the degrading system of fingerprinting of foreigners. The last is a draft proposal for a Japanese civil rights bill aimed at eradicating the various forms of discrimination Korean residents suffer, and is a useful guide to all facets of the issue.

The Japanese press took up the problem of foreign workers for the first time in a local newspaper in February 1986. A number of feature series were later run by national newspapers, which have since been collected in such publications as *Zipangu* [Japan] (Mainichi Shimbunsha, 1989) and *Anata no tonari ni* [Among Your Neighbors] (Asahi Shimbunsha, 1991).

Most of the earlier foreign workers were women. When the first of these women arrived, they were called *Japayuki-san* (literally, "Miss Go-to-Japan") after *Karayuki-san* ("Miss Go-Abroad"), Japanese women taken to overseas to serve as prostitutes during Japan's decades of poverty and overpopulation before World War II. There are quite a few books dealing with foreign women in Japan, including Yamatani Tetsuo, *Japayuki-san* (Jōhō Center, 1985), Shukuya Kyōko, *Ajia kara kita hanayome* [Asian Bride] (Akashi Shoten, 1988), Carolyn Francis and Ōshima Shizuko, *HELP kara mita Nihon* [Japan As Seen by HELP] (Asahi Shimbunsha, 1988) and Ishiyama Eiichirō et al., *Rapān jiken no kokuhatsu* [Accusations of the Rapān Case] (Tsuge Shobō, 1990). HELP is a volunteer group supporting Asian women. The Rapān case concerns the "murder" of a Philippine girl named Rapan working in Nagoya.

The non-Japanese population also includes students and refugees. In 1983, the government announced a plan to increase the number of foreign students in Japan to 100,000 by the turn of the century, and by May 1992 students from overseas numbered 48,561. Despite this, however, the admission capacity of colleges and universities for foreign students remains rather limited. More information can be found in Ogita Sekiko, *Bunka sakoku Nippon no ryūgakusei* [Foreign Students in Japan's

Closed Culture] (Gakuyō Shobō, 1986) and Iwao Sumiko et al., *Nihon de manabu ryūgakusei* [Foreign Students in Japan] (Keisō Shobō, 1988). On the subject of refugees in Japan, Edith Hanson examines the plight of Vietnamese refugees in *Kaiinsei no kuni Nippon* [Japan, Society for Members Only] (Kōdansha, 1982), while Nezu Kiyoshi looks at those from Myanmar in *Nanmin nintei* [Refugee Status] (Daiyamondosha, 1992).

The number of marriages between Japanese and non-Japanese is also rapidly increasing; it doubled, in fact, between 1986 (12,529) and 1990 (25,626). Personal accounts by Japanese women include Kokusai Kekkō O Kangaeru Kai (Society of Japanese Women Married to Foreigners) ed., *Sugao no kokusai kekkon* [Realities of International Marriage] (Japan Times, 1986), and *Kokusai kekkon handobukku* [A Handbook for International Marriage], (Akashi Shoten, 1990) and *Nijū kokuseki* [Dual Nationality] (Jiji Tsūshinsha, 1991) also prepared by the KKKK.

The issue of foreigners wishing to become naturalized Japanese citizens is also fraught with problems, although the only text dealing with the matter in any depth is Kin Eitatsu's [Kim Yeogdal], *Zainichi Chōsenjin no kika* [Naturalization for Koreans in Japan] (Akashi Shoten, 1990). Many Korean residents in Japan use Japanese names to avoid discrimination, and the naturalization procedure has thus far virtually required adoption of a Japanese name. An interesting challenge to this practice is put forward by Minzokumei O Torimodosu Kai (Society for Regaining Korean Names) in *Minzokumei o torimodoshita Nihon kokuseki Chōsenjin* [Korean-Japanese Regaining Their Korean Names] (Akashi Shoten, 1990).

Among the many journalistic accounts being published on foreign nationals resident in Japan, two that deserve mention here are Aikawa Toshihide's *Tōkyō gaikokujin apāto monogatari* [The Tokyo Foreigner Apartment Story] (Shinjuku Shobō, 1992) and Mo Bangfu's *Rai-Nichi Chūgokujin no sugao* [Profiles of Chinese New-comers in Japan] (Baifū Shobō, 1993).

Finally, I would like to draw attention to three works notable for confronting the realities of the issue head on: Ajiajin Rōdōsha Mondai Kondankai (Society for Discussing the Issue of Asian Workers) ed., *Okasareru jinken, gaikokujin rōdōsha* [Foreign Workers and Violations of Human Rights] (Daisan Shokan, 1992); Komai Hiroshi, *Gaikokujin rōdōsha teijū e no michi* [Towards Permanent Residency for Foreign Workers] (Akashi Shoten, 1993), which asserts that foreign workers in Japan are inevitable and necessary; and Nakano Shūichirō et al., *Esunishiti no shakaigaku* [The Sociology of Ethnicity] (Sekai Shisōsha, 1993), a study published by Kansai Shakai Gakkai (Kansai Sociological Society). These works are particularly valuable for their bibliographies.

What all these books document, and what we are now witnessing is the radical transformation of Japanese society as the population of non-Japanese swells in this once-insular culture. (Tanaka Hiroshi is professor at Hito-tsushashi University and a specialist on the situation of foreigners in Japan.)

Brazil

Books Bridging Cultures

Jiro Takahashi

The subject of Japanese books in Brazil brings immediately to mind the fantastic success of Sony Corporation chairman Morita Akio's *Made in Japan* when it was released in Portuguese by Editora Cultura in 1986. Nearly 100,000 copies have been sold so far, making it one of the leading best-sellers of the 1980s. Since the early 1970s, however, when *Nuvem de Pássaros Brancos* [Senbazuru; Thousand Cranes] and *O País das Neves* [Yukiguni; Snow Country] were first published, Kawabata Yasunari's books have not sold well, despite his fame as a Nobel laureate. Other works by well-known Japanese novelists have been published, but none have appeared on the best-seller list.

It seems to me that these two phenomena—the amazing success of Morita's book and the unpopularity of Kawabata's novels—tell something about how Brazil, a nation with a more than one-million-strong nikkei community, sees Japan. There are mainly two aspects of Japan that really catch the attention of Brazilians. The first is its modern and stable postwar reconstruction and ever-increasing economic power. "How did they do it?" is the question Brazilians keep on asking. Looking for answers, they seek out books like those written by Morita. Confirming this trend, *O Japão que sabe dizer não* ["No" to ieru Nihon; The Japan That Can Say "No"], by Ishihara Shintarō, has been on our best-seller list for many weeks, and *Honda-san*, a biography of the pioneering motorcycle and automaker Honda Sōichirō, is about to be released.

The second aspect has to do with Japanese immigrants and their assimilation in Brazil. Mutual ignorance of cultural realities and the tremendous gap between the two cultures have made integration more difficult and slower than that of other minorities. Moreover, Japanese traditions are seen as exotic, and they attract the strong curiosity of Brazilians. This explains why books about *haikai* or *tanka* poetry, the Noh theater, and other arts have been more widely read than the fiction of modern or contemporary writers. In any case, important writers like Ōe Kenzaburō, Natsume Sōseki, Edogawa Rampo, Kuroyanagi Tetsuko, and Inoue Yasushi have yet to be launched in the Brazilian market.

The emphasis on Japanese *exotica* is slowly decreasing as Brazilians discover new aspects of Japan and values that diverge from the stereotypes. There is demand for some Japanese writers, although of course it is small compared to that for American, French or Italian books, which is understandable if we consider the centuries of Brazilian cultural dependence on Western countries.

Even though the market for Japanese books is objectively very small—or *because* it is small—I see a very positive future for this industry. During my twenty-five years work in publishing, I have observed how Brazilian readers have been gradually encouraging publishers to put out works of Japanese literature and research as well.

The stories of Akutagawa Ryūnosuke were published in the fifties, after he became known through Kurosawa Akira's film *Rashōmon*. In the sixties, translator Saiki Shinobu's single-handed devotion bore fruit with the publication of Matsumoto Seichō's *Dois pontos e uma reta* [Ten to Sen; Points and Lines]. Not until the seventies did some publishing houses start to bring out works by Japanese authors consciously and systematically. Works by Mishima Yukio (Editora Vertente), Endō Shūsaku (Editora Civilização Brasileira), and Kawabata Yasunari (Editora Nova Fronteira, where I worked for almost three years), began at last to come out. During the eighties these efforts were joined by other publishers—Editora Brasiliense, Editora Rocco, Editora Globo, Massao Ohno Editor, and Roswitha Kempf Editora. Brazilians could now read the works of Tanizaki Jun'ichirō, Yoshiyuki Junnosuke, Natsuki Shizuko, Bashō, and others.

Despite the great number of Brazilians of Japanese descent, translation done directly from the Japanese originals is unusual. Out of custom and ease of communication, Brazilian publishers have tended to deal with American or French publishers rather than Japanese. Thanks to the efforts of the Japan Foreign-Rights Centre, the Publishers Association for Cultural Exchange, and the Japan Foundation, however, this situation is now changing, and contacts between Brazilian and Japanese publishers are improving.

Editora Estação Liberdade, which I founded in 1989, has taken upon itself the task of bridging the distance between Japanese culture and Brazilian readers. Toward this end, we have sought a variety of works. Among them is *Relato Autobiográfico* [Gama no abura; Something Like an Autobiography] by Kurosawa Akira (1990), which has been through three printings so far—in terms of the Brazilian market, a big hit. We also succeeded in releasing *Sonhos Bloqueados* [Blocked Dreams] by Laura Honda-Hasegawa, the first published novel of a Brazilian nikkei. The author was born in Brazil, and her work deals mainly with the nisei, capturing their dreams, suffering, anxieties, and hopes for the future. We are very pleased with this accomplishment because we consider our task as publishers not only to encourage reading but to stimulate literary creation as well. Three books in our catalog were supported by subsidies from the Japan Foundation: *Mangá*, by Sônia Bibe Luyten and *Comemoração da Salada* [Sarada Kinenbi; Salad Anniversary], by Tawara Machi, as well as Zeami's *Hagoromo*, translated by well-known poet and translator Haroldo de Campos.

