



NUMBER 41
2003

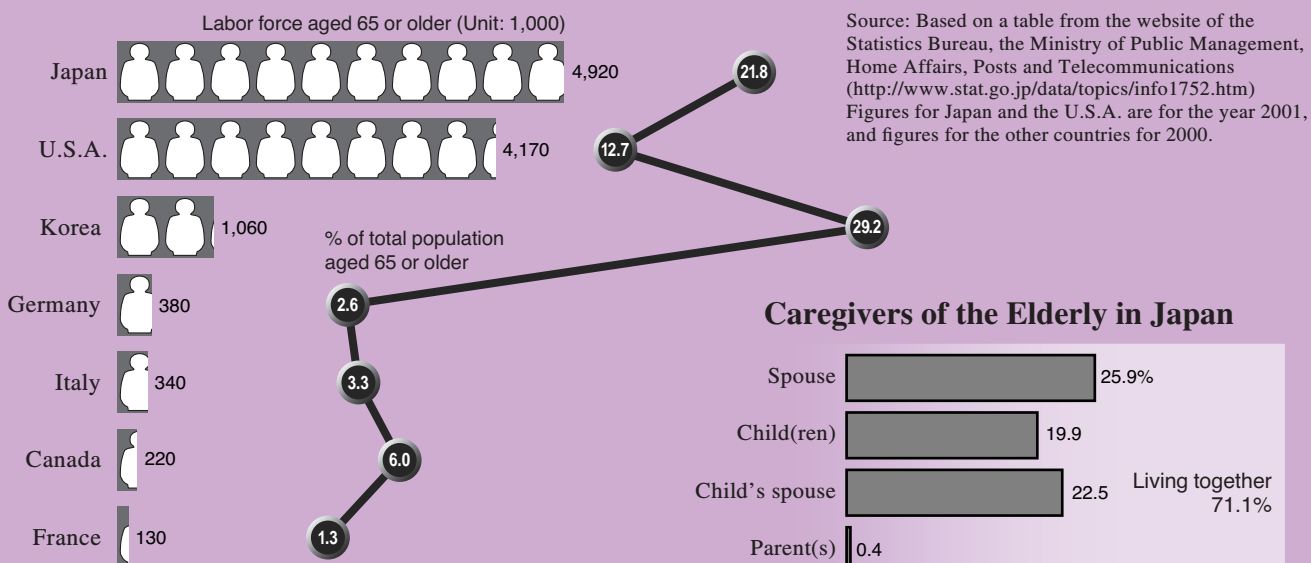
Japanese Book News

Writing on Aging

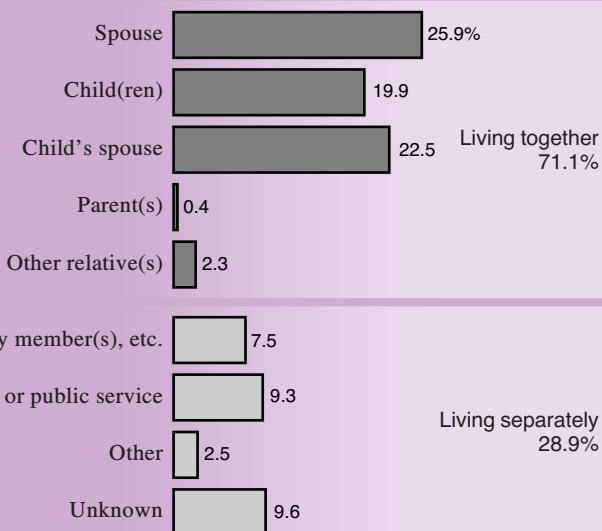
The Response to 9/11 in Japanese Publishing

Transported by Translation

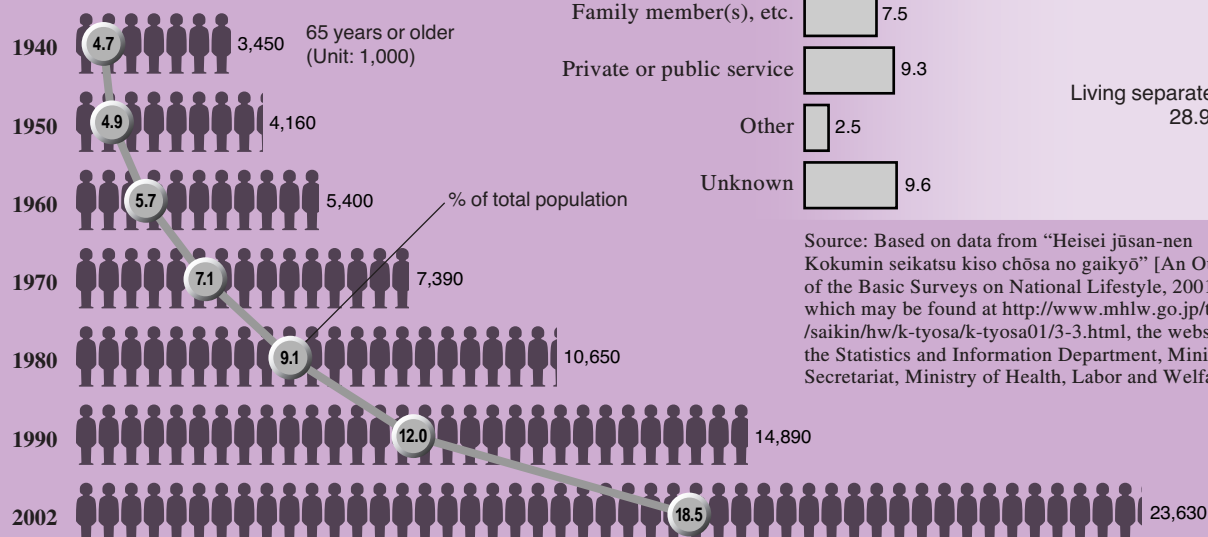
Members of Labor Force Aged 65 Years or Older: International Comparison



Caregivers of the Elderly in Japan



Number of Persons Aged 65 Years or Older in Japan



Source: *Kokusei chōsa* [National Census] for the years up to 1990.
Figures for 2002 are from the *Kōrei shakai hakusho* [White Paper on the Aging Society] (2003).



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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Bibliographic and Production Services
Shuppan News Co.

Editorial and Translation Services
Center for Intercultural Communication

Design

Michiyoshi Design Laboratory, Inc.

Printed in Japan on recycled paper
©The Japan Foundation 2003
ISSN 0918-9580

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From the Editor

The aging of Japan's society has been rapid, even by international standards, and the proportion of persons sixty-five and older in the population is expected to continue to increase. While public concern about the economic and social ramifications of this trend is rising, the elderly themselves have begun to think critically about the issues of aging and explore the diverse options and lifestyles for advancing age. Yoshitake Teruko, author of a number of books of her own on aging, traces the changing trends in books on aging published over the past twenty years and examines the conditions that draw people's concern and attention to a topic increasingly close to home.

In the more than twenty months since the terrorist attacks on September 11, 2001, a wide variety of books relating to the events of that time have been published by Japanese authors. Their number is estimated to be more than 110. The shock of the events of 9/11 on the world situation was so great that readers have flocked to such books in the attempt to understand these unprecedented acts, so beyond comprehension in the context of their own values and world view. While television can broadcast real-time reports of an incident, this publishing phenomenon shows that it is to books that people ultimately turn to understand and contemplate the background and meaning of events. Professor of journalism and JBN Advisory Board member Ueda Yasuo discusses what 9/11-related books have been published and drawn attention in Japan.

This issue's selections of Children's Books focus on books that bring alive old traditions for children today.

Under From the Publishing Scene, Koyama Tetsurō introduces funding and translation/publishing projects supported by public organizations undertaken to promote the translation and publication of contemporary Japanese literature overseas. Kiyota Yoshiaki lists the top ten news stories in publishing and reading for the year 2002 as published in the three-times monthly *Shuppan News*.

In Their Own Words for this issue is by writer Yuikawa Kei. Known for her readily accessible fiction and essays, Naoki Award winner Yuikawa is especially popular among women in their twenties and thirties (see JBN, No. 39, p. 1).

Japanese Book News address:

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

Writing on Aging: Changes over Two Decades

Yoshitake Teruko

These last four or five years, one keenly feels the changing of the times whenever one visits a major bookstore and sees how the space set aside for books for senior readers and on aging has grown. This now-important genre has become an established bookstore corner. In one large store I visited recently, the books were located just inside the entrance in face-up piles. A sign hung from the ceiling over the display identifying it as the “Books on Aging Corner.” In Japan’s space-limited bookstores, only new titles usually merit the pride of place it takes for face-up displays. When we first publish a book, writers like myself often go off to a major bookstore with trepidation to see how it is displayed. When you see your own book in these face-up piles, you cannot help flushing with a feeling of fulfillment, realizing that your labors have been rewarded. Today these undulating stacks include not just best-selling and new but long-selling titles, reflecting the vigorous sales of a genre that is drawing a lot of attention.

Books on aging have joined the best-seller and long-seller lists only in recent years. Prominent among them are the works of Hinohara Shigeaki, ninety-one-year-old practicing internist and honorary head of the St. Luke’s International Hospital. Since his *Ikikata jōzu* [How to Live Well] (U-Leag) became a million seller in 2002 (see JBN No. 39, p. 14), he has earned the reputation as Japan’s foremost best-seller writer in this genre. His other titles include *Ikikata no sentaku* [Choosing How to Live] (Kawade Shobō Shinsha, 2002) and *Jinsei hyakunen watashi no kufū* [My Secrets for Living to One Hundred] (Gentōsha, 2002), as well as a dialogue with the writer and Buddhist nun Setouchi Jakuchō, *Inochi ikikiru* [Living Life to the Fullest] (Kōbunsha, 2002). All these are naturally displayed face-up in the bookstores. The message that fills all of them is the author’s determination to reverse the image of aging as something bad. In this most advanced aging society in the world, he declares, people cannot live out their lives with dignity unless they can learn to find fulfillment in advanced age.

What underlies Hinohara’s philosophy is not a mere life-praising affirmation of longevity, but rather a sense of reverence for life. This thinking is behind the New Seniors (*shin rōjin*) movement he launched two years ago. Calling on seniors not to even think of retiring at sixty-five but to make advanced age the chance to experience their true reason for living and pass on personal memories of overcoming war and hunger to the younger generations, the movement has been enthusiastically embraced by the elderly. Six chapters of the Shin Rōjin no Kai (Association of New Seniors) have been formed across the country. Members join forces in volunteer activities and publish books describing their experiences during the war. A survey and ten-year follow-up project on the relationship of the lifestyles of active association members to their overall health is contributing to the vir-

tually untouched field of research on aging in Japan. Convinced that the New Seniors movement can contribute to raising children opposed to war, Hinohara encourages the elderly to help out busy parents by setting aside time for their grandchildren, actively passing on experiences from their long lives. He regards the movement in part as an anti-war drive in which children who have learned about the preciousness of life would send messages of peace by e-mail to children around the world.