We also published *O Seqüestro do Diplomata* [The Diplomat Incarcerated], by Okuchi Nobuo, former General Consul of Japan in São Paulo. With Aliança Cultural Brasil-Japão, we published *Osíris, o Deus de Pedra* [Oshirisu Ishi no Kami; Osiris, God of Stone], and, celebrating eighty-five years of Japanese immigration, *Antologia de Poesia Nikkei* [Anthology of Nikkei Poetry]. Future titles include *Lendas Japonesas* [Japanese Tales] by Lucia Hiratuka; *Preservation and Protection of the Architectural Heritage of Japan*, by Lia Mayumi, and *Musashi*, by Yoshikawa Eiji.



In future, we hope for more opportunities for publishers from both sides to meet each other and directly discuss the obstacles to better communication. It would also help if Japanese authors could come to Brazil to promote the publication of their works. Various stimuli for translators, such as prizes or more subsidies for their work, would go far in overcoming the language barrier.

Interest in learning Japanese is now increasing in Brazil, but the presence of Japanese books in the Brazilian market—handicapped by the instability of our economy and the high rate of illiteracy—is still disappointingly small. Opening Brazil to Japanese literature is a quite considerable—but a most stimulating—challenge. (*Jiro Takahashi is president of the Editora Estação Liberdade publishing house in São Paulo, Brazil.*)

United Kingdom

A Tradition in Transition

Peter Hopkins

Kegan Paul was established in London in 1868, and we have been publishing books on Japan since the early days of the Meiji period (1868–1912). Initially, all interest in Japan, including publishing, took a very traditional orientalist perspective. For example, publishers tended to concentrate on translations of classics and works on history. Many such titles appear in Kegan Paul's early catalog. Numerous scholarly works were produced, based either on museum research or early visits to Japan. One of the first one-volume Western histories, for example, is Sir Francis O. Addam's *History of Japan*. Another famous title was Basil Hall Chamberlain's *Things Japanese* (1908). Other works by authors now described as "orientalists" included Anna Hartshorn's *Japan and Her People* and Richard Hildreth's *Japan As It Was and Is*, but they and many others wrote out of a genuine interest in Japan and its history.

Kegan Paul was probably one of the first Western houses to publish Japanese writing in English on their own country, for example, Saitō Hisho's *History of Japan*, Anesaki Masaharu's *History of Japanese Religion*, as well as Nitobe Inazō's *Japanese Traits* (1934). Later came the widely known works on traditional Japanese religion by D.T. Suzuki and on Zen by Eugen Herrigel, particularly *Zen in the Art of Archery* and *Zen in the Art of Flower Arranging*.

Of course, all these belong to the traditional interest in Japan, which to many Westerners is a country of endless fascination. Japan is now a modern country, so in many ways, the emphasis in Western publishing on Japan has shifted from the traditionalist-orientalist to the modernist—even post-modernist.

There was a transitional phase between these two approaches during which people like Trevor Legget produced a variety of books on Japanese culture, particularly the martial arts and Zen, but also apparel, art, pottery, gardens, the tea ceremony, and temples. In addition

there are studies of philosophy and religion, both scholarly and for a general readership. Published in our "Mind, Body, and Spirit" category, these books introduce many aspects of Japanese culture, and helped popularize such practices as meditation.

Nowadays the trend in publishing focuses on the present day. Our very successful Japanese Studies Series, edited by Sugimoto Yoshio, focuses on Japanese industry, society, and even suburbia. We are honored to be the publisher of books on postwar Japanese society by Tsurumi Shunsuke, an author who was brought up in the United States and can therefore see Japan with a critical eye, as well as the world-renowned scholar of Buddhism, Nakamura Hajime. Today there are so many non-Japanese fluent in the language of Japan that the problems of translation once encountered in the 1950s and sixties have been very much reduced. Following an old saying in British publishing that a translation "can be either beautiful or faithful, but not both," we emphasize the need for a certain amount of interpretation in preparing Japanese books for publication in English.

At the moment, Japan is still seen mainly in terms of its economic miracle, but the recession in the West is forcing people to think about values that are not purely economic. We are therefore pleased to be getting new manuscripts on traditional subjects like *kendō* and Jōmon pottery, because it is important to remember that underlying the economic achievements of the postwar period is a fine and unbroken tradition of art, literature, and cultural values.

Ironically, even as the wheel turns and interest in traditional subjects is reviving, it is more difficult now than ever before to find scholars and professional translators willing to undertake the translation of great works of Japanese classical literature. At Kegan Paul we believe works of this kind to be of ever-increasing importance to a full appreciation of Japan, its history and culture, because, in Western courses on Japanese studies, knowledge of the Japanese language itself is now being dropped as a requirement. As the number of people who can read these works in the original consequently diminishes, the availability of important works in translation will become of ever greater significance in the future.

As the world economy moves further into its current downturn, more people—and this is certainly the case in Britain—are turning to non-economic values. Although recent trends in British publishing have concentrated on addressing the question "How and why are the Japanese so good at business?," it is our belief that a coming together of Western and Eastern philosophic and moral values would provide a way forward, and we are committed to reflecting this conviction in our publishing. To quote Professor Nakamura, "We are living in an age when things should be viewed and discussed on a global scale," and, I might add, "... not on a purely economic one." Meanwhile, Japan remains a focus of continuing interest for us in Britain, and particularly for Kegan Paul International. (*Peter Hopkins is Chairman of Kegan Paul International.*)



New Titles

HISTORY

Bishōnen zukushi [Edo Homosexuality A to Z]. Saeki Junko. Heibonsha, 1992. 176 × 115 mm. 244 pp. ¥1,600. ISBN 4-582-82859-0.

During the Edo period (1603–1868), homosexuality was widely practiced both in the Buddhist priesthood and in the world of *wakashu* (young men's) Kabuki, where male prostitution, called *wakashu-kai*, was commonplace. This volume explores the subculture of male homosexuality in Edo times and seeks to identify its particular aesthetic. Using seventeenth-century works comparing homosexual and heterosexual love, including *Denbu monogatari* [Tales of Rustic Manhood], *Iro monogatari* [Erotic Tales], and Ihara Saikaku's *Nanshoku ōkagami* [The Great Mirror of Male Love], Saeki reveals a uniquely Japanese homosexual aesthetic in its various manifestations: among Buddhist priests, considered in light of the seclusion from the secular world and contempt for women; the customs and manners of the *wakashu-kai*; and in the samurai class, in terms of the ideal of chastity based on the Confucian admonition "not to serve two masters" and the practice of following one's lord in death, the supreme expression of male love.



Cover: Watanabe Yoshie

Born in 1961, Saeki did postgraduate research in comparative culture at the University of Tokyo and is now an upcoming scholar in her field. The prose style is light but the content substantive.

Edo jidai to wa nani ka [What Was the Edo Period?]. Bitō Masahide. Iwanami Shoten, 1993. 188 × 132 mm. 254 pp. ¥2,600. ISBN 4-00-000207-4.

Revisionist perspectives on the Edo period are enjoying something of a boom in Japan these days. The renewed interest derives in part from the reaction to the idea—first promoted nationwide during the Meiji period and then again after World War II under the influence of Marxist thought—that modern Japan should strive to distance itself from its Edo past. Many of the works produced are flimsy in construction and their arguments, based on documents discovered by happenstance, rather contrived.



Cover: Iwanami Shoten Shuppanbu

This book, by an authority on early modern Japanese intellectual history, provides a scholarly and penetrating perspective on Japanese history in its totality. While most specialists divide history into four epochs—ancient, medieval, early modern, and modern—Bitō maintains there are only two—the latter beginning in the fifteenth-sixteenth centuries. He also discusses the Edo-period organization of the populace according to occupational distinctions, which he says still undergirds society today. The warrior, farmer, artisan, and merchant divisions were not absolute, but a matter of differ-

ences in the family occupation, and Bitō believes that otherwise the people of the time considered that all human beings were equal. This is just a sample of the book's thought-provoking analysis.

Edo wa nettowāku [Edo Connections]. Tanaka Yūko. Heibonsha, 1993. 194 × 135 mm. 332 pp. ¥2,200. ISBN: 4-582-46806-3.

The concept of linkage (*ren*) is a key to Edo culture, says Tanaka Yūko, accomplished scholar of early modern history and one of the leaders of the recent resurgence in Edo studies. This linkage is exemplified by the *haikai* (linked poetry) genre which flourished during the Edo period. It is composed by a number of poets gathered at one sitting. The first poet begins the sequence with a *hokku*, in a 5-7-5 syllabic pattern. The second adds to this a stanza in a 7-7 pattern, the third responds with another 5-7-5, and so on, building a poem-sequence of fifty or even one hundred linked verses. The semantic connection between each stanza and the one preceding it must be neither too close nor too remote.



Cover: Toda Hiroko

Tanaka demonstrates that not only *haikai*, but ukiyoe woodblock prints, *kyōka* comic verse, *kibyōshi* fiction, *rakugo* storytelling, and other arts of Edo culture are also rooted in the concept of linkage. She offers a detailed, compellingly written account of how the talented writers and artists who gathered around publishing figures like Tsutaya Jūzaburō (1750–97) and thinker/writers like Hiraga Gennai

(1726–79) formed interlocking networks, and how those networks transformed them. The book is an outstanding empirical study of early modern culture.

***Itsudatsu no Nihon chūsei* [The Abarant World of Medieval Japan: Madness, Perversion, Evil]. Hosokawa Ryōichi.** Takarajimasha, 1993. 194 × 131 mm. 252 pp. ¥2,200. ISBN 4-7966-0560-6.

Focusing on the Noh theater, this is a fascinating study of twelfth through sixteenth century Japan. As the tantalizing subtitle, "Madness, Perversion, Evil," promises, it explores the subjects of insanity, homosexuality, fiendish deeds, and transmigration of souls. The author is assistant professor at Tachibana Women's University and one of a new breed of scholar in the field of medieval Japanese history and thought.



Cover: Kudo Tsuyokatsu and Takeuchi Yoji

In medieval Japan, madness, sexual perversion, and evil acts—far from being considered aberrations—seem to have been quite ordinary phenomena, accepted and integral parts of the mindset of the day. This book traces the structure of this mentality by examining the world of Noh drama and the *shirabyōshi*, itinerant female folk entertainers. The excessive sensuality of medieval times, however, seems to go even beyond the bounds of "aberration." As Hosokawa himself reflects in his afterword, the book eventually draws the reader back into the realm of common sense, leaving one with a sense less of the aberrance of medieval Japan than of its misery.

Still, it is a book that provides a valuable alternative perspective for understanding Japan's past.

***Seishō den* [Businessmen with Political Contacts]. Miyoshi Tōru.** Kōdansha, 1993. 194 × 132 mm. 252 pp. ¥1,500. ISBN 4-06-206220-8.

Novelist Miyoshi presents six biographies of industrialists prominent around the time of the Meiji Restoration (1968) who made their fortunes through collusion with powerful politicians within the ruling party. All the figures whose lives the book traces rose from either merchant, farming, or lower-samurai backgrounds and made their fortunes in one generation, including Minomura Rizaemon (1821–77), a top manager of the Mitsui group, and Iwasaki Yatarō (1834–85), founder of the conglomerate centered around Mitsubishi Corporation.

After the restoration of imperial rule, the Meiji government sought to build a modern economy in a very short period of time without becoming dependent on foreign capital. The *seishō* emerged as a result of the privileges and incentives provided to a select group of businessmen to lead this industrialization drive. These biographies provide a historical perspective for the structures of power and vested interest still firmly in place in Japan today. The author's aim, however, is primarily to document the lives of a fascinating group of individuals, and each biography is relatively short, with only a minimum of historical background. A full appreciation of the book requires some prior knowledge of Japan's modern century.



Cover: Uno Akira

ASIA

***Ajia no manga* [Manga in Asia]. Ono Kōsei.** Taishūkan Shoten, 1993. 194 × 131 mm. 287 pp. ¥2,060. ISBN 4-469-23091-X.

Known chiefly as a film and comic-book (manga) critic and writer of science fiction, Ono Kōsei (b. 1939) also serves as coordinator of the ASEAN Cartoonist Exhibition, held in Tokyo annually since 1990. Utilizing the extensive network of personal contacts this position has generated, Ono gives an enthusiastic account of comic-book art in Japan and other Asian countries.

The book encompasses the work of over thirty artists representing a broad range of countries, including China, Taiwan, Hong Kong, South Korea, India, Syria and of course the ASEAN nations. Among those featured are Lat, king of the Malaysian comic-book world and host of the International Convention of Comic Book Artists, and Chen Wen, pioneer of new, post-Japanesque directions in Taiwanese comic books and a regular contributor to Japanese comic periodicals.

More than simply a compilation of interviews, the text is a vivid retelling of the author's discussions with these artists, many of whom are his friends. It is a thoroughly entertaining volume, with over one hundred plates, including photographs of the artists and examples of their work.



Cover: Nakano Masataka

Senban hitotsu de Ajia ga mieru [Asia In a Lathe: Where Volunteer Work Meets Business]. Mori

Kiyoshi. Gakuyō Shobō, 1993. 194 × 131 mm. 230 pp. ¥1,600. ISBN 4-313-81074-9.

Indonesia has a long history of interaction with Japan, including a period of military occupation during World War II. Today Indonesia is one of Japan's major trading partners, exporting oil, liquid natural gas, lumber, prawns, and other products to Japan and importing various manufactured goods. Mori Kiyoshi (b. 1933), an advisor to APEX (Asian People's Exchange), a Japanese NGO in Indonesia, reports in this book on an APEX technology transfer project and on the present state of urban small-scale industry in Indonesia.

In 1991, APEX provided an Indonesian NGO with a lathe and other machinery and with technological assistance for training machinists, as one of the first projects funded under the International Volunteers program of Japan's Ministry of Posts and Telecommunications. The machines were installed at a local vocational training center for the poor. This experience with technology transfer gave Mori an opportunity to make personal contacts with local workers, and the experience convinced him that grass-roots interaction between the two nations will play an important role in establishing an economic cycle in which donor and recipient countries will develop technologies appropriate for local conditions, manufacture products suited to the local environment, and trade them with each other.



Cover: Hayashi Yoshie

INTERNATIONAL RELATIONS

Eigo shihai e no iron [Challenge to the Tyranny of English]. Tsuda Yukio, ed. Daisan Shokan, 1993. 194 × 132mm. 358 pp. ¥2,060. ISBN 4-8074-9304-3.



Cover: Ise Koji

In Japan, learning English is generally considered to be synonymous with being internationally-minded. Nevertheless (or, perhaps, for that very reason) many Japanese suffer from an "English complex." *Eigo shihai e no iron* is a critical assessment from several angles of this domination by English and its consequences. English is indeed the *lingua franca* of communication today in the international arena, as a result of Anglo-American dominance of the world since the nineteenth century, and, the book contends, the result is a system of discrimination and prejudice among cultures. The situation, however, is not a historical inevitability, says the author, but a challenge for the world community to face and overcome. In the midst of Japan's current obsession with "internationalization," this book asks whether indiscriminate acceptance and admiration of English is perhaps not more harmful than helpful to the Japanese in their endeavor to relate to the rest of the world. The book takes the form of a symposium among six specialists in linguistics, philosophy, literature, and communications. Editor/contributor Tsuda Yukio is assistant professor at Nagoya University; he has been a critic of English-language education

and is the author of *Kokusai ningen kankei-ron* [International Human Relationships] and other works.

Kokuren kara mita sekai [A View from the United Nations: Forging a New International Order]. Akashi Yasushi. Simul Shuppankai, 1992. 187 × 130 mm. 254 pp. ¥1,700. ISBN 4-377-30936-6.

Akashi Yasushi (b. 1931) joined the United Nations secretariat in 1957 as the first Japanese staff member, and, after serving in many important posts including Under-Secretary-General for Disarmament Affairs, is at present head of the UN Transitional Authority in Cambodia (UNTAC). This book is a collection of his papers, speeches, and interviews on current international politics, particularly Cambodia, as well as light essays and travel accounts.

When talking about Japan and the Japanese, Akashi often expresses his frustration and criticism. He deplores Japan's complacency as an economic superpower, its lack of insight into and initiative vis-à-vis the political environment it finds itself in. His prescription is that Japan pursue the role of political superpower, contributing its economic strength through the United Nations and not become a major military power. It is not unconstitutional, he believes, however, to send Japan's Self-Defense Forces overseas to participate in U.N. peace-keeping operations. Yet he is skeptical of the tendencies in Japan to forge a national consensus on the issue on the pretext of rising external pressure, rather than through broad and substantive public debate.



Cover: Tada Susumu

Baburu no keizaigaku ["Bubble" Economics: What Happened to the Japanese Economy?]. **Noguchi Yukio**. Nihon Keizai Shimbunsha, 1993. 194 × 131 mm. 258 pp. ¥1,600. ISBN 4-532-13026-3.

Aided by plentiful tables, charts, and graphs, this book is a lucid study of Japan's "bubble" economy of the late 1980s. It analyzes some of the key factors contributing to the overheating of the economy, including changes in money flow, land transactions, and macroeconomic policies, which combined to produce skyrocketing stock and land prices. It also provides ample data to show how corporations raised low-cost capital through equity financing and poured the funds thus obtained into the money game, and how big businesses reduce their dependence on banks. This is followed by an examination of the process by which the bubble eventually burst as a result of the money-tightening measures and land tax system reforms undertaken to close the widening disparity in assets.



Cover: Yamazaki Noboru

Noguchi, a professor of economics at Hitotsubashi University, does not consider this rupture of the bubble economy to be a crisis in the Japanese economy itself; on the contrary, he asserts, it has cleared the way for well-balanced economic development. He argues that, while financial institutions that financed land speculation during the bubble period have been hit hard by bad

debts, the direct effect is only slight on the real economy, whose fundamentals remain healthy by virtue of superior technology, high standards of education, a hardworking labor force, and high savings and investment rates. The long-term tasks for the future, he adds, include improving the quality of life in Japan, increasing the country's international contribution, and coping with the aging of the citizenry.

Kahei ron [Money]. **Iwai Katsuhito**. Chikuma Shobō, 1993. 194 × 131 mm. 234 pp. ¥1,800. ISBN 4-480-85636-6.

The overheated "bubble" economy of the late 1980s and its concomitant excess liquidity confronted Japanese with the philosophical question: "What is money?" Written by an economist with a keen interest in linguistics and semiotics, this book is an attempt to provide an answer to this question.