Women in the Lead

My own book, *Suteki ni onna no oi* [Women Splendid in Old Age] (Kairyūsha) came out in 1985 and became a long seller, and it was in the mid-1980s that a number of essays on aging by women authors began to draw attention. Some examples are Higuchi Keiko’s *Oi-kata no jōzu na hito heta na hito* [People Who Age Well, People Who Don’t Age Well] (Kairyūsha, 1986) and Ishigaki Ayako’s *Watashi no kairōgaku! Hitorigurashi no shiawase zukuri* [I’ve Got Growing Old Down to a Science! How to Garner Happiness Living Alone] (Kairyūsha, 1984). From around 1985 through 1995, meanwhile, most of the works aimed mainly at men in this genre were essays on the theme of retirement. This was the era when almost 70 percent of men responding to a survey asking “What are you doing about your old age?” said “I’ve left it up to my wife.” At the time (1985), the average life expectancy at birth for men was 74.78 years and that for women 80.48 years. For spouses roughly the same age, even if both lived out their lives without accident or major illness, the wife was likely to live five years longer than the husband. Behind the “I’ve left it up to my wife” answer was the expectation—or rather, the fervent wish—these men clung to that they could count on their wives to look after them in their dotage or the illness that might assail them in their waning years.

Another reason men in the 1980s tended to rely on their wives was that their thinking lagged behind the rapid pace of the aging of Japanese society. Denmark, which is the country with the highest proportion of elderly in its population in the world, passed through a leisurely one hundred years before it became an aging society. Given a century, people’s attitudes gradually adjust, new lifestyles are devised, and new social systems emerge to suit those new lifestyles. Japan went through the same process in only twenty-five years, a quarter of that span. It was a country with clearly divided gender roles: men working outside the home, women taking care of housework and nurturing the children. People of the era when the average lifespan for both men and women was somewhere in the fifties and who had been taught that you lived and died pretty much according to the gender roles defined by society were thrust into times when they could easily live well into their eighties. Not surprisingly, these people have not been able to adjust

their thinking and adapt their lifestyles to keep pace with their unexpected longevity.

Those were the days when men after retirement were derided as “industrial waste” or “clinging leaves,” and often suffered from depression, lethargy, and excessive dependence on their wives. Some even displayed violent behavior. For men in their late fifties and early sixties, what to do with post-retirement life became an immediate, pressing question as the rate of divorce among couples after the retirement of the husband sharply increased. Unlike men, who had not considered changing their lifestyle after retirement or thought of retirement as the starting point of something new, women in the position of outliving their husbands by five years expressed the desire “to make a life for myself without relying on my few children.” These women had already begun the search for a new lifestyle in advanced age.

The Kōrei Shakai o Yoku Suru Josei no Kai [Women’s Association for a Better Aging Society] was founded in 1983 and quickly grew into a national organization. It contributed greatly to changes in women’s perspective on and thinking about aging, and to creation of new social systems from the viewpoint of securing women’s rights. Its head was university professor Higuchi Keiko, who identified the specialized issues of aging, made caregiving an issue of social welfare, contributed to equalizing participation of men and women in the aging society, and wrote numerous long-selling books and essays that led the way in the discourse on aging, including *Onna to otoko no rōyūgaku* [A Science of Friendship for Elderly Men and Women] (Rōdō Junpōsha, 1990), *Soto ni denagara rōjin kaigo* [Caring for an Elderly Person while Working Outside the Home] (Bunka Shuppankyoku, 1992), *Kaigo ga kawareba rōgo mo kawaru: Josei no susumeru kaigo no shakai* [Old Age Will Change if Caregiving Changes: A Caregiving Society that Women Support] (Minerva Shobō, 1997), and *Wagamama na bāsan ni natte tanoshiku ikiru* [Become a Selfish Granny and Live Happily Ever After] (Daiwa Shobō, 1999).

Prior to the association’s founding, in 1982, a symposium had been held on the theme of self-reliance for women and women in old age. Nearly one thousand gathered under the banner “the problems of aging are women’s problems.” In the early 1980s, amid moves toward strengthening Japan’s military power and toward policies to reward fulltime housewives as a means of coping with welfare burdens, there were people who understood that the problems of old age boiled down to women’s problems and who had clearly articulated peace, equality, and public welfare as the three pillars of their movement, two decades before Hinohara’s New Seniors movement. Okifuji Noriko, a leading member of the association, had been forced to quit her job in 1976 in order to provide needed caregiving at home. The record of her own experiences shed stark light on the issues of women pursuing careers and caregiving, startling readers with her best-selling *Onna ga shokuba o saru hi* [When Women Leave the Workplace] (Shinchōsha 1982). As a nonfiction writer she has continued to bring attention to issues such as caregiving, medical care, and welfare.

One of the panelists at the above-mentioned 1982 symposium was poet Tanikawa Shuntarō. With fresh artistic

sensibility and foresight, he asserted that any discussion of self-reliance and aging is incomplete without thinking about death. But at the time, learning more about what it meant to live in advanced age and basic questions of human dignity and rights were urgent issues. Those writing about the issues of old age were mainly women in their fifties and early sixties who as yet did not think of old age as extending all the way to death. Their essays, read today, impress one by their tremendous energy.

Positive Views of Aging and Death

In 1989, Katō Kyōko’s *Hanryo no shi* [The Death of Lifetime Companion], published by Shunjūsha, became a best-seller. A compilation of accounts of the loss, grieving, and then rebirth of those who lost their spouses caused quite a stir on a topic that people had been avoiding for a long time. From around that time, writing on the theme of death as the conclusion of old age began to appear on bookstore shelves, books like *Oi to shi no juyō* [Receptivity to Old Age and Death], by Hinohara Shigeaki (Shunjūsha, 1998), *Shi o uke-irete ikiru* [Living While Accepting Death], by Yoshitake Teruko (Kairyūsha, 1996), another *Hanryo no shi* [Death of a Lifetime Companion] by Hiraiwa Yumie (Bungei Shunjū, 2001), and *Fūfu ga shi to muki-au toki* [When Married Couples Face Death], by Yoshida Toshihiro (Bungei Shunjū, 2002; JBN No. 40, p. 12).

Dai-ōjō [The Great Crossing] (Iwanami Shoten; JBN No. 8, p. 12), by Ei Rokusuke became a million seller in 1994. Its success was partly due to the fact that it was now perfectly natural for people to want to “live long and pass peacefully into the hereafter” (*dai-ōjō*), but also because the lengthening spans of old age for both men and women made it clear that the better one lived the better one would be likely to die. Men were forced, whether they liked it or not, to forget about leaving matters up to their wives; they had to come to terms with age themselves. In our time, when advanced age may be shared by elderly spouses and their also-aging children for twenty, sometimes thirty years, it is impossible to know who will pass away first.

Recently there have been a number of poignant essays written by men about caring for their wives and about the wives’ deaths. *Yamanai ame wa nai* [There Is No Rain That Never Ceases], by Kurajima Atsushi (Bungei Shunjū, 2002) is the story of a man who felt the loss of his wife so keenly that he attempted suicide, told in heart-rending detail. Also piled in the “aging” corner are *Tsuma no dai-ōjō* [My Wife’s Great Passing], by Ei Rokusuke (Chūō Kōron Shinsha, 2002), and *Naniwa no yūnagi* [Evening Calm of Naniwa], by Tanabe Seiko (Asahi Shinbunsha, 2003), a story, written in Osaka dialect, of the caregiving and death of the author’s husband. Told in a brisk, matter-of-fact style, these latter two describe approaches to the aging problem that mobilize the whole family, menfolk included, and are fully supported by home helpers, as distinct from the situations described in the above-mentioned *Onna ga shokuba o saru hi*, by Okifuji. Vividly conveying the devotion and grit of women trapped by the assumption that they will assume caregiving burdens, the Okifuji lineage includes *Rōshin to tomo ni ikiru* [Living with Aging Parents], by

Mukai Shōko (Shōbunsha, 1993), and *Rōshin o suterare-masu ka* [Could You Abandon Your Aging Parents] (see JBN No. 9, p. 14), by Kadono Haruko (Kōdansha, 1997; see her essay in JBN No. 29, pp. 3–5). The national movement centering on the Kōrei Shakai o Yoku Suru Josei no Kai to promote caregiving as a public responsibility achieved its goal with the implementation in April 2000 of the public Caregiving Insurance System. The stigma against those who wanted to get non-family help for caregiving was largely removed as a result, and this may have led to the recent publication and popularity of the Ei and Tanabe books. The creation of environments for gentle, loving care of the aged has greatly changed assumptions about death. In place of resisting it, there now seems to be greater recognition that it can be a release from suffering.

There are also now many works about getting on with life after the death of a spouse. These deal with the elderly living alone, honoring their lost ones and carrying on their aspirations, while learning to live fully. Some have even joined the ranks of best-sellers. A leading author in this group is Yoshizawa Hisako, whose works include *Watashi no kimama na ojitaku* [I Got Ready for

Old Age My Own Way] (Shufu-no-tomo Sha, 1999), *Oi no sawayaka hitorigurashi* [Living Alone to Keep Aging Uncomplicated] (Daiwa Shobō, 2001), *Suteki na ojitaku* [Preparing for Old Age with Style] (Shūeisha, 2000), and *Mainichi ga “Kyō ga ichiban ii hi!” desu: Hitorigurashi no oi o tanoshimu chie* [Every Day Is the Best Possible Day: Tips for Enjoying Old Age Living Alone] (Kairyūsha, 2003). This author, herself in her eighties, who takes a positive view of having been left alone and whose books are full of everyday ideas for enjoying life to the fullest, apparently has a large following among men.

Now divided into not only issues of life, aging, illness, and death, but everything from clothing, food, and housing to medical care, welfare, and caregiving, the literature on aging has grown extremely rich over the past ten years and the number of titles published has increased more than ten fold. But the greatest change is in the sharp increase in works by men. The ever-growing piles in bookstores' sections of books on aging offer vivid evidence that the contribution of men who make up their minds to grapple with this important subject will even further enhance the quality of advanced age. (*Yoshitake Teruko is a critic and nonfiction writer.*)

Further information about the books in the Children's Books section on page 6 and the New Titles section starting on page 8 may be obtained by contacting the following publishers. The language of the websites noted below is Japanese.

Asahi Shinbunsha
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<http://www3.asahi.com/opendoors/>

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Shinjuku, Tokyo 162-8401
Tel: 03-3267-0865 Fax: 03-3268-0928
<http://www.asahiya-jp.com>

Bungei Shunjū
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Gakuyō Shobō
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Iwanami Shoten
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Chiyoda-ku, Tokyo 101-8002
Tel: 03-5210-4000 Fax: 03-5210-4039
<http://www.iwanami.co.jp>

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The Response to 9/11 in Japanese Publishing

Ueda Yasuo

I was startled out of my sleep by a shock and explosion. Looking at my watch, I saw it was 9:03. Had a car or something hit the apartment building, I wondered? I sensed that something extraordinary had happened.

So Japanese freelance journalist Aoki Fukiko, then living in New York, described the moment the first of several coordinated terrorist attacks took place in the United States on September 11, 2001. The broadcast real time on television around the world of the collision of the second hijacked passenger plane with the World Trade Center (WTC) north tower in New York had tremendous impact.

Aoki's husband, Pete Hamill, came in from the street to report that a passenger jet had crashed into the WTC, "I just saw the south tower explode; it's got to be an act of terrorism." Living nearby, they went out to get a closer look. From that moment, Aoki became a dedicated reporter on the terrorist attacks, and on November 10, 2001, two months later, published the first of her documentaries about the events, *Mokugeki Amerika hōkai* [Witness to America's Collapse] (Bungei Shunjū). This is the first Japanese book to be published about the events of September 11. Opening with the lines quoted above, it records in detail the events Aoki witnessed firsthand over a one-week period from Tuesday, September 11 at 9:03 A.M. to Tuesday, September 18. In the first chapter, she writes: "A tiny figure that looked like a man in a white dress shirt leaped out of the burning windows of the north tower. Standing next to me, a police officer murmured, 'Poor fellow! That's the fourteenth.'"

Witness to the wrenching sight of people leaping from windows dozens of floors above the ground in the desperate attempt to escape, Aoki published a second work relating to the attacks, *FBI wa naze terorisuto ni haiboku shita no ka* [Why the FBI Was Defeated by Terrorists] (Shinchōsha) almost a year later, in August 2002. In her afterword, Aoki claims to have written this book in the attempt to answer the question why such a large-scale terrorist attack could have occurred, and why the U.S. authorities, in particular the FBI, were not able to prevent it. She was also aware, however, that if New York were hit by another terrorist attack, she herself might be killed.

The work begins by reporting the details of the airplane hijackings on the morning of September 11 and describes the situation prior to the moments the attacks occurred. After thorough investigation including an interview with the former FBI chief officer in New York, Aoki points out that the 9/11 attacks were not isolated incidents, but should be considered as connected to the various terrorist acts that had occurred since the World Trade Center bombing of February 1993. Aoki also introduces a variety of intriguing related events, such as how information about the terrorists that the FBI had actually gathered was ignored, and how, despite the fact that a

warrant on charges of driving without a driver's license had been issued, on April 26, 2001, against Mohammed Atta, one of the ringleaders of the attacks, he was let go free because of a computer error with only a 3 percent chance of occurring.

Another book of investigative reporting is *Terorisuto no kiseki: Mohamedo Ata o ou* [The Path of a Terrorist: Retracing the Steps of Mohammed Atta] (Sōshisha, 2002; see JBN No. 40, p. 13). Compiled from a series of articles printed under the same title in the *Asahi shimbun* soon after the terrorist attacks, from November 26, 2001 to February 9, 2002, this work taps the accounts of people who had had contact with Atta, tracing the metamorphosis of a courteous young man—an honor-roll student at the Technical University of Hamburg-Harburg, who had been indifferent to politics and religion—into the terrorist who played a central role on September 11. Explaining the path of his short life, this book searches for the background factors that give rise to terrorism.

The Broader Context

Following the publication of documentary works such as these, books by novelists, artists, thinkers, and scholars treating the September 11 terrorist attacks in the context of war and religion also began appearing. Many were prompted by the war that the United States launched in Afghanistan under the pretext of revenge against Al Qaeda, the terrorist group said to be harboring the alleged orchestrator of the 9/11 terrorist attacks, Osama bin Laden. Among the first of these books is journalist-turned-writer Henmi Yō's *Tandoku hatsugen: 99 nen no handō kara Afugan hōfuku sensō made* [Speaking for Myself Alone: From the Reaction in 1999 to the War of Vengeance in Afghanistan] (Kadokawa Shoten, 2001), which opens with an essay written November 30, 2001.

In his opening essay, titled "I Am Bush's Enemy," Henmi claims that human beings ceased being humane long before September 11, 2001. In 1982, he notes, the Israeli army, with U.S. assistance and armed with U.S.-made weapons, invaded Lebanon attempting to mop up PLO forces, and proceeded to slaughter 17,500 people, mainly civilians, and including many children; and how some 500,000 children died from malnutrition as a result of the economic sanctions the United States imposed on Iraq. News reporting of such facts was minuscule in proportion to that concerning the 9/11 attacks, "a severe asymmetry of information," argues Henmi, who proclaims "I am Bush's enemy, and Bush is my enemy."

Much like Henmi, musician Sakamoto Ryūichi was quick to respond to the American war of retribution. After the terrorist attacks, he brought attention to the multiplicity and diversity of debate and views circulating on the Internet, as opposed to the one-sided, pro-American stance of most information generated by the major media companies. Sakamoto began exchanging e-mail with two

or three friends concerning the debates and views each felt were most significant, and they eventually decided to organize and publish their interchange in a book titled *Hisen* [Antiwar] (Gentōsha, 2002). This book is filled with messages against the war, including a speech by congresswoman Barbara Lee to the U.S. House of Representatives, saying: "September eleventh changed the world. Our deepest fears now haunt us. Yet I am convinced that military action will not prevent further acts of international terrorism against the United States."

Sakamoto also published a dialogue with the aforementioned Henmi Yō entitled *Hanteigi: Aratana sōzō-ryoku e* [Antidefinition: Toward New Imagination] (Asahi Shinbunsha, 2002). Their eight-hour-long dialogue, which took place in Tokyo on January 3, 2002, is edited and organized for this printed volume. It opens with Henmi's impressions of Afghanistan, which he had gone to observe after American's war of revenge: "The photos of ground zero in New York are terrible to see, but ground zero is also over there in Kabul—indeed, there are scores of ground zeros throughout Afghanistan." Pointing out that the events of 9/11 threw into sharp relief the asymmetries and inequities of the world, he condemns the complete retreat and disappearance of any philosophy or advocacy against war.

Other books discussing the September eleventh attacks in the context of war include *Atarashii sensō? 9.11 tero jiken to shisō* [A New Type of War? Perspectives on the Terrorist Attacks of 9/11] (Tōkyūsha, 2002), by the philosopher Nakayama Gen, and "*Tero to no sensō? to wa nanika? 9.11 igo no sekai* [What Is the "War on Terror"? The World After 9/11] (Ibunsha, 2002) by Nishitani Osamu, a specialist in philosophy and culture. Nakayama proposes five perspectives from which to consider the terrorist attacks. Here, too, we come across the term *hitaishō* (asymmetry; imbalance), and the author stipulates that the war resulting from 9-11 "emerged out of the imbalance of wealth and technology brought about by globalization." Nishitani's work claims that the structure of the U.S.-led "New World Order" following the Cold War gave rise to terrorists, and argues that 9/11 was the extension of attacks directed at the United States throughout the world since the 1991 Gulf War.

Poet and literary critic Yoshimoto Takaaki also offers *Chō "sensōron"* [Beyond "The Study of War"] (ASCII Communications [now ASCOM], 2002, 2 vols.). Yoshimoto, a member of the generation in their youth during World War II, writes in his ruminations on war that the images of hijacked passenger planes colliding with the WTC reminded him of the special attack forces (kamikaze) pilots of the Pacific War. He reflects, however, that "if they had been real kamikaze pilots, they would probably have stopped at an airport or somewhere first to let the passengers off before flying into the buildings." In the second volume, he expresses his skepticism of the prediction that the United States will take the lead in the twenty-first century.

The events of 9/11 also prompted the publication of studies on the United States itself. They include author Reizei Akihiko's *9.11 (Seputenbā irebunsu): Ano hi kara Amerikajin no kokoro wa dō kawatta ka* [September Eleventh: How the American Spirit Has Changed Since

That Day] (Shōgakukan, 2002) and critic Soejima Takahiko's *Sekai hakenkoku Amerika no suitai ga hajimaru* [The United States: The Beginning of the Decline of a World Hegemon] (Kōdansha, 2002). The book by Reizei, who moved to the United States from Japan in 1993 to work, discusses, in the form of twenty-two letters sent the e-magazine "JMM" in Japan between September 12, 2001 and January 4, 2002, the changes he observed in the United States following September 11. What took place in the autumn of 2001, he says, was hardly an event of the twenty-first century. It was more like the return of a nightmare from the nineteenth or twentieth century. Soejima predicted the internal collapse of the United States, plunged into a wartime economy through its "war on terror," and declared that "freedom of speech does not exist in the United States today."

Terror and Religion

A number of books have considered 9/11 as it relates to religion. One is *Midori no shihonron* [Green Capitalism] (Shūeisha, 2002), by Nakazawa Shin'ichi, who is both a theologian and philosopher. In his preface, Nakazawa describes his impression, after watching the collapse of the WTC towers, that "a gigantic, transparent mirror rose up in their place." "After seeing that mirror," he wrote, "my thinking will never be the same." Asserting that the tragedy points directly to the overwhelming imbalances between the world of wealth and world of poverty, Nakazawa reconstructs a goods-centered "capitalism" around the principles of Islam. Like Christianity and Judaism, Islam is a monotheistic religion, and "Islam is itself a 'critique of political economy.' . . . Islam as a fundamental principle is a formidable monument of 'green capitalism.'"

Other books that examine the 9/11 terrorist attacks from the religious dimension include psychoanalyst Kishida Shū's *Isshinkyō vs tashinkyō* [Monotheism versus Polytheism] (Shinshokan, 2002), sociologist Hashizume Daizaburō's dialogue with scholar of religion Shimada Hiromi in *Nihonjin wa shūkyō to sensō o dō kangaeru ka* [What Japanese Think of Religion and War] (Asahi Shinbunsha, 2002), international relations expert Miyata Osamu's two works *Gendai Isuramu no chōryū to genrishugi no yukue* [Currents in Modern Islam and the Future of Fundamentalism] (Shūeisha, 2002) and "*Isuramu kagekiha*" *o dō miru ka* [Understanding "Extremist Factions of Islam"] (Iwanami Shoten, 2002), as well as *Nihonjin no tame no Isuramu genron* [The Principles of Islam Made Understandable for Japanese] (Shūeisha International, 2002) by sociologist Komuro Naoki, and *Isuramu kageki undō: Sono shūkyōteki haikei to terorizumu* [Terrorism and the Religious Backdrop of Extremist Movements within Islam] (Tōkyōdō Shuppan, 2002) by Atsumi Kenji, a scholar of Mideast issues.

All of these works share the view that it is necessary to examine the September 11 terrorist attacks from a religious perspective. Kishida and Komuro see 9/11 in terms of the collision of monotheistic religions. Hashizume and Shimada discuss religion and terrorism, religion and civilization, and other topics, while focusing also on religion and the Japanese. Atsumi and Miyata examine

Continued on p. 20

The Legacy of Tradition

***Donguri yama no yamanbāsan* [Granny Witch of Acorn Mountain].** Text by Tomiyasu Yōko; illustrations by Ōshima Taeko. Rironsha, 2002. 205 × 158 mm. 148 pp. ¥1,300. ISBN 4-652-01144-X.

Granny Witch, who lives on Acorn Mountain, is 296 years old, but she has more energy than an Olympic athlete and more strength than a professional wrestler. She can run from the foot of the mountain to the summit in four minutes thirty seconds, vanquish a rat snake by twirling it around by the tail, and even overcome a bear.