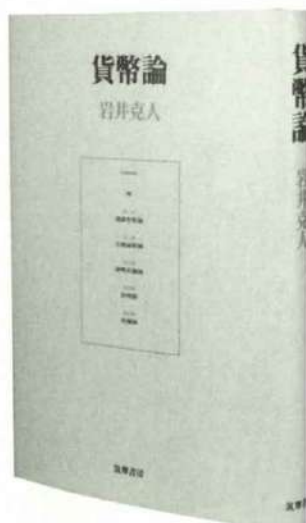
By first eliminating from his analysis the subjective factor of the agent who actually uses money, Iwai (b. 1947) proceeds to define the role of money in the abstract, objective context. The centerpiece of his argument is the perception that money has real value is but an illusion, and that this notion is what sustains a capitalist economy. He then advances the thesis that the fundamental threat to capitalism lies not in depression caused by overproduction but rather in hyperinflation which obliterates the value of money *qua* money. Informing these assertions is the insight that only human endeavor

—labor and creative, intellectual activity—can underwrite the value of money.

Kōreika jidai no shakai-keizaigaku [The Social Economy of the Aging Society]. **Miyajima Hiroshi**. Iwanami Shoten, 1992. 193 × 134 mm. 310 pp. ¥2,200. ISBN 4-00-004172-X.

Over the last thirty years, the percentage of people aged 65 or over has sharply increased in Japan's population, and that trend is expected to continue, with a rise to beyond 20 percent by 2020. How will these demographic changes affect the social structure? the economy? And how are we to deal with the increased costs of welfare? As suggested by his subtitle, "Household, business, government," specialist on public finance Miyajima considers these questions by examining economic entities in these three categories and how they accommodate to change and increased costs.

The author is critical of conventional economic analyses that disregard housework, childcare, and care of the aged as unpaid, uncompensated labor outside the market economy. He has worked out a methodology for calculating the cost of these domestic services in the same way as non-domestic economic activities, and analyzes the current welfare situation in which households and employers bear the cost. His contention is that these costs should be borne chiefly by the government, and the argument is further developed to consider an appropriate taxation sys-



Cover: Chikuma Shobo



Cover: Manzen Hiroshi

tem for financing such welfare costs. The volume contains a wealth of data, useful for scholarly reference.

Seigi to shitto no keizaigaku [The Economics of Justice and Envy]. Takeuchi Yasuo. Kōdansha, 1992. 194 × 130 mm. 364 pp. ¥1,800. ISBN 4-06-205130-3.

Recent global trends, symbolized by the unification of East and West Germany and the dissolution of the Soviet Union, have changed the general tone of arguments presented by Japanese intellectuals in the press. Marxist ideas are being rejected, and the market economy is viewed more positively than in the past. This book is an example of this trend.



Cover: Kawabata Hiroaki

Takeuchi Yasuo (b. 1935) is an economist who proposes a solution to ethical problems by reducing them to the economic theme of how to distribute scarce resources efficiently. In this essay collection Takeuchi analyzes and interprets Japan's current economic issues in these terms. Discussing "Japanese-style management," "taxation," "industriousness," "education," "democracy," and "environmental protection," he explains how the problems in each of these areas can be effectively solved largely by applying market-economy principles.

Particularly interesting is his analysis of gender relationships. He contends that a society like that of Japan, where the market economy in-

trudes into every aspect of private life, moves in the direction of minimizing the differences between men and women and thus gradually eliminates the conventional division of labor between the sexes.

Seijukuka shakai no keizai rinri [Economic Ethics for a Maturing Society]. Sawa Takamitsu. Iwanami Shoten, 1993. 193 × 134 mm. 228 pp. ¥2,000. ISBN 4-00-004171-1.

Sawa Takamitsu (b. 1942) has gained a reputation for his sophisticated analyses of Japanese economics based on econometrics and statistical methodology. In this study, he reviews the economic behavior of the Japanese during the 1980s "bubble economy" and proposes a code of conduct to be followed by all sectors of the economy now that the bubble has burst.

In Sawa's view, the task of the economic analyst is to try to achieve a balance between the two values upon which all economic activity should be based: efficiency and fairness. During the 1980s, he says, a kind of hysteria in Japanese society prompted some economists to uncritically glorify economic activity based on efficiency at the expense of fairness. This threw into stark relief the fact that it is difficult even for economists to follow the fundamental rules of conduct upon which a free society ought to be based.

Now that the furor has passed, the author urges economists and businesses alike to reaffirm those basic rules as the precepts that make the market economy open and just. He

concludes by asserting that the true index of Japan's economic maturity lies in whether or not its government, corporate and consumer sectors are capable of rising to meet the challenge of the world's environmental problems before it is too late.

Shigoto to kurashi no keizaigaku [The Economics of Work and Lifestyle]. Shimada Haruo, et al. Iwanami Shoten, 1993. 193 × 134 mm. 272 pp. ¥2,000. ISBN 4-00-004175-4.

This book examines the key decisions people make as they pursue their individual careers and private lives, focusing on sixteen major categories of lifestyle choice from a strictly rational economic perspective. Taken up in their normal chronological order, they are: level of education; occupation; salary; working hours; commuting conditions; marriage; childbearing and childraising; spending and saving money; housing; health care; type of assets; retirement; old-age pensions or benefits; care in advanced age; and settlement of property after death. In addition to offering valuable advice in each of these areas, the authors also seek to explain the concepts and logic of economic rationalism in familiar, everyday terms. The book's major flaw is its failure to acknowledge that the options available in the sixteen decision areas differ considerably from one social stratum to another. Nevertheless, the study is valuable as a rare attempt to reevaluate economic behavior by tracing the life cycle of the individual.



Cover: Manzen Hiroshi



Cover: Manzen Hiroshi

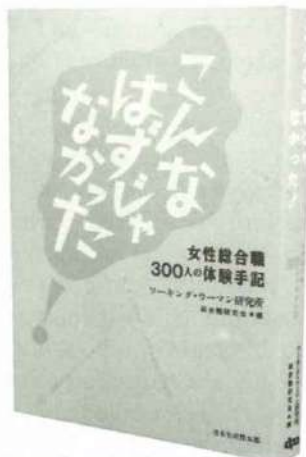
Kaitai suru "keiretsu" to hōjin shihonshugi [Corporate Capitalism and the Breakup of Keiretsu]. Okumura Hiroshi. Shakai Shisōsha, 1992. 194 × 131 mm. 252 pp. ¥1,500. ISBN 4-390-60357-4.

Formerly a journalist and later a researcher at the Japan Securities Research Institute, Okumura Hiroshi (b. 1930) is now a professor of economics at Ryūkyō University. For the past twenty years, he has been criticizing what he defines as contemporary Japan's corporate capitalism.

Corporate capitalism means a company-oriented form of capitalism organized and controlled primarily by large corporations. Japanese business has been criticized, particularly in the Japan-U.S. Structural Impediments Initiative talks, for the effect its system of keiretsu (structured intercompany affiliation) has in preventing new firms from gaining access to the market. Okumura emphasizes the importance of distinguishing between Japan's keiretsu-type corporate affiliations and its corporate groupings. While both are forms of intercompany linkage, the former are vertical relationships in which a large company has virtual control of a network of small and medium-sized affiliates subcontracted to take advantage of their lower labor costs; the latter, however, are horizontal unions formed when Japan's giant corporations, although ostensibly liberalized after the postwar dissolution by the Allied Occupation authorities of the family-controlled zaibatsu, effectively regrouped with each holding

significant shares in one or more of the others. By virtue of these relationships, Japanese companies have been able to increase competition while avoiding the dangers of organizational hypertrophy and loss of managerial control. The author goes on to explain why this system of relationships is now showing signs of disintegration.

Konna hazu ja nakatta! Josei sōgōshoku 300nin no taiken shuki [This Isn't What We Expected! Experiences of 300 Career Women]. Wākingu Ūman Kenkyūjo Sōgōshoku Kenkyūkai, ed. Nihon Seisansei Honbu (Japan Productivity Center), 1993. 210 × 149 mm. 256 pp. ¥1,500. ISBN 4-8201-1511-1.



Cover: Tsushima Sayoko

The Equal Employment Opportunity Law went into effect in 1986, and two years later managerial track category of employment for women was adopted by a number of corporations. Women in this category work under the same conditions as their male colleagues. Many young women began careers at that time with high expectations for career development and self-fulfillment.

In September 1992, the Wākingu Ūman Kenkyūjo (Institute for Working Women, Director Kitamura Ritsuko) solicited reports of actual experiences, and 300 women employed in managerial track posts responded. Aged from mid-twenties to late thirties, many of them are graduates of elite universities working in major corporations. Their responses reveal diverse problems: conventional, male-oriented work patterns, difficulties in balancing work and private life, uncooperative

supervisors and colleagues, and discrimination based on sex and/or education.

Sabakareru Nihon-teki keiei [Japanese Management on Trial]. Ōtani Ken. Sōshisha, 1992. 193 × 135 mm. 302 pp. ¥2,000. ISBN 4-7942-0484-1.

"Japanese-style management" brings to mind both the good and the bad: quality control; lifetime employment; pre-contract bid-rigging (*dangō*); death from overwork; harmony; collusion between politicians, bureaucrats and big business. A former economic reporter for the Asahi Shimbun, Ōtani examines eleven prominent cases which have come before Japanese courts over the past thirty years, delving into how the crimes were committed and how they were dealt with by the law. They include incidents of window-dressing settlements, insider trading of stocks, collusion in the construction industry, secret cartels, the Lockheed bribery scandal, and embezzlement by bank employees.

With Japan-U.S. economic frictions in mind, the author apparently selected cases that highlight the differences in interpretation of the law between the two countries. The reader is left with the impression that nothing in Japanese business ever changes. The rulings recounted here make it seem as if the courts have given corporate Japan little more than a slap on the wrist. Nevertheless, the author insists, the friction with the United States, and the public attention drawn to the cases, means that Japanese business practices will have to change—or, more precisely, to conform to Americanize standards.



Cover: Tamura Yoshiya



Cover: Rote Linie

Ainu minzoku [The Ainu]. Honda Katsuichi. Asahi Shimbunsha, 1993. 194 × 131 mm. 342 pp. ¥1,650. ISBN 4-02-256577-2.

The Ainu are believed to have inhabited chiefly Hokkaido and the Kuril Islands since ancient times, subsisting mainly by fishing salmon and hunting deer. The policies of both the Tokugawa shogunate and the Meiji government founded in 1868 gradually stripped the Ainu of their right to pursue this livelihood, and today their language and other means of transmitting their cultural heritage have almost disappeared.



Cover: Tamura Yoshiya

Born in 1932, Honda Katsuichi is a journalist who has extensively covered the issue of racial discrimination and actively championed the rights of ethnic minorities both in Japan and abroad. This volume is a compilation of articles written for the *Asahi Shimbun* between April and September 1982, in which he uses anthropological methods to document the traditional worldview and lifestyle of the Ainu, the indigenous people now an ethnic minority in Japan.

With this work, Honda not only provides valuable material for the dwindling number of Ainu who remain to pass on their culture, but gives mainstream Japanese society a vivid and detailed portrait of the myths and lifestyle of a people it has largely ignored. The text follows a novel format, incorporating sections that take the form of oral accounts.

Gakkō no kaidan [School Horror Stories]. Tsunemitsu Tōru. Minerva Shobō, 1993. 194 × 135 mm. 404 pp. ¥2,800. ISBN 4-623-02252-8.

As a junior-high-school teacher in Tokyo, Tsunemitsu Tōru (b. 1948) found that certain horror stories spread from mouth to mouth among his students. Fascinated by the rich world of this oral literature, he began to collect and analyze the stories. This book is the result.

Part I recounts some of the stories told by children, while parts II and III are studies of the tradition of folktales, legends, and popular beliefs. The setting for many of these horror stories is the bathroom—an eerie hand comes up from the toilet bowl and tickles your buttocks, or a ghost peeks over the door into the toilet cubicle and stares at you—and they mainly take place in school. The author interprets this as meaning that school and its facilities are a space that arouses a special sense among children, a place where subconscious memory is aroused. This special sense, he says, gives children a feeling of freedom which, combined with ordinary childish chatter, gives birth to this genre of school horror stories. While the stories are very deliberately worked-out means of criticism by children of school and the teachers who are caught in the system, the origin of this type of folktale goes a long way back into oral literary tradition, and its bearer or teller has very old images subconsciously in mind.



Cover: Kojima Tomoyuki

Shokunin no sekai, kōjō no sekai [The World of the Artisan and the World of the Factory]. Odaka Kōnosuke. Libroport, 1993. 193 × 133 mm. 316 pp. ¥2,987. ISBN 4-8457-0806-X.

The word *shokunin*, meaning artisan, generally refers to workers in premodern Japan who, belonging to no particular organization and confined to no given territory, made their living solely by their special skills and experience. Recent scholarship documents the existence and development of groups that can be classified as *shokunin* from the very early stages of Japanese history. In this book, economic historian Odaka (b. 1935) examines their role and the way their lives have changed in the course of Japan's industrialization.



Cover: Kato Kotarō

Focusing on the metallurgy and textile industries, and utilizing a mass of source materials relating to industrial history, including individual company histories, the author describes how *shokunin* made important contributions in the early stages of industrialization by improving on traditional skills and techniques to manufacture products of the modern age, only to lose their role later as modernization went into full swing. As an antidote to the currently predominant pattern of contemporary industry characterized by corporate control of labor and monotonous unskilled work, the author urges a return to the lifestyle and values of the traditional artisan.

Sonraku kyōdōtai to seiteki kihan [Sexual Norms in Village Communities: An Outline of the Practice of *Yobai*]. Akamatsu Keisuke. Gensōsha, 1993. 187 × 130 mm. 534 pp. ¥3,200. ISBN 4-905913-45-7.

Yobai was a custom of premodern Japan whereby young village men would steal into women's houses at night for secret love trysts; it is believed to have survived in some districts until only half a century ago. This book focuses on *yobai* in an attempt to grasp the relationship between village and villager in community life. The author is a militant socialist and outspoken scholar of Japanese folklore who has been active since before the Second World War.



Cover: Ashizawa Tail

While Yanagita Kunio, the pioneer of folklore scholarship in Japan, saw the village community as the heartland of the indigenous Japanese ethos, Akamatsu suggests that this view is rather romantic. Raised in a rural community in western Japan, Akamatsu later traveled throughout the region as a socialist organizer under the wary gaze of government authorities. He maintains that the key to understanding the social fabric of the Japanese village lies in the very things kept hidden from outsiders, practices concealed because they run counter to what are supposedly "civilized country manners." By exploring the nature and significance of *yobai*, a custom deliberately ignored by mainstream Japanese folklore studies, the author probes the nature of village society and the psychic structure of even urban Japanese, who were once villagers themselves.

Tōsan ga tōsan ni natta wake [Why Your Father Is Who He Is]. Minami Amenbō. Jōhō Sentā Shuppan-kyoku, 1993. 188 × 128 mm. 204 pp. ¥1,200. ISBN 4-7958-1362-0.

Discrimination against the residents of the former outcast communities, the *buraku*, persists in Japan today, despite the abolition in 1871 of the feudal system of social status whereby each citizen was ranked as either samurai, farmer, artisan, merchant, or outcast (*eta*, *hinin*). In 1922, an organization called the Zenkoku Suiheisha (National Levelers Society) was established with the aim of liberating the people of the *buraku* from oppression. One of its postwar successors is the Buraku Kaihō Dōmei (Buraku Liberation League), for which Minami serves as a regional chief secretary. He writes witty articles for the organization's publications under the pseudonym Amembō (meaning "water spider," an insect that glides effortlessly over the "level" water in what for the author represents a state of complete social equality and freedom of movement).

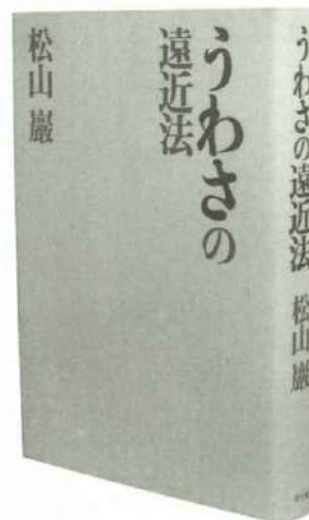
People discriminated against because of *buraku* backgrounds have only two options, says Minami: stand up and fight or sit back and conceal, thereby despising their own origins. The author chose to fight discrimination by writing rather than entering local politics following in the footsteps of his father. "While I could not choose what house I was born into," he writes, "I have the right to decide how I will live." This book is a family chronicle written in a light, engaging style and addressed to the author's three young sons.



Cover: Tada Susumu

Uwasa no enkinhō [Rumors in Perspective]. Matsuyama Iwao. Seidosha, 1993. 196 × 135 mm. 448 pp. ¥2,800. ISBN 4-7917-5218-X.

Rumors—we never know where they start or where they will lead, but they have a way of spreading quickly, sometimes even causing riots and mass hysteria. This book opens a new window on Japanese society during its modernizing era—roughly from around the Meiji Restoration (1868) to the end of the Second World War—by examining some of the rumors that were generated. Various kinds of rumors are covered, from comparatively harmless stories that fueled speculation in the rabbit market to tall tales that had serious consequences like rumors about wicked, husband-murdering women, the hysterical paranoia that led to indiscriminate killings of resident Koreans after the Great Kanto Earthquake of 1923 and the many false rumors spread during the war. While it is often said that rumors should be ignored as having no basis in truth, the author, an architect and literary critic, argues convincingly that in fact rumors do reflect deep-rooted realities of the society that produces them. The stories of evil jezebels that caused such concern in the early Meiji period, for instance, were a product of the new mobility of the age, while the events leading to the massacre of resident Koreans point to the manipulation of public opinion by the authorities. This book could therefore well be considered a work of modern Japanese history constructed from the simple raw material of rumor.



Cover: Seidosha Henshūbu

Fiji no kobito [The Dwarf of Fiji]. Murakami Ryū. Kadokawa Shoten, 1993. 194 × 132 mm. 340 pp. ¥1,400. ISBN 4-04-872479-7.

In what might best be described as an SM porno-adventure story, Murakami attempts to capture true human nature in carnal pleasure. A dwarf who performs as a tourist attraction in Fiji, Wanuva, has lived all his life as if wrapped, body and soul, in a "rainbow-colored protective membrane." The narrative begins when that membrane is torn open by an encounter with a Chinese woman with a preference for sadistic pleasures. Wanuva's grandfather, also a dwarf, is told by God that he will die by being trampled by an elephant, and sets out on a journey to learn about the animal. The grandfather's mysterious and visionary memoirs are interwoven with the sexual adventures of Wanuva—who pursues the Chinese woman and eventually ends up as a prisoner in an experimental city in the Canadian midwest designed to survive nuclear war.

Now a leading figure in contemporary Japanese literature, Murakami originally published this work in serial form between 1982 and 1985.



Cover: Yokoo Tadanori



Cover: Kikuchi Nobuyoshi

Ibasho mo nakkata [No Place to Be]. Shōno Yoriko. Kōdansha, 1993. 193 × 131 mm. 218 pp. ¥1,600. ISBN 4-06-206201-1.

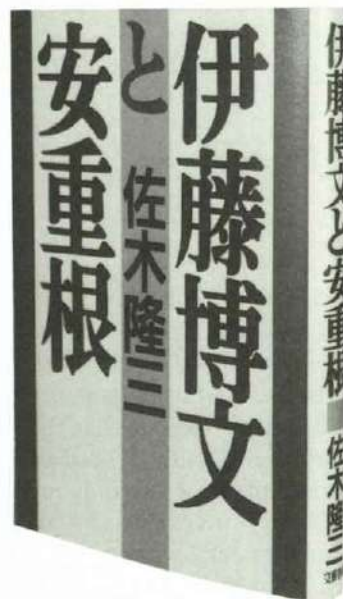
The protagonist is a single, middle-aged writer who once won a literary prize for beginning writers, has yet to publish an anthology of her works and lives on an allowance from her parents. The close resemblance to the author (b. 1956) herself is unmistakable.