For the first time in one hundred

years, Granny Witch goes to town. She scrambles up the clock tower in the middle of town and puts on a special song and dance for the astounded onlookers. Immensely satisfied with the commotion she stirs up, she scurries back to Acorn Mountain five minutes and forty-two seconds later. The exploits of this mischievous and ever-curious granny make up five chapters in this most enjoyable book. The *yamanba*—a terrifying ogre in ancient Japanese lore believed to catch and eat unwary mountain travelers—is transformed here into a humorous and playful character brimming with human-like

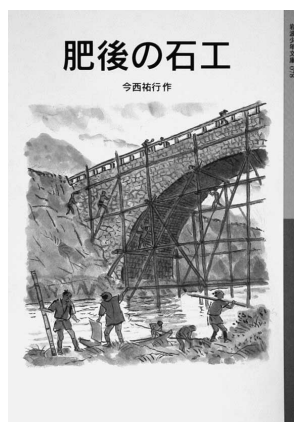


foibles. The lively illustrations add further to a delightful book. (Elementary grades one through four)

***Higo no ishiku* [The Stonemason of Higo].** Text by Imanishi Sukeyuki. Iwanami Shoten, 2001. 173 × 123 mm. 240 pp. ¥680. ISBN 4-00-114078-0.

Toward the end of the Edo period (1603–1867), Iwanaga Sangorō, a skilled master stonemason of Higo domain (present-day Kumamoto prefecture) is engaged in the construction of a stone bridge in the castle town of Satsuma domain (present-day Kagoshima prefecture). Upon its completion, however, he discovers that all his fellow stonemasons have been murdered to protect the secret of the bridge's construction. Sangorō is tormented by guilt that he alone

survived the assassin's hand. His passionate determination to pass on the secrets of his craft to younger craftsmen, however, drives him to



risk his life for a difficult new bridge project. Can he complete the bridge?

This story of the cruel destiny of those involved in the construction of an actual bridge and those who managed to survive has received several awards, including the Japanese Association of Writers for Children Award, and has been highly praised among Japanese readers. First published in 1965, it was reprinted in 2001 under a different publisher. A serious story on an unusual theme, it is among the few works of historical fiction that vividly evoke a certain period and can be highly recommended for upper elementary school students. (Elementary grade five and above)

***O-Edo nazonazo asobi* [Fun with Riddles of Old Edo].** Text by Sugiyama Akira; illustrations by Fujieda Ryūji. Kawai Shuppan, 2001. 217 × 192 mm. 31 pp. ¥1,400. ISBN 4-7609-4589-X.



People of the Edo period loved word games, and are said to have enjoyed them as part of their daily lives. Among them were riddles (*nazonazo*). This book introduces fourteen riddles from this period, presenting them in a way that is easy to understand for today's children.

“My head is hot and my bottom hurts. What am I?” Answer: a candle. A candle's “bottom” hurts because in olden times candleholders invariably had a spike onto which the candle was fixed, and its head is hot from the flame.

“Great water above me, great fire below. What am I?” Answer: a

bathtub. From this riddle, children learn that bathtubs in Japan were once heated by kindling a fire under the tub. Knowledge of the old ways of life acquired through the fun of riddles is sure to be remembered by young readers.

Another attractive feature of this book are the commical illustrations, which convey a sense of the distinctive urbanity and chic of the Edoite. The layout, with ample margins and a bold, easily readable typeface, is attractively done, making it ideal for young children all through elementary school. (Elementary grade one and above)

New Impetus for Japanese Literature Translation

Koyama Tetsurō

The effort to publish more translations of Japanese literature in other languages has become a project supported at the national level. Last year, the Agency for Cultural Affairs launched its “Japanese Literature Publishing Project” (JLPP), aimed at supporting translation of works of modern Japanese literature into several languages and their publication overseas. The Japan Foundation, moreover—publisher of *Japanese Book News* and an organization affiliated with the Ministry of Foreign Affairs—began two years ago a project to translate modern works of Japanese literature into Russian.

In the autumn of 2002, the Agency for Cultural Affairs announced a list of twenty-seven titles as the first round of candidates for translation in the JLPP. The plan is to translate each work (into any of English, French, German, or Russian) and support their publication through overseas presses. Two thousand copies of each of the completed translations will be bought up by the Agency for donation to universities, libraries, and other research institutions around the world. Continuing from 2002, the project hopes to add about ten new titles each year to the list of works in the process of translation.

Ranging broadly in period and content, the first round of titles go back to an 1895 anthology of stories by Higuchi Ichiyō and up to Yokomori Rika’s 1994 *Bogichin* [Bogichin]. They include works of “pure” literature (*junbungaku*)—such as Natsume Sōseki’s *Botchan* (1907), Ōoka Shōhei’s *Musashino fujin* [Madam Musashino] (1950), and *Yūgure made* [Until the Sun Sets] (1978) by Yoshiyuki Junnosuke—as well as entertain-

ment, such as Okamoto Kidō’s *Hanshichi torimonochō* [Detective Hanshichi] (1917–1936) and Kitakata Kenzō’s *Ori* [Cage] (1983). Also selected is *Waga jinsei no toki no toki* [Times of the Time of My Life] (1990) by writer and Tokyo governor Ishihara Shintarō, whose rallying call led to the formation of the translation program.

The project’s original intent was to focus on postwar literature, but after it was discovered that some works, though previously translated, have since gone out of print or were not adequately translated, the historical range of candidate works was extended. Kawabata Yasunari, Ōe Kenzaburō, Mishima Yukio, Abe Kōbō, Murakami Haruki, Yoshimoto Banana, and other frequently translated authors have been excluded.

The Japan Foundation, meanwhile, has been supporting translation of literary and other works over the thirty years since its establishment, and has assisted in the publication of some 900 translated works. Spanning twenty target languages, including English, French, and German, these include the Portuguese translations of Tanizaki Jun’ichirō’s *Sasameyuki* [The Makioka Sisters] and Murakami Haruki’s *Hitsuji o meguru bōken* [A Wild Sheep Chase], and the Serbian translation of Natsume Sōseki’s *Kokoro*.

In a separate endeavor, the Japan Foundation began a project in 2001 to translate contemporary Japanese literature into Russian. Under this program, a two-volume collection of short works that came out in March of last year is a compilation of works of twenty-four authors

Continued on p. 21

The Ten Big Stories in 2002

Kiyota Yoshiaki

Times may be hard for Japanese publishing, with gross sales falling for the sixth consecutive year and a steadily shrinking market, but events, debates, and topics relating to reading and publishing are as lively as ever. The top ten stories in 2002, in descending order of importance, as summarized in the three-times monthly journal *Shuppan News* [Publishing News], are as follows:

1. The first printing of *Hari Pottā to honoo no goburetto* (*Harry Potter and the Goblet of Fire*) by J. K. Rowling was a whopping 2.3 million copies.
2. Heated debate between copyright holders and publishers protesting that library circulations cut into their sales and librarians who rebut the charge.
3. Flourishing sales of Japanese language books. See article in JBN No. 40, p. 1.
4. Books for seniors selling briskly. See article by Yoshitake Teruko, pp. 1–3 in this issue.
5. The kidnapping of Japanese nationals by North Korean agents as well as North Korea in general are the topic of many books and feature issues of magazines.
6. “Morning reading time” has been adopted as part of a vigorous book promotion movement at more than 10,000 schools. Under the program launched in 1988,

about 4 million students read books they bring to school for an obligatory 10 minutes each morning.

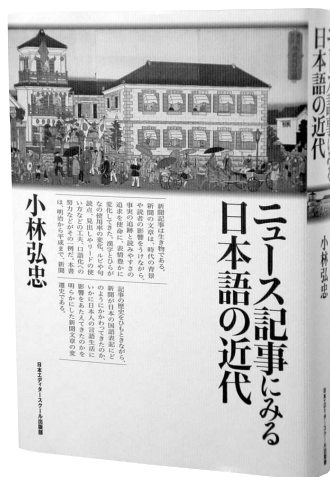
7. One-topic magazines proliferate. While sales of other magazines has been slow, the market for these one-theme magazines—such as on seasonal flowers, shrines, local folktales, and national heritage sites—has expanded 140 percent over the previous year.
 8. The “Jūki Net” (Basic Residential Registers Network System) issue has sparked heated debate on individual privacy and protection of human rights. The mass media declare proposed legislation will constrain the freedom of the press.
 9. Establishment of the Japanese Publishing Infrastructure Center (Nihon Shuppan Infura Sentā) aimed to help the publishing world meet the needs of readers and improve efficiency in the industry by augmenting the information infrastructure. It represents an effort to come up with concrete solutions to the problems confronting the publishing world.
 10. Opening of the Kansai-kan (Kansai branch) of the National Diet Library (Seika-cho, Kyoto pref.) and the full-fledged opening of the International Library of Children’s Literature (Ueno, Tokyo).
- (Kiyota Yoshiaki is president of *Shuppan News, Inc.*)

New Titles

MEDIA AND JOURNALISM

***Nyūsu kiji ni miru Nihongo no kindai* [Modern Japanese Seen in News Journalism]. Kobayashi Hiro-tada.** Nihon Editor School Shuppanbu, 2002. 193 × 133 mm. 332 pp. ¥2,600. ISBN 4-88888-323-8.

This book examines how the writing of newspaper journalism has changed over the more than one hundred years since modern Japanese newspapers began in the 1870s until today, presenting a wealth of examples showing how that change was related to Japanese writing styles. The author, a former newspaper reporter, analyzes the changes in the proportion of ideographs (*kanji*) used in articles, the transition from the literary to the vernacular style in writing, headlines, and the movement toward impartial writing.



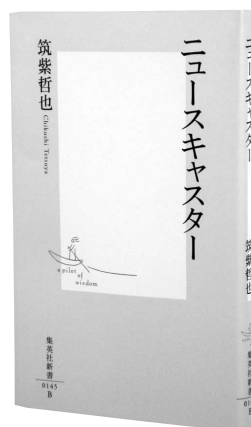
Cover design: Nakayama Gin'o

Beginning mainly as a medium of political debate, the newspapers initially used a large number of *kanji*, but as the number of newspapers targeted at the masses increased, more *hiragana* were used and readings were sometimes printed in small syllabic characters (*rubi*) alongside the *kanji*. Headlines made their debut in 1880, making the content of articles easier to grasp. The restrictions imposed on reporting by the Japa-

nese government during wartime and by the Allied Occupation headquarters after the defeat until 1949, says the author, led to an increase in the use of euphemistic expressions. The extent of honorific language used in articles on the Imperial Household has decreased in recent years, he notes, and under the influence of the times and readers, newspaper articles have become easier to read.

***Nyūsu kiyasutā* [Newscaster]. Chikushi Tetsuya.** Shūeisha, 2002. 173 × 106 mm. 222 pp. ¥660. ISBN 4-08-720145-7.

Now a prominent television anchor (in Japan the common term is “newscaster”), the author (b. 1935) began his career as a newspaper reporter. This book offers behind-the-scenes glimpses of television news, recounting how he was invited in 1989 to serve as anchor by a major TV broadcaster, TBS, and how he led programs on the Kobe earthquake in 1995 and the 9/11 terrorist attacks on New York and Washington in 2001. It also tells of the preparations for special programs featuring dialogue between ordinary citizens and prominent visitors like former U.S. president Bill Clinton or former Chinese premier Zhu Rongji. Looking back on the birth of the popular Koizumi Jun'ichirō cabinet amid the prolonged recession, he considers the relationship between television and politics. Chikushi does not support the view that Koizumi managed to gain the prime-ministership despite coming from a minority faction thanks to television; Koizumi's success, he says, stems from the fact that he does not talk like the



Cover design: Hara Ken'ya

typical politician. He expresses himself in ordinary language using terse phrases that get across what he wants to say.

Working in the world of television, criticized by some as concerned only with the present, the author describes how “the show must go on.” His observations on Japanese television media from the news-program vantage point make absorbing reading.

***Rajio no jidai: Rajio wa chanoma no shuyaku datta* [The Age of Radio: When Radio Lorded Over the Living Room]. Takeyama Akiko.** Sekai Shisō Sha, 2002. 192 × 133 mm. 352 pp. ¥2,800. ISBN 4-7907-0941-8.



Cover design: Inoue Fumio

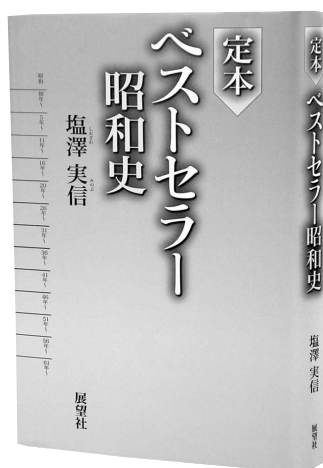
Radio broadcasting began in Japan on March 22, 1925, marking also the founding of Tokyo Broadcasting Station, the precursor of today's NHK (Japan Broadcasting Corporation). The chimes signaling the hours broadcast over the radio changed the pace of Japanese life into one where work followed a regular time schedule. The live broadcast of the funeral of the Taishō Emperor, who died the following year, brought the medium of radio to popular attention and alerted the government to its usefulness as a tool for propagating state ideology. Entertainment provided via radio, including live sports coverage, a daily calisthenics program (*rajio taisō*), and drama programs all brought about changes in daily life. Radio was placed under government control from its first establishment and was exploited

Further information about the books listed in this section may be obtained by contacting the publishers listed on page 3.

to whip up public morale in favor of the war in the Pacific. With the defeat, it was used under the Allied Occupation to propagate the postwar reforms.

Radio changed Japanese life and culture in many ways from its inception to just after the end of World War II. As we enter the Internet era, this thorough study provides helpful background in reviewing the nature of the media.

Teihon besuto serā Shōwa shi [The Standard Edition: Best-sellers of the Shōwa Era]. Shiozawa Minobu. Tenbōsha, 2002. 193 × 132 mm. 290 pp. ¥2,200. ISBN 4-88546-091-3.



Cover design: Michiyoshi Gow and Tsujimura Akiko

Rising spectacularly and briefly into the limelight, best-sellers mirror the tone of the times and the aspirations of readers. Japan in the first year of the Shōwa era (1926–89) was still overshadowed by the recession following the devastating Tokyo earthquake of 1923, but sales of publisher Kaizōsha's *Gendai Nihon bungaku zenshū* [Collection of Contemporary Japanese Literature] were exploding. At a time when books were selling for about 2 yen apiece, Kaizōsha set a record-breaking low price of 1 yen per volume, combining the content of four or five books in each volume, and it was overwhelmed with orders.

The author discusses best-sellers through the Shōwa era from the one-yen book boom to Murakami Haruki's *Norwegian Wood* (1988), touching on their content and publishing history as well as their impact on readers and society. The titles chronicle the tumultuous changes of this era—the rise of

militarism and the plunge into war, defeat and reconstruction, rapid economic growth, the oil crises, the fever of the Bubble.

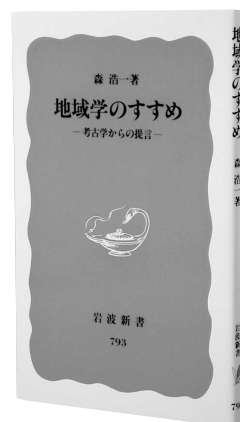
This book is more than simply a history of publishing culture but follows changes in the spirit of the Shōwa era over its six decades. A full list of best-sellers from the first year to the end of the Shōwa era is included at the end of the book.

HISTORY

Chiikigaku no susume: Kōkōgaku kara no teigen [An Encouragement of Area Studies: An Archaeologist's Proposal]. Mori Kōichi. Iwanami Shoten, 2002. 173 × 105 mm. 178 pp. ¥700. ISBN 4-00-430793-7.

By area studies the author (b. 1928) means the study of history focusing on a more-or-less unified area (historical region) from the viewpoint of the people who have lived there. The archaeologist author has visited archaeological sites, shrines, museums, and the like throughout Japan's forty-seven prefectures, gathering data on the artifacts and documentary materials available for each region. "The Japanese archipelago was not centered on the culture of the capital, but on the local cultures that coalesced in different parts of the country," he says. "It is around these local histories that the history of the nation unfolded."

Introducing a stone monument dated according to Tang China's calendar (the year 689 by the Western calendar) in the Kantō region, which was long thought to have been a remote wilderness during Japan's ancient era, he points out that Tang dynasty reign dates



were apparently known there. Citing earthenware artifacts, he describes how the seas, which might be thought to hinder the transfer of culture, actually fostered culture through exchange between Tanegashima island and present-day Kagoshima and Miyazaki prefectures more than 10,000 years before the beginning of the Christian calendar.

Nihon no Yudayajin seisaku 1931–1945: Gaikō Shiryōkan bunsho "Yudayajin mondai" kara [Japan's Policy on Jews 1931–1945: Documents from the Foreign Ministry Diplomatic Record Office]. Bandō Hiroshi. Miraisha, 2002. 191 × 134 mm. 414 pp. ¥4,800. ISBN 4-624-11185-0.

What was Japan's policy toward the Jews during World War II? A specialist in Polish studies (b. 1926) has sifted through the massive archive of public documents preserved and made available to the public by the Diplomatic Record Office of the Ministry of Foreign Affairs in Tokyo to present the first systematic study of Japan's policy on Jews.

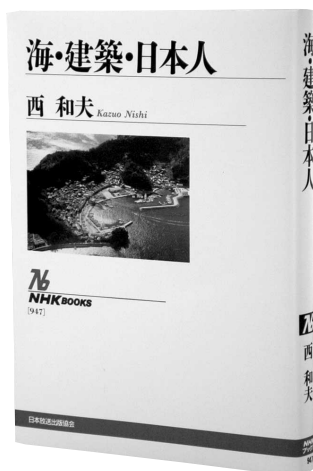


Cover design: Ise Kōji

On the basis of what the documents show, the author argues that the Japanese military made use of Jews living in the Far East to entice Jews living in the United States to invest in Manchuria. That policy vis-à-vis the Jews was not formulated by the Ministry of Foreign Affairs, but rather was left to the arbitrary will of the army. He says that Japan was not entirely innocent of persecution of the Jews. In 1938, Jews were barred from entering Japan or Manchuria, and even the number of transit visas was limited, so the author believes

that the issuing of 5,000-odd transit visas by Sugihara Chiune, vice-consul of Kovno Lithuania, was an exceptional humanitarian act. Texts of sixteen original documents are reproduced in the appendices.

Umi, kenchiku, Nihonjin [The Ocean, Architecture, and Japanese]. Nishi Kazuo. Nihon Hōsō Shuppan Kyōkai, 2002. 182 × 127 mm. 284 pp. ¥1,070. ISBN 4-14-001947-6. The people of the Japanese archipelago have long been close to the sea and made the most of its bounties and benefits. In recent years, with natural beaches around the islands increasingly disappearing under concrete, people seem to have forgotten the close relationship they once had to the sea. Examining “architecture that gazed upon the sea,” architecture historian Nishi (b. 1938) adopts a new approach to the relationship between the two.



Cover design: Kurata Akinori

A certain Tokikuni family of Oku-Noto (northern Noto peninsula) was thought to be a wealthy landowner because his house was inordinately large. When one considers that his business was connected with the coastal trade, the real reason becomes clear: the house was meant both to have a good view of the sea and also to be seen from the sea. The book takes up a diverse group of buildings, including the Nagoya castle in the Hizen province (now Saga prefecture), the Dutch trading houses of seventeenth-century Dejima off Nagasaki, and the tower pavilion of Izumo Shrine in Shimane prefecture. It shows how the essential qualities of these structures are not apparent until viewed from the sea, and reap-

praises the meaning of the sea from the viewpoint of architecture. Considering the connection between the sea and architecture, he also reflects on the true character and history of Japanese as a maritime people whose fundamental sensibilities are shaped by this relationship to the sea.

BIOGRAPHY

Chichi Hasegawa Shirō no nazo [The Mystery of My Father, Hasegawa Shirō]. Hasegawa Genkichi. Sōshisha. 2002. 193 × 135 mm. 222 pp. ¥2,200. ISBN 4-7942-1151-1.

Hasegawa Shirō (1909–87) was known after the end of World War II for his fiction, plays, and translations of Western poetry. The son of the president of a local newspaper who had close connections with an influential right-wing ideologue, Shirō was given a job in 1937 in the research division of the South Manchurian Railway. Later he served as head of the Kyōwakai (Concordia Society, an organization for mass political mobilization) branch in an outlying city in Manchuria, and in 1944 was drafted into the army and assigned to a unit guarding the Soviet-Manchurian border. At the end of the war he was taken prisoner and held in Siberia, finally returning to Japan five years later.

The author of this biographical account (b. 1940) is a film cameraman. After being divorced by his wife as a result of the burdens of care for his aging father (Shirō) and mother, he began to retrace his



Cover design: Hirano Kōga

father's footsteps. Many things his father had said and done during his lifetime were shrouded in mystery. He had often called himself “a war criminal,” but what had he actually done in his days in Manchuria that was criminal? Relying on memories of childhood and on his father's writings (which the author believes to be close to nonfiction), and after much reasoning and reflection, the author ultimately arrived at the conclusion that his father must have been a spy, probably a double agent for Japan and the Soviet Union.

Dokuritsu jison: Fukuzawa Yukichi no chōsen [Independence and Self-respect: Fukuzawa Yukichi's Challenge]. Kitaoka Shin'ichi. Kōdansha, 2002. 193 × 131 mm. 342 pp. ¥1,900. ISBN 4-06-210504-7.



Cover design: Kawakami Shigeo

Fukuzawa Yukichi (1835–1901) was a thinker and educator who played a major role in Japan's modernizing era in the late nineteenth century. His portrait appears on the 10,000-yen bill. Born in the latter years of the era ruled by the Tokugawa shoguns, he became interested in the study of the West (called *Rangaku* or “Dutch Studies” at the time), and eventually devoted himself to studying English. He joined a total of three missions sent by the shogunate to the United States and Europe. In 1868, he presided over the founding of Keiō Gijuku, an academy devoted to Western learning, which eventually became what is today the highly respected Keio University. He wrote many books including *Seiyō jijō* [Conditions in the West], *Gakumon no susume* [An Encouragement of

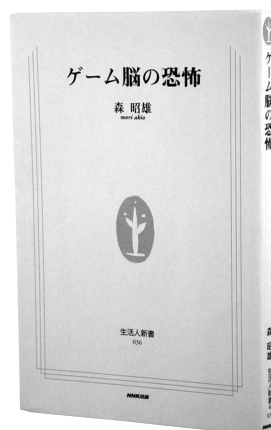
Learning], and *Bunmeiron no gairyaku* [An Outline of a Theory of Civilization]. In 1882 he founded the newspaper *Jiji shinpō*.