Turned out of her comfortable one-room apartment when the building is transformed into a student dormitory, the narrator relates the story of her struggle to find a place to live in Tokyo as rents soar at the height of the bubble economy of the 1980s. The obstacles are high enough in househunting for a person who is single and without a stable income, and made even more difficult because she insists on finding a building with an autolock security system that prevents nonresidents from entering. Despite the relative safety of Tokyo, to the anthropophobic narrator who stays locked in her room all day writing, the city is aswarm with proselytizers for obscure religions, underwear pilferers, and other uninvited visitors.

What makes the story more than a simple chronicle of househunting, however, is its exploration of the protagonist's sense that in fact there is nowhere she really wants to live, that she would rather just disappear from this world altogether. The novel's success lies in its scrutiny of the very roots of human existence.

Itō Hirobumi to An Jūkon [Itō Hirobumi and An Chung-gun]. Saki Ryūzō. Bungei Shunjū, 1993. 194 × 135 mm. 254 pp. ¥1,300. ISBN 4-16-313630-4.

One of the pivotal events in the course of modern Japanese history was the 1910 annexation of Yi Dynasty Korea. Although it was the militarists who engineered the move, Itō Hirobumi, the most powerful figure in Japan at the time, tacitly endorsed the takeover, later became the first resident-general of Japan's advisory administration in Korea, and was a key figure in implementing the colonization of the peninsula. Itō was assassinated at a railway station in Harbin, Manchuria, shot by a man named An Chung-gun. Focusing on Itō and An, this book traces the story of the assassination up to An's execution. Winner of the Naoki Prize, Saki is esteemed for the scrupulous detail and tenacity of his investigative work in nonfiction writing.



Cover: Tamura Yoshiya

Japan's annexation of Korea has left both countries deeply scarred. While the severity of the damage caused by colonization is naturally much greater for Korea, even in Japan the psychological wounds remain to this day. The spectre of that suffering can be seen even in Saki's calm and rational descriptions of the facts. The book leaves the reader feeling that perhaps both Itō and An had looked for—and finally found—something to die for.

Kanashimi no kōkai [Voyage of Sorrow]. Ii Naoyuki. Asahi Shimbun-sha, 1993. 194 × 130 mm. 308 pp. ¥1,600. ISBN 4-02-256572-1.

A large foreign passenger liner docks at a shipyard in Hoya, a fictitious town on the edge of the Inland Sea. Once a flourishing shipbuilding center, Hoya has been hit hard by recession and is now just another lifeless country town. The citizens, hoping for the arrival of an elegant luxury liner, are confronted instead with a dilapidated old vessel nearly ready for the scrap heap.



Cover: Sobue Shin and Koba Takanobu

The vessel is the *Aspacia Ann*, flying the flag of the “floating nation” of Aspacia. Another of the author’s fictional inventions, Aspacia is a state without territory, whose people roam the globe mainly in the vicinity of South America. Despite their diaspora, they dutifully pay their taxes and worship the Virgin Ann, their patron saint, whose purity they exalt as the symbol and pride of their nation. In fact, however, the story unfolds as an allegory, paralleling the *Aspacia Ann*’s “voyage of sorrow”—symbol of the tragedy of the Aspanian people themselves—with the plight of the townspeople of Hoya, with their spineless and shabby lives.

This is the seventh work by this up-and-coming author, with a boldly unconventional cover and text printed on light-brown paper.

Karendā [Calendar]. Hiko Tanaka. Fukutake Shoten, 1992. 188 × 130 mm. 438 pp. ¥1,800. ISBN 4-8288-4988-2.

The author’s 1990 debut novel *Ohik-koshi* [Moving House], a story told through the eyes of an eleven-year-old girl whose parents get a divorce, won the Muku Hatojū Prize for Children’s Literature. The chief character of *Karendā*, too, is a young girl.

Twelve-year-old Tsubasa was raised by her “Bā” (Grandma) and “Jii” (Grandpa) in Kyoto after her parents were killed in a car accident when she was very small. Bā and Jii have since divorced, and Jii has moved out. One day during summer vacation while Bā is away on a trip, Tsubasa discovers a strange twosome lying in front of the house, apparently contemplating suicide. Vacillating, the man had collapsed from food poisoning. Bā returns and takes care of the pair, but then the woman disappears.



Cover: Madate Yoshihiro

This is not a mystery novel, however. Tsubasa’s experiences over the eighteen months following that summer—a rather uncommon time which seems to pass like so many pages fluttering off a calendar book—are described in the cheerful, fresh prose typical of a teenage girl. Tsubasa talks to herself as she will be eight years from now, at twenty, using cassette tapes to record her daily musings—an effective device by which the author maintains a convincing evocation of the young girl’s sensibility.

Tokage [The Lizard]. Yoshimoto Banana. Shinchōsha, 1993. 194 × 123 mm. 198 pp. ¥1,100. ISBN 4-10-383402-1.

Six short stories by the author of the best-selling novel *Kitchen* concern the themes of time, healing, and fate. The title story is told by a counselor for autistic children, who falls in love with a woman he calls Tokage (Lizard). She has very dark, round eyes, like those of a lizard, as well as some peculiar visual powers. People who are soon to die appear black to her, and she can see muscle stiffness as grayness over the affected area. After studying the *kikō* (Ch. *qigong*) method of spiritual healing in China, Tokage returns and opens a clinic, where she devotes herself to healing the sick. When the protagonist offers Tokage a proposal of marriage, she reveals to him the secret that weighs on her heart: she killed the man who raped her mother by placing a curse on him. For years she has carried this burden she could not confide to any other, living in constant struggles against a dark power from which murder and suicide spring. It turns out, however, that the narrator has a secret past of his own, and the two are healed by confessing their sins.

Yoshimoto says the stories are deliberate fantasies aimed to reach out to isolated and troubled young women living in the midst of the big city. The style of writing is highly abstract but readable.



Cover: Shinchōsha Soteishitsu

Katachi no hakken [Discovery of Form]. Uchida Yoshihiko. Fujiwara Shoten, 1992. 194 × 132 mm. 482 pp. ¥3,600. ISBN 4-938661-55-1.

Throughout his career, intellectual historian Uchida Yoshihiko (1913–1989) never tired in his pursuit of the question how social science approaches relate to the life of the ordinary individual. Modern Japanese scholarship has been primarily an effort to introduce the latest theories and research trends in the West; and very few scholars have attempted, as did Uchida, to develop ways to apply abstract concepts to the realities of daily life and work.



Cover: Fujiwara Yoshio

This book is a collection of conversations with and essays by this original thinker/specialist in the history of economics. The title comes from a discussion among Uchida, political scientist Maruyama Masao, and playwright Kinoshita Junji. This discussion clearly illustrates Uchida's belief that social scientists must strive to share with each other an effort at continued self-objectification so as to remain free from values and preconceptions. The volume is full of stimulating debate on such topics as the nature of communication and the importance of rhythm and style in writing and speech. Especially interesting is the symposium in which the author, based on his personal experience of being hospitalized for gastric cancer, explores the basic premises of scholarly endeavor.

Nihongo no shōri [Triumph of the Japanese Language]. Ian Hideo Levy. Kōdansha, 1992. 194 × 130 mm. 258 pp. ¥1,700. ISBN 4-06-205879-0.

Although the expression *zai-Nichi*, meaning "residing in Japan," can be used in reference to any foreign national living in the country, most commonly it implies Koreans, who have for decades occupied the majority of aliens residing in Japan. With economic success, however, has come a resident foreign population of unprecedented size and diversity, and the term is now applied just as readily to persons from China, Southeast Asia, Europe and North America.

This book is the second Japanese-language work by an expatriate American writer and scholar of Japanese literature. His first, entitled *Seijōki no kiko enai heya* [A Room Where You Can't Hear the "Star-Spangled Banner,"] attracted attention partly as the first novel written in Japanese by an American, but later received high critical acclaim, and the author was awarded the Noma Prize.

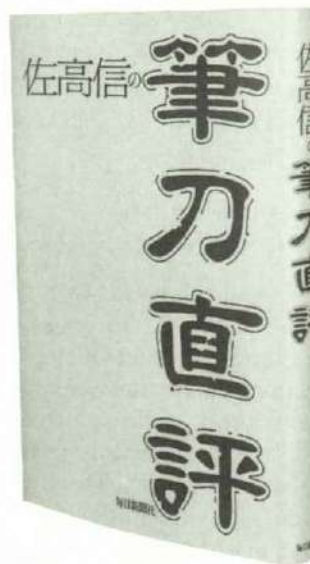


Cover: Kikuchi Nobuyoshi

The title voices the author's observation that, while discrimination exists in many forms in Japan, the Japanese language itself is not discriminatory; it has triumphed over the narrowness and chauvinism of the popular view of Japan as unique, inscrutable to outsiders, and homogeneous. It is a book that catches Japanese, who tend to think of Japanese as their own private preserve, completely by surprise.

Sataka Makoto no hittō chokuhyō [Sataka Makoto's Critical Exposés]. Sataka Makoto. Mainichi Shimbunsha, 1993. 195 × 133 mm. 270 pp. ¥1,400. ISBN 4-620-30928-1.

In the world of Japanese politics and business, justice and outspokenness seem to be disdained. Vast amounts of energy are poured into the application of political or social pressure, both overt and covert, sometimes in an effort to destroy the very livelihoods of people who might oppose or expose what is going on. The author of this work is one of the few economic commentators who have decried the warped ethics of Japanese business since the so-called bubble economy period. He coined the word *shachiku*—literally, "company livestock"—in his attack on the inhuman way employees are treated by the typical Japanese company: herded and corralled, and brain-washed into utter loyalty.