Building on the results of recent research on Fukuzawa, this is a biographical work for the general reader. Making both practical knowledge (*jitsugaku*) and “independence and self-respect” his creed, Fukuzawa exercised his talents to the full in an era of change worldwide. This book reveals the essence of Fukuzawa when it emphasizes that “in tumultuous times, what we need most is this spirit of independence and self-reliance.”

SOCIETY

***Gēmu nō no kyōfu* [The Dangers of the Video Game Brain].** Mori Akio. Nihon Hōsō Shuppan Kyōkai, 2002. 171 × 110 mm. 196 pp. ¥660. ISBN 4-14-088036-8.

After their appearance in Japan twenty years ago, video games quickly spread among young and old alike. Requiring only the use of audiovisual powers and fingertip dexterity, these games completely transformed children's play.



Cover design: Yamazaki Nobunari

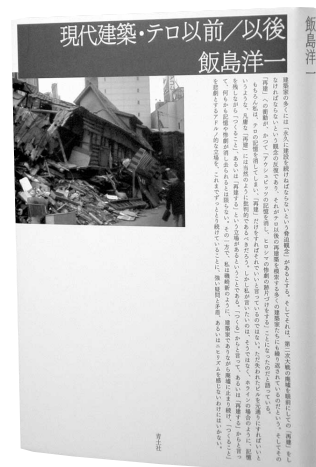
Author Mori Akio (b. 1947) is a university professor of physical education and a specialist in the field of brain neuroscience. Using a simple self-developed electroencephalograph, he has been attempting to measure the symptoms of dementia in terms of a subject's ratio of beta brainwaves to alpha brainwaves. Given an opportunity to measure the brainwaves of eight software development technicians one day, the

author was shocked to note the resemblance of their beta-to-alpha ratio with that of dementia sufferers. He decided to divide his students into four groups, based on the length of their history with video games, and analyze the characteristics of each group's brain-waves.

According to Mori, the activity of the frontal lobe, which governs our normal human reactions, is arrested while playing video games. When a person is continuously exposed to onscreen stimulants for long periods, visual information begins to bypass the frontal lobe and form neural connections directly with the fingers. This book warns that prolonged absorption in video games during early childhood years, when the brain is still developing, can inhibit development of the frontal lobe and impair normal human development.

***Gendai kenchiku tero izen/igo* [Contemporary Architecture: Before and After the 9/11 Terrorist Attacks].** Iijima Yōichi. Seidosha, 2002. 195 × 133 mm. 334 pp. ¥2,400. ISBN 4-7917-5984-2.

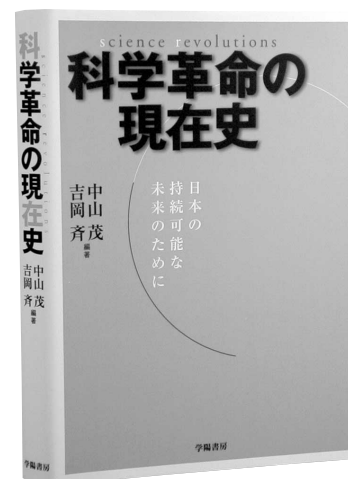
The collapse of the World Trade Center towers on September 11, 2001 shook the entire world. It was a shock for author Iijima (b. 1959) as well, an architecture critic, who had long been concerned with the nature of architecture and the architect's profession. This book consists of an original essay on terrorism and architecture, a number of reports and essays on contemporary architecture amplified and revised from articles previously published since 1995, and a study of contemporary Japanese architects.



Cover design: Toda Tsutomu

Even before 9/11, Iijima's concern had extended to the question of architecture in ruin. The devastation of cities following Japan's defeat, the destruction left in the wake of university campus strife in 1968, and the damage wrought by the Kobe earthquake of 1995, he writes, are scenes that fill architects with anguish and doubt. But he is critical of the kind of anonymous architecture that came on the scene after the Kobe quake seeking to eliminate the signature of an individual architect's style. Post-destruction nihilism and deliberate mediocrity nurtures nothing, he says, asserting that those surviving destruction should seek new ideals and that such tragedies can only be overcome by creating anew.

***Kagaku kakumei no genzai shi: Nihon no jizoku kanō na mirai no tame ni* [A Contemporary History of the Scientific Revolution: Toward a Sustainable Future for Japan].** Nakayama Shigeru and Yoshioka Hitoshi, eds. Gakuyō Shobō, 2002. 215 × 150 mm. 239 pp. ¥3,200. ISBN 4-313-49018-3.



Cover design: Morinaga Takanobu & Kaneshiro Emi + DOTinc.

With the collapse of the Cold War world order, the structure of science and technology underwent major changes. Up to that point, technology had functioned as a means for expanding “the production, consumption, and disposal activities of humankind.” Moving into the future, however, technology must be aimed at the fundamental objective of constructing a sustainable global environment. In this work, six specialists consider where Japan should be

headed in a time of worldwide change.

Somewhat technical in its analysis, the perspective of the book is nonetheless firmly rooted in the daily lives and activities of ordinary people. It takes up issues close at hand, such as food and health-related topics, including the outbreak of so-called mad-cow disease (BSE, bovine spongiform encephalopathy), as well as spreading use of the Internet and mobile phones, the world's natural environment, and genome technologies. It also offers an innovative discussion of scientific technology's relationship to women and citizens.

Scientific technology in Japan first developed to serve the purposes of a military regime, and later shifted to support the priorities of the market. This work urges Japan to fulfill its responsibility as a post-developed country by setting a new path for the future, a path of "global environmental science."

Karakuri minshu shugi [The Realities of Democracy]. Takahashi Hidemine. Sōshisha, 2002. 193 × 134 mm. 286 pp. ¥1,800. ISBN 4-7942-1136-8.

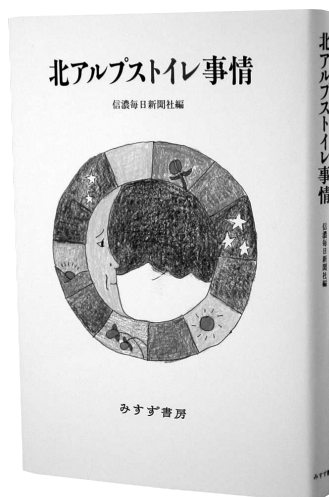
Based on meticulously gathered field data, this book examines the practical workings of "democracy"—by which the author means every individual plays a leading role—around the country: in Okinawa, with its concentration of U.S. military bases; at Isahaya Bay, with regard to the land reclamation project; in the alpine village of Shirakawa, Toyama prefecture, after it was designated a UNESCO World Heritage site; in the

village of Kamikuishiki where the Aum Shinrikyō cult once maintained its headquarters; at Wakasa Bay, with its cluster of fifteen nuclear power plants, and elsewhere.

At first glance, "what people think," as reported by the media about any particular event, seems clearly defined. But when seen at the local level, the division between supporting and opposing factions conveyed in news reports is blurred. Within the dispute over the presence of U.S. military bases in Okinawa, for example, the reality of the situation includes a group that opposes the bases despite the fact that they make a living from the tenant fees the bases pay to lease the land.

This work tells much, with the occasional touch of black humor, about the sturdy Japanese ethos and the gap between the real views of the people up close and "people's views" as hyped in media reports.

Kita Arupusu toire jijō [Toilets in the Northern Alps]. Shinano Mainichi Shinbun Sha, ed. Misuzu Shobō, 2002. 194 × 131 mm. 166 pp. ¥1,800. ISBN 4-622-03684-3.



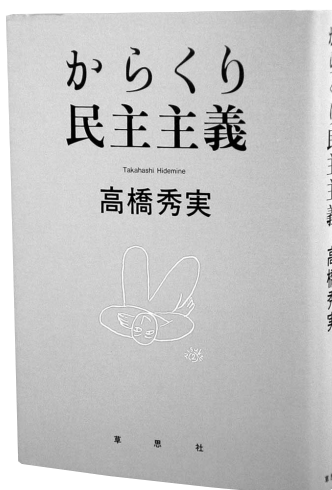
In the Northern Alps in Central Honshu, also known as the roof of Japan, answering nature's call in the out-of-doors was genteelly referred to as "pheasant hunting" or "flower gathering." As mountain climbing became a pastime of the masses, however, the amount of human waste left on the mountains sharply rose. In the southern part of the range alone, it was estimated at 1,300 tons per year. As of 1999, moreover, thirty-nine out of forty-four alpine lodges located close to

the ridgelines of the Northern Alps disposed of human waste directly, burying it in pits, dumping it in valleys and swamps, and so forth. The limit of Nature's ability to purify itself has already been exceeded, and much of the mountains' natural spring water is no longer drinkable.

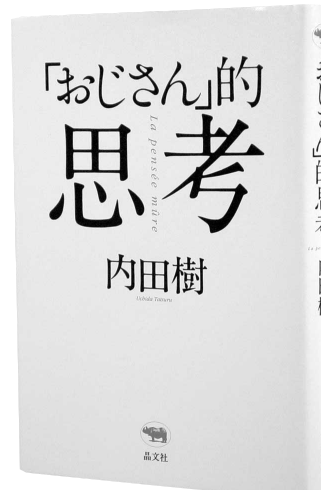
A local newspaper company launched a campaign to raise awareness of this pressing environmental issue with a series of articles quoting the frank views of lodge managers, local government administrators, and mountain climbers published over a period of one year, beginning in the summer of 1999. This book is based on the articles, and also reports on the evolving toilet situation in the Northern Alps, recounting the rapid introduction in subsequent years of small-scale incinerators and hybrid wind- and solar-powered water-purification tanks at mountain lodges.

"Ojisan" teki shikō [Thinking Like an "Ojisan"]. Uchida Tatsuru. Shōbunsha, 2002. 192 × 132 mm. 260 pp. ¥1,900. ISBN 4-7949-6530-3.

"Ojisan"—middle-aged men—are much scorned in Japan these days, and the values and logic they consider common sense are often dismissed as obsolete. This may be because many adults today, although biologically mature, are often quite immature in what they say and do. Considering the rapid changes in the state of society and its values, what makes for a "true ojisan," and how does such a man think? According to the author (b. 1950), a specialist in the history of modern French



Cover design: Mamura Toshikazu

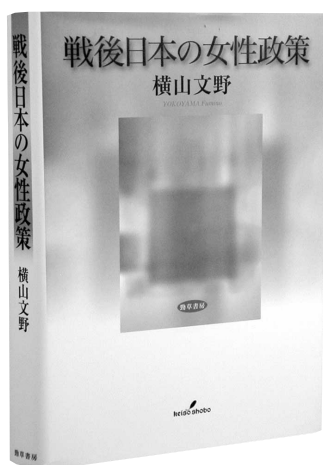


Cover design: Iwase Satoshi

thought, the true *ojisan* holds to the mid-twentieth-century conventional values now considered a thing of the past—he works diligently, takes care of his family, believes in justice, and defends democracy. Through this essay, rich with insights on lifestyles, educational issues, and other topics, Uchida proposes directions for the regeneration of Japanese society.

The true *ojisan*, the author holds, is a role model for those entering adulthood, and “those without a role model cannot truly become ‘adults.’” Particularly thought-provoking is the final chapter, in which he asserts that novelist Natsume Sōseki (1867–1916) sought to create role models for a modern Japanese society in order to make a clean break with the feudal era that had lasted until 1867.

Sengo Nihon no jōsei seisaku
[Postwar Japanese Policies on Women]. Yokoyama Fumino. Keisō Shobō, 2002. 217×151 mm. 442 pp. ¥6,000. ISBN 4-326-60151-5.



Cover design: Uzawa Yasuyuki

After the end of World War II in 1945, the patriarchal family system (*ie seido*) was officially abolished, women working outside the home increased in number, and society sought to attain the ideal of equality for men and women. This book analyzes the formation of postwar public policy in the fields closely related to the lives of women, such as income security, employment and labor, and childrearing and childcare support.

The author (b. 1970) demonstrates that these policies have continued to be constructed on the model of the family determined by a gender-defined division of labor in which the man works outside the home and

the woman looks after the household, basically the family of a legally married husband and wife and their children. Describing changes in the social structure resulting from the lowering of the marriage rate, increase in the divorce rate, decreased birthrate, and the aging of society, she argues that the so-called standard model of the family no longer reflects reality and concludes that future policies must be based on the unit of the autonomous individual. Based on thorough research in a massive amount of literature and legal precedents, this volume can be considered a basic source for understanding policy on women in Japan.

POLITICS AND ECONOMY

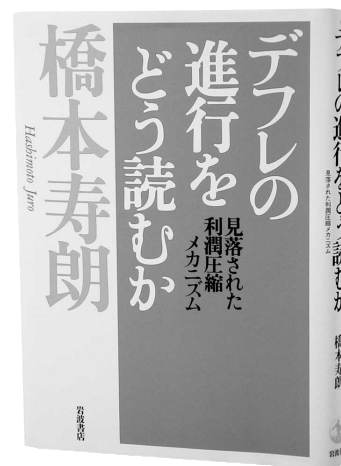
Dare no tame no kaikaku ka [Who Are These Reforms For?]. Uchihashi Katsuto, ed. Iwanami Shoten, 2002. 182×128 mm. 212 pp. ¥1,600. ISBN 4-00-001298-3.

The Koizumi Jun'ichirō cabinet has hammered out all manner of measures under the slogan of “no economic recovery without structural reform,” but there is still no sign that conditions have improved. Through discussions with six opinion leaders—Kaneko Masaru, Yanbe Yukio, Jinno Naohiko, Nagasaka Toshihisa, Kenji Stefan Suzuki, and Ono Yoshiyasu—the economic journalist and editor of this book Uchihashi Katsuto presents a thorough analysis and critique of Koizumi cabinet policies.

Regarding the liquidation of the bad loans the government is so eager to implement, for example, the editor

and his interlocutors argue, the bad loans are not the cause of the recession, but its result. The problem will not go away simply by doing away with the results. Koizumi's structural reform policies aimed at strengthening the supply side may improve conditions for corporations but only weaken the consumer side, inviting a slump in business. Their skepticism is also unconcealed regarding the fact that work sharing is being promoted in Japan as a tool for cutting wages. Suggesting a course for a resource-poor country like Japan on the model of Denmark, the contributors to this work make an urgent appeal for the building of a sustainable society of symbiotic relations in which “corporations may fail; human beings will not.”

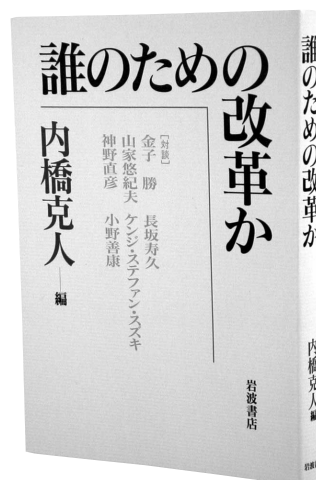
Defure no shinkō o dō yomuka: Miotosareta rijun asshuku mekanizumu [How To Read the Progress of Deflation: The Little-noticed Profit-shrinking Mechanism]. Hashimoto Jurō. Iwanami Shoten, 2002. 187×131 mm. 194 pp. ¥1,600. ISBN 4-00-002720-4.



Cover design: Mamura Toshikazu

The author (b. 1946) is an economist who, from the perspective of Japanese economic history, probes various issues through research and surveys. In this book as well he pursues the causes of Japan's serious deflation by referring to a wealth of data and offers measures for overcoming them.

The author points out that the deflation of today, unlike that accompanying the business cycle of previous times, is caused by the continuous lowering of prices in the wake of the unprecedented



overheating of the economy. He attributes this deflation to the “profit-shrinking mechanism.” Labor share (the proportion of personnel costs vis-à-vis amount of value-added) has risen due to continuous wage increases, thereby lowering corporate earning rates. Until this mechanism is changed, the author says, profits will not rise, companies will continue to go bankrupt, and employment will be increasingly insecure. If labor and management cooperate, and wages are lowered for a certain agreed-upon period on the condition that no workers are dismissed, argues the author, corporations will be able to invest again in plant and equipment, and domestic demand will also rise. He emphasizes that the hollowing-out of domestic manufacturing can be prevented by constructing an international division of labor with China and other countries.

Dokumento: Sensō kōkoku dairi ten: Jōhō sōsa to Bosunia funsō [Documentary: Advertising Agent for War: Information Manipulation and the War in Bosnia]. Takagi Tōru. Kōdansha, 2002. 194 × 131 mm. 319 pp. ¥1,800. ISBN 4-06-210860-7.

The breakup of the former Yugoslavia placed Bosnia-Herzegovina, with its population of 3 million people, in crisis in the spring of 1992. The only hope for resisting the overwhelming military power of neighboring Serbia was to get international opinion on its side. So then foreign minister Haris Silajdzic signed a contract with the U.S. advertising agent Ruder Finn Inc. and essentially left the foreign affairs

strategy for his country up to this corporation.

Through a message marketing strategy of sending out daily faxes containing the latest information about the situation in Bosnia to the U.S. and European mass media, the U.S. Department of Defense, the United Nations, and other targets, Ruder Finn succeeded in turning opinion in the United States and Europe in favor of Muslim forces using catch copy exploiting such phrases as “ethnic cleansing.” This book, based on a documentary program broadcast on the public television channel NHK in the autumn of 2000, traces in detail the process by which the PR firm sought its goal, shedding light on the behind-the-scenes realities of the information battles it waged.

Keizaigaku o shiranai ekonomisutotachi [Economists Who Don't Understand Economics]. Noguchi Asahi. Nihon Hyōronsha, 2002. 194 × 131 mm. 224 pp. ¥1,800. ISBN 4-535-55284-3.



Cover design: Hayashi Kenzō

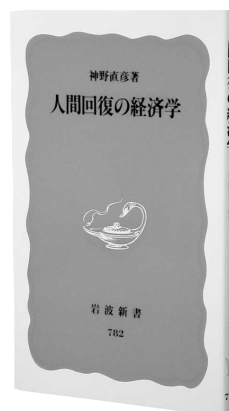
What is the best way to straighten out the Japanese economy, now mired in deflation? Economists have reiterated their arguments in vain, from those who stress that economic recovery is impossible without structural reform and speedy disposal of the bad loans, to those who claim that nonperforming loans are a result of the deflationary recession and that macroeconomic stimulus measures are what is really needed.

Arguing from the latter standpoint in this book, author and economist Noguchi Asahi (b. 1958) examines the policy debate over macroeconomic

policy and structural reform that took place from 2000 to the early part of 2002. Naming certain economists involved in the debates and indicating the errors in their logic, Noguchi argues that with their current standing as experts they are supposed to demonstrate the usefulness of economics to society but have failed to fulfill that role.

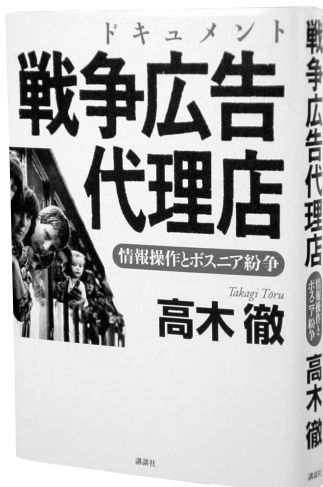
The work covers a wide range of issues, including the effectiveness of the zero-percent interest rate policy of the Bank of Japan, the nation's fiscal deficit, healthy deflation, and the theory of China as a threat to the Japanese economy.

Ningen kaifuku no keizaigaku [An Economics for Restoring Humanity]. Jinno Naohiko. Iwanami Shoten, 2002. 173 × 105 mm. 194 pp. ¥700. ISBN 4-00-430782-1.



Japan's economy stagnated in the 1990s, which was called the “lost decade.” Changes are needed in the industrial structure if the country is to pull itself out of the prolonged recession accompanying a historical time of transition, says the author (b. 1946), criticizing the recent thrust of structural reforms. The advocates of neo-liberal structural reform define human beings as *Homo economics* pursuing only their own profit; they hold that the market determines everything. These ideas, the author warns, make for an animalistic, survival-of-the-fittest economy, and people are fearful of a competitive society that seeks only to cut costs. Such reforms, he declares, will undermine and ultimately ruin humanity.

Homo sapiens, says the author, are inherently intelligent, so they can solve their economic problems. He introduces the case of Sweden,

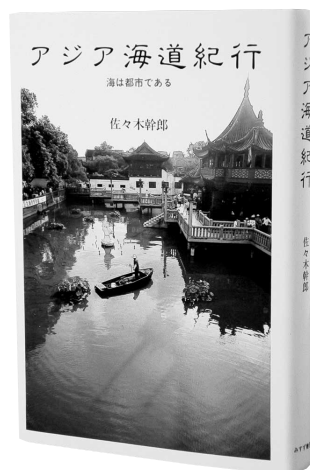


Cover design: Tada Kazuhiro

which in the 1990s achieved the transformation to a knowledge-intensive industrial structure not through reliance on the market principle but through the principle of cooperation, particularly in educational reform and nurturing of human resources. He expounds on an economics for restoring humanity from the viewpoint of fiscal sociology, arguing that the direction for the true goals of structural reform should lie in building a “knowledge society” in which the basic premise of production is enhancing human capabilities, not rejecting human resources when costs have to be cut.

CULTURE

***Ajia kaidō kikō: Umi wa toshi de aru* [Traveling Asia's Maritime Highways: On Cosmopolitan Seas]. Sasaki Mikirō.** Misuzu Shobō, 2002. 194 × 131 mm. 272 pp. ¥2,700. ISBN4-622-04859-0.



The East China Sea linking Japan, China, and Korea was from ancient times one of the great maritime highways of Asia, crisscrossed by Japanese envoys to the Chinese court, *wakō* pirates, Buddhist priests, merchants, and inhabitants of adjacent maritime regions. Like the cities, Sasaki says, the seas were the scene of exchange among different cultures.