Cover: Azuma Yukimi

This selection of newspaper and journal articles published over the last few years eloquently illustrates the cutting edge of Sataka's pen. Real names are not withheld in his direct salvos against specific corporations and their speculation-crazed executives for transgressing the basic principles of management. They cultivate de facto cartels and lean on the influence of politicians and bureaucrats, while at the same time keeping such a tight leash on their employees that *karōshi*, death from overwork, was once a major nightmare of white-collar workers. Academics and

even fellow critics are not spared his censure for applauding the bubble and singing the praises of Japanese management as the "new capitalism."

Sensōron [On War]. Nishitani Osamu. Iwanami Shoten, 1993. 193 × 132 mm. 202 pp. ¥2,000. ISBN 4-00-001204-5.

Japanese who grew up after the start of rapid economic growth in the early 1960s share a sense of isolation, as if they are locked up in a space capsule. Today, however, there are new signs of a tendency to consider this feeling not only as something that alienates the individual from existence per se but also as a positive condition that compels fundamental rethinking about the relationship between the self and existence. This book is one such attempt.

A scholar of contemporary French literature, Nishitani (b. 1950) explores the theme of human life segregated from existence under the influence of works by twentieth-century European thinkers, including Heidegger, Bataille, and Lacan. If we interpret the world wars and nuclear armament as the inevitable consequences of our humanistic search for independence from the uncontrollable existence, he argues, then it follows that "peaceful" daily life free of threat from any form of existence provides for the very condition that defines the nature of contemporary warfare. This book suggests an imaginative way to approach the problem of war as a problem of our time.



Cover: Kikuchi Nobuyoshi

"Tasha" no shōkyō [Eliminating the "Other": Yoshiyuki Junnosuke and Modern Japanese Literature]. Sekine Eiji. Keisō Shobō, 1993. 194 × 133 mm. 236 pp. ¥2,266. ISBN 4-326-93278-3.

Yoshiyuki Junnosuke (*Anshitsu*, 1969; tr. *The Dark Room*, 1975) may be considered a particularly "Japanese" novelist. Through a critical reading of his novels, assistant professor at Purdue University and literary critic Sekine postulates an "autistic logic" inherent in modern Japanese literature. He analyzes Japanese literature using the rhetoric of postmodernism and the theory of comparative literature.

Sekine contends that Yoshiyuki's literary works could be interpreted as a process of dissolving the extraneous "other" into the self. Put another way, perfect beauty is attained by eliminating otherness.



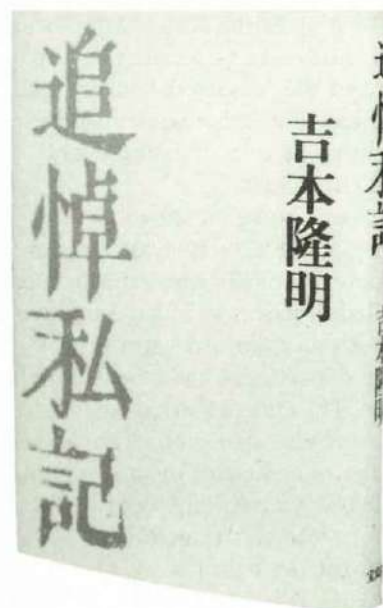
Cover: Hanahara Mikio

However, the world thus perfected is an autistic one, which paradoxically enough can be established only by placing oneself aloof in a negative position. Sekine's contention is that this contrivance of dissolving the "other" is characteristic not only of Yoshiyuki's writing but modern Japanese literature as a whole. Sekine calls on Japanese to see the reality of modern Japan by maintaining an "external viewpoint" open to heterogeneity and diversity rather than a closed, idyllic, autism.

Tsuitō shiki [Personal Memorials]. Yoshimoto Takaaki. Takarajima Sha, 1993. 194 × 133 mm. 236 pp. ¥1,400. ISBN 4-7966-0586-X.

This compilation of essays represents the author's personal tributes, written when a death cut short a distinguished career and when the dead person's work as a whole had a strong effect on the author. Among those he salutes are the singer Misora Hibari and philosophers Jean-Paul Sartre and Michel Foucault; most are Japanese writers and thinkers he knew firsthand, even if only slightly. Yoshimoto is both a poet and a thinker, whose works, like *Gengo ni totte bi to wa nani ka* [What is Beauty to Language?], have had a great effect on younger Japanese.

And death offers no haven in this unusual volume, as Yoshimoto even takes the opportunity to engage in posthumous debate with the subjects of his contemplation and aim barbs at their ideas. And yet, perhaps because Yoshimoto is above all a poet, there is not the slightest hint of unpleasantness or mean-spirited slander of the dead. On the contrary, the section on the sudden death in a plane crash of an editor named Iwabuchi Gorō, for example, expresses something of the basis of Yoshimoto's own poetry. It is a beautiful and poignant work.



Cover: Kikuchi Nobuyoshi

Events and Trends

109th Akutagawa and Naoki Prizes

The winners of the 109th Akutagawa and Naoki prizes were selected on July 15: the Akutagawa prize went to Yoshimeki Haruhiko, 38, for *Sekiryō kōya* [Desolate Suburban Field] (Kōdansha, 1993), and the Naoki prize to Takamura Kaoru, 40, for *Makusu no yama* [Marx's Mountain] (Hayakawa Shobō, 1993) and Kitahara Aiko, 55, for *Koi wasuregusa* ["Love Forget-Me-Nots"] (Bungei Shunjū, 1993).

Set in Baton Rouge, Louisiana, U.S.A., *Sekiryō kōya* portrays the lives of an old Japanese "war bride" (a woman who married an occupation soldier after the Second World War) and her American husband. The husband has been blamed for an accident involving agricultural chemicals, while the woman, exhausted by the stress of living in the culturally unfamiliar American society, is beginning to show signs of Alzheimer's disease. Author Yoshimeki spent two and a half years in Baton Rouge as a child when his father was transferred to work there and remembered America as an affluent country. Visiting Baton Rouge later as an adult, however, he became keenly aware of the bleakness beneath that affluence. That experience inspired the chronicle of a Japanese war bride's loneliness.

Makusu no yama shows the pursuit by police detectives of a serial murderer who calls himself Marx. Its detailed description of investigative methods and discord within the police department has received high praise. The author started writing fiction five years ago, and is now a rising star in the field of mystery fiction. In 1990 she won the Award of the Mystery Writers Association of Japan for her debut work *Ōgon o daite tobe* [Fly with the Gold] and in 1993 the Japan Mystery Writers prize for *Riviera o ute* [Shoot the Riviera].

The other Naoki prize winning work, *Koi wasuregusa*, is a collection of six short stories revolving

around single working women in the Edo period (1603–1868), including a painter, a restaurant owner, and the director of a private primary school recounting their commitment to their work, love affairs, and loneliness, echoing many of the sentiments of today's career women. Author Kitahara, a native of Tokyo's *shitamachi* district, is known for her vivid accounts of the old quarter of the city in Edo times.

Literary Journals Court Comics

Long since a medium of entertainment shared by adults as well as children, manga comics are gradually becoming established as legitimate literature. Serial publication of comics in general-interest magazines has already taken root, and literary journals, too, are paying increasing attention to the potential of the comic genre. Publishers whose reputations have been built on high-quality literary works are also willing to put out comic works of literary quality targeted at adults.

Comic series have already begun to appear in the general-interest monthlies put out by the Chūō Kōron Sha publishing house: the old and respected women's magazine *Fujin kōron* and even *Chūō kōron*, a magazine for sophisticated readers that has a tie-up with *Foreign Affairs*. Comics are also included in *Shōsetsu Chūkō*, a new literary magazine founded by the same publisher.

Since 1982, *Fujin kōron* has carried Ikeda Riyoko's history comic stories including "Nyotei Ekaterina" [Empress Catherine the Great] and "Eroika" [Eroica, the Life of Napoleon]. *Chūō kōron* has serialized Fujiko Fujio's comic of black humor "Warau sērūsuman" [The Leering Salesman] since 1990, and a volume compiling early installments in book form has sold over one million copies.

The July 1993 feature of Fukutake Shoten's *Kaien*, a literary journal that has inspired and nurtured many young writers, dealt with the theme "Comics Is Literature." Kawade Shobō Shinsha, another publishing house, turned its attention to comic literature from early on, publishing comic works for adult readers, chiefly original manuscripts. Begin-

ning in 1985, it has put out more than forty titles in the "Kawade Personal Comic" series.

Editors interested in comics are opposed to their traditional treatment as merely entertainment for children or the simple-minded, seeing its potential as a new form of expression. Japan has a long tradition of pictorial literature, as exemplified by the *haiga* (paintings accompanied by poetry) and *kusazōshi* (short stories with pictures) genres, both of which flourished in the Edo period. Some say the recent emergence of comics as a literary art is a natural development. It seems the day is not far off when comics, often shunned as anti-literary, will occupy a significant place in Japan's literary world.

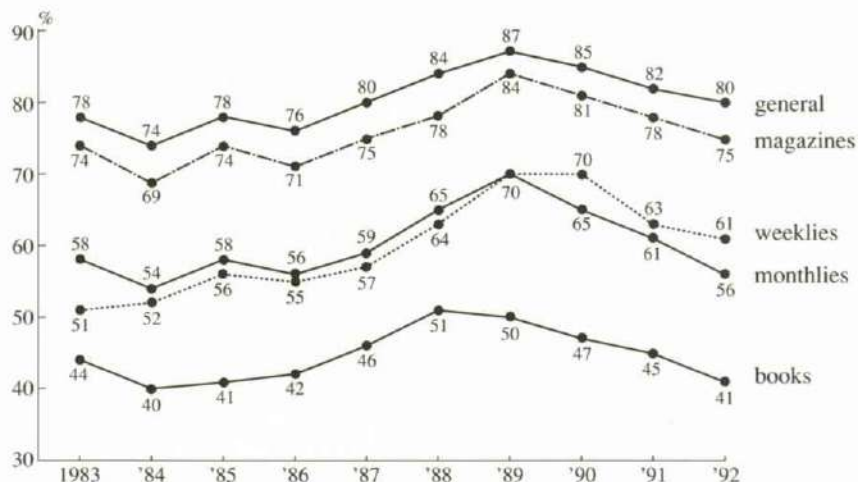
Rural Survey on Reading Habits

According to the annual survey on reading habits among rural residents conducted by the Japan Agricultural Association publishing arm *Ie-no-hikari*, 80 percent of the rural populace reads magazines and/or books, down 2 percent since 1991, showing a decline for the third consecutive year. Surveyed were 1,000 people, male or female, aged between 16 and 59, who are members of agricultural cooperatives in rural Japan. Of these 848 responded. This survey, though limited in scale, testifies to the decline in reading interest that has been the trend for several years.

By sex, the rate of readers decreased by 6 percent to 74 percent for males and for females remained the same as before at 85 percent, the gap widening to 11 percent. The magazine reader rate also dropped to 75 percent, down 3 percent over the previous year, and more people read weeklies (61 percent) than monthlies (56 percent), spending an average of ¥767 on monthlies and ¥497 on weeklies.

Forty-one percent of readers read books, a decrease of 4 percent over the previous year; the breakdown is 37 percent for males (down 8 percent) and 44 percent for females (down 1 percent), here again showing the conspicuous tendency for men to read less and less. Reading among teenagers, the age bracket with the highest rate, dropped sharply by 14

Changes in Rural Reading Habits



percent to 60 percent, and among those in their twenties by 8 percent to 48 percent. By genre, 37 percent read modern fiction, 29 percent SF and detective stories, 22 percent comics, 20 percent hobbies and sports, and another 20 percent lifestyle-related books. The yearly average amount of money spent on books per person is ¥5,102, down ¥641 compared with last year.

Children's Literature in Transition

Publication of *Biwa no mi gakkō*, a magazine of children's stories founded by the late authority on juvenile literature Tsubota Jōji, has been suspended. An unusual journal to which juvenile writers contributed their works and which also nurtured new writers in the field, it was launched by Tsubota in 1963 at his own expense. Among works it produced is the long popular *Momochan* series by Matsutani Miyoko. The discontinuation of publication in its thirtieth year, announced in July, was necessitated by the sagging readership of children's literature and the aging of the magazine's editors. The chief editor attributes the decline of children's literature in general to the fact that works went along with or compromised with the upsurge of comic and visual culture, becoming visually oriented and comic-like. They sold well temporarily, but ultimately their quality suffered.

With the increasing popularity of

comics and video games, the proportion of children's books in the sales of all books has dropped steadily from around a height of 10 percent in the mid-1960s and 1970s to 4.4 percent. According to a survey of about 12,000 primary, junior and senior high school students conducted nationwide by the Zenkoku Gakko Toshō Kyōgikai [Japan School Library Association], 11.7 percent of the primary students, 45.7 percent of the junior high school students and 59.6 percent of the senior high school students surveyed read no books at all in the month of May 1992.

In an attempt to remedy this situation, twenty-eight libraries, publishers, writers' groups and other organizations formed in March an association for promoting "encounter" between children and books, called Kodomo-to-Hon-no-Deai-no-Kai (secretariat, Iwasaki Shoten). The topic was also discussed intensively at the Asian Juvenile literature Convention held in Munakata, Fukuoka Prefecture, for three days beginning on August 28, sponsored by the Nihon Jidō Bungakusha Kyōkai (Japanese Association of Writers for Children), and attended by about 100 writers, scholars, and others from Republic of Korea, China, Taiwan as well as from within Japan. These are among many efforts being made by devotees of juvenile literature to find ways to bring children back to the pleasures of reading at a time when books must compete with many other media.

1994 Tokyo International Book Fair

The Tokyo International Book Fair will be held at Makuhari Messe (Nippon Convention Center) for four days, January 27 through 30, 1994 on a larger scale than in 1992, when Japan's first real international book fair was held. The 1992 fair was made distinctive by its theme, "a bridge connecting Asian and Western publishing worlds," and many publishers and booksellers from other parts of Asia attended. This basic focus on Asia will be maintained, say the sponsoring organizations, and improvements will be made based on the lessons learned from the 1992 event to enhance its benefits for all participating firms.

A total of 304 booths are to be set up, and as of July, 1993, contracts have been concluded for 130 booths by domestic and 100 by overseas firms. Details are as follows:

The fair's hours will be 10:00 a.m.-5:00 p.m., Jan. 27-30, 1994. Admittance on the first two days will be limited to publishers, persons in publishing-related business, researchers, and librarians, and on the last two days opened to the general public.

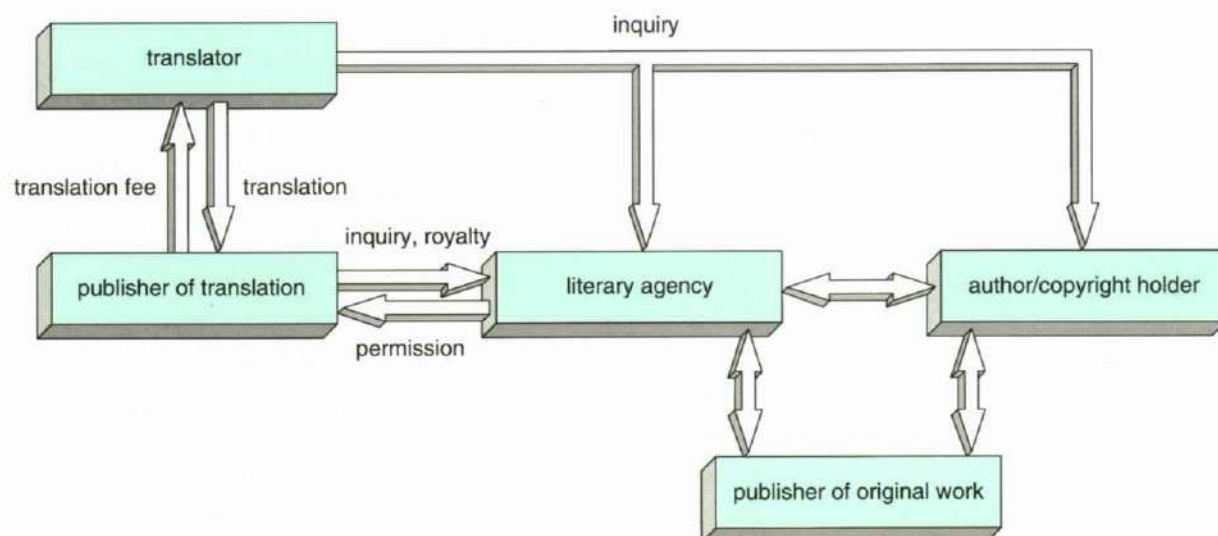
The event is organized by Executive Committee of the Tokyo International Book Fair, and the sponsoring organizations are: Japan Book Publishers Association; Japan Magazine Publishers Association; Japan Publication Wholesalers Association; Japan Booksellers Federation; Council for the Promotion of Book Reading; Publisher Association for Cultural Exchange; and Japan Book Importers Association. Planning and management will be handled by Reed Exhibitions Japan, Ltd.

For further information, contact the Executive Office of Tokyo International Book Fair, Reed Exhibitions Japan, Ltd., Shinjuku Nomura Bldg., 1-26-2 Nishi-Shinjuku, Shinjuku-ku, Tokyo 163-05. Tel: (03) 3349-8501; Fax: (03) 3345-7929

Publishing Japanese Books in Other Languages

Fiction/Nonfiction*

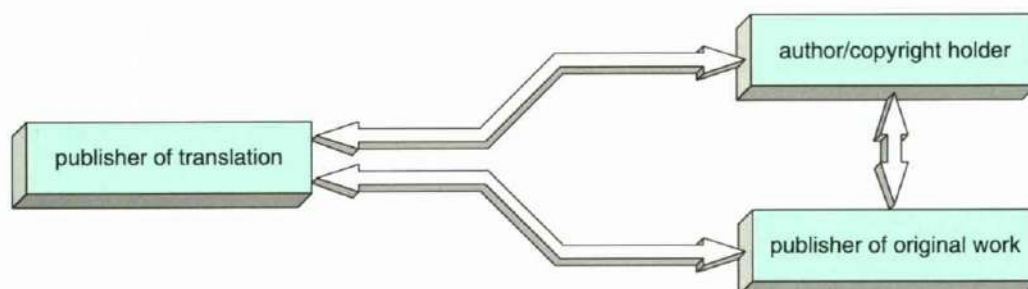
The copyright of most Japanese books belongs to the author, but the publishing rights are held by the publisher. Even if the author gives approval for the translation, permission to publish it must be obtained from the publisher of the original work. Likewise, the publisher cannot grant permission for publication of a translation without the approval of the author. Usually the most effective approach to publishers is through the Japanese literary agencies (see list on page 3) that specialize in handling translation rights.



*These procedures apply to textual material. The publishing rights/copyright of photographs and other illustrations may have to be negotiated separately by the translator or other-language edition publisher.

Scholarly Works

Agencies may not promote certain scientific/academic titles; in these cases the author or publisher can be contacted directly.



Illustrated Books and Children's Books

In most cases, the publisher directly handles the subsidiary (including translation) rights for illustrated books. Several publishers have their own division to handle foreign rights. When they do not, they rely on the agencies.