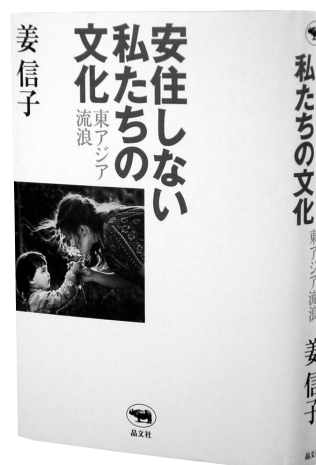
The poet author of this book (b. 1947) begins his journey in a small port town along the coast. He departs from Bōnotsu, on the west side of Kyushu island's Kagoshima prefecture, where the Tang prelate Ganjin (688–763) drifted onto Japan's

shores in the eighth century, and sets out for the coast of the Yangtze River, from whence Ganjin had come. Sasaki stops at Nagasaki, Pusan, Cheju Island, the Zhoushan archipelago, Shanghai, and onward to Yangzhou. He crosses the East China Sea in summer, encountering one of the typhoons for which the region is known and describing the actual feel of the waves and the landscape from the viewpoint of the sea. Taking up such topics as sails, Chinese hot peppers (*tōgarashi*), women divers, and the like, he traces the legacy of the cultures brought by the seas. Exploring each site on foot, the author confirms the backdrop of history firsthand, describing with characteristic imagination the maritime people and sea routes that link our world today to the world of 2,000 years ago.

***Anjū shinai watashitachi no bunka: Higashi Ajia rurō* [Our Unsettled Culture: East Asia Adrift]. Kyō Nobuko.** Shōbunsha, 2002. 192 × 131 mm. 334 pp. ¥2,600. ISBN 4-7949-6528-1.

This is a history of today's East Asia from the viewpoint of people whose existence and voices are essentially sealed off from the mainstream. Born in Japan, but holding Korean citizenship, the author (b. 1961) describes herself as being “an anomalous existence in Japan . . . not belonging into any single category, either in name, language, citizenship, or culture.” This book records her travels to Minamata, Korea, China, and elsewhere, exploring how the world looks to an outsider.

The modern and contemporary era in East Asia has been one of people

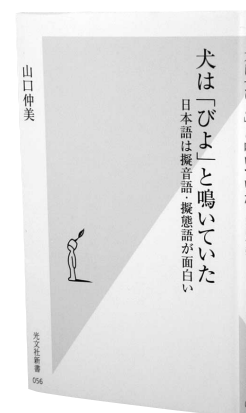


Cover design: Sakagawa Office

set adrift from the frameworks of national and ethnic groups. The author focuses her attention on the memories of expatriates from the Korean peninsula, Russian exiles, and other drifters in the region. She tells how much the affluent cultures of East Asia owe to these people “burdened by pain and sadness.”

Many passages in the book express the author's conviction that distance from the frameworks of nation and ethnic group can give one a healthy skepticism of the world in which one lives that can open up new possibilities.

***Inu wa “biyo” to naite ita: Nihongo wa giongo/gitaigo ga omoshiroi* [Dogs Once Howled “Biyo”: The Fascinating World of Japanese Onomatopoeia and Mimesis]. Yamaguchi Nakami.** Kōbunsha, 2002. 172 × 106 mm. 278 pp. ¥740. ISBN 4-334-03156-0.



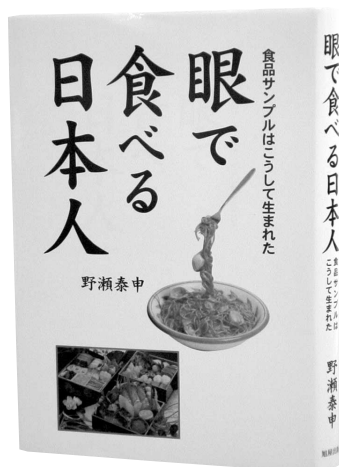
Cover design: Alan Chan

Japanese is said to have 1,200 terms of onomatopoeia and mimesis, over three times the number in English, to express sounds, tones of voice, gestures, and describe the state of things. The barking of a dog is “wan” and the delighted smile of a child is “niko-niko.” Fascinated by such words, the author pursues their usage in sources from such classical works as the twelfth-century collection of tales *Konjaku monogatari-shū* and *kyōgen* theater, to the weekly magazines of our own era, illustrating how they came into being, were used, changed in the course of time, and in some cases went out of use.

The bark of a dog, for example, is expressed in a source dating from about 1,000 years ago using “hiyo,” in a document dated 1660 as “biyo,” and from slightly before that, in

1642, using the expression “wan,” still in use today. Hypothesizing that “hiyo” and “biyo” imitates the howling of wild dogs and “wan” captures the bark of domesticated dogs, the author believes the change reflects the evolving relationship between humans and dogs. He shows how one can chronicle the relationship between people and their natural environment over time through the evolution of onomatopoeia and mimesis.

***Me de taberu Nihonjin: Shokuhin sanpuru wa kōshite umareta* [Eating with Their Eyes: The Origins of Japanese Model Food Displays].** Nose Yasunobu. Asahiya Shuppan, 2002. 216×150 mm. 175 pp. ¥1,600. ISBN 4-7511-0319-9.



Cover design: Kawasaki Yōichi

At the entrance to many of Japan’s department store food shops and other public restaurants, menu models made to look just like real sushi, tempura, sashimi, and other dishes are set in a display case. People like to first look over these models of the restaurant’s fare, imagining what the food will taste like, before entering. These menu models, which originated in Japan and are so ubiquitous that most people take them for granted, have recently begun to appear in restaurants in Korea, China, and other Asian countries. The newspaper journalist author traces how and when such models came into being and by whom they were first developed.

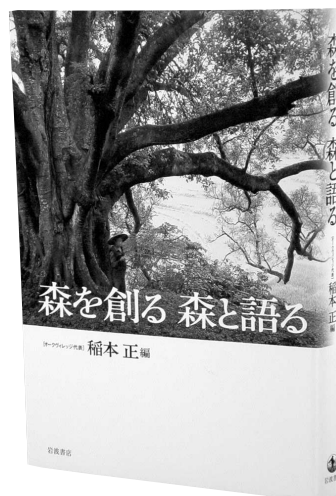
The custom of eating out in restaurants gained popularity from the Taishō era (1912–26) through the beginning of the Shōwa era (1926–89), and Japanese, Western,

Chinese, and diverse other food cultures were all represented. It was in this setting that a certain department store restaurant introduced the first wax food display along with a meal ticket system, which it found helped relieve overcrowding and increase sales. The author even presents his own theory about the nature of the Japanese people based on the culture of these food displays. The work includes many color illustrations, some showing the actual production process.

***Mori o tsukuru mori to kataru* [Creating Forests, Talking With Forests].** Inamoto Tadashi, ed. Iwanami Shoten, 2002. 188×129 mm. 188 pp. ¥1,800. ISBN 4-00-025293-3.

Inamoto Tadashi (b. 1945) took up residence in the Hida mountains of Gifu prefecture almost thirty years ago. He is a woodworker and supports the movement to grow and develop forests. He has investigated the culture of forests and trees in twenty locations around the world, including Japan. In recent years he has become active in work to protect and regenerate tropical rain forests, and he has appeared on talk shows and held symposiums on forests as part of these activities. This volume consists of lectures by three of the five symposium participants—a writer, a photographer, and a life scientist—as well as Inamoto’s dialogues with the remaining two (a newscaster and a commentator).

The bulk of the water on earth is contained in the oceans and frozen in glaciers. Pollution of the remaining fresh water has advanced and the



Cover design: Mori Yōko

only pure water humans can consume is the 0.1 percent of the total purified by forests. Earth is known as the “water planet” but is also a planet of forests. Of such forests, the jungles of the tropics, where it is said 90 percent of all the species of life on earth dwell, are seriously threatened. If the forests can be restored, the book declares, animal life, too, can be protected. The royalties from sales of this book are to be donated to reforestation projects in five parts of the world.

***Pantsu ga mieru: Shūchishin no gendai shi* [Your Underpants Are Showing: A Modern History of Shame].** Inoue Shōichi. Asahi Shinbunsha, 2002. 188×125 mm. 386 pp. ¥1,400. ISBN 4-02-259800-X. How did Japanese women’s self-consciousness about their bodies change as women’s dress changed from Japanese to Western styles? This study traces such changes through conventional views of women’s underwear.



Cover design: Ashizawa Taii and Nozu Akiko

Japanese women began wearing underpants and other Western-style undergarments from about one hundred years ago, with the practice spreading particularly over the last fifty years or so. The widely known story goes that this spread was prompted by a fire that broke out in a Tokyo department store in 1932. A number of kimono-clad female store employees, who were not in the habit of wearing underwear, supposedly fell to their deaths while trying to escape. They had let go of the ropes to close the hems of their robes when they saw people peering up at them from below.

Author Inoue Shōichi (b. 1955), a specialist in the history of popular culture, uses newspaper articles, fiction, manga, photographs, and other materials related to popular culture to demonstrate that this urban legend is actually false. In his analysis, it was not that women felt ashamed and hence further concealed themselves with underwear, but that concealment itself led to heightened embarrassment about their bodies. The way men looked at women changed as well.

Tōkyō gendai iseki hakkutsu no tabi [Tokyo: On the Trail of Historical Sites of Our Own Times]. Itō Etsuyo. Kōtsū Shinbunsha, 2002. 210 × 148 mm. 143 pp. ¥1,429. ISBN 4-330-71702-6.



Cover design: Harajō Reiko Design Shitsu

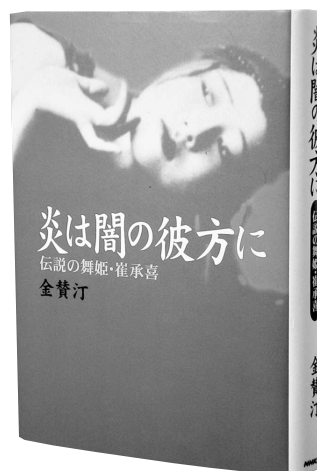
Cities are alive, their countenances constantly changing with the times, and the pace of change in Tokyo is particularly rapid. Given this speed of change, the author's original term "gendai iseki" (historical sites of our own times) is not as odd as it at first seems. Such sites are symbols of the times that were an established part of the landscape until only a few decades ago. They were deeply imprinted on the collective memory, and yet most vanished as the years went by: massive smokestacks; Japan's first horserace track, only the outer stretch of which has been preserved as a residential street; the professional baseball field of the *shitamachi* (old commercial area of Tokyo); and famous advertising towers, to mention only a few.

Carefully exploring such contemporary historical sites in Tokyo out

of "nostalgia as well as a desire to learn more about the symbols that created an era," the author of this book has produced a kind of journal of walks in the early Heisei era (1990s) pieced together from stories by local people, new and old photographs, and documentary accounts.

ARTS

Honoo wa yami no kanata ni: Densetsu no maihime Choi Seung-hee [Flame beyond the Darkness: Choi Seung-hee, the Legendary Dancing Girl]. Kim Chanjong. Nihon Hōsō Shuppan Kyōkai. 2002. 194 × 134 mm. 322 pp. ¥1,900. ISBN 4-14-080709-1.



Cover design: Kanie Seiji

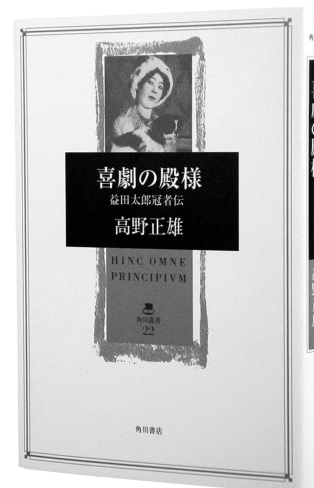
This is a biography of Choi Seung-hee, the talented and internationally popular dancer active in Japan, China, Europe, and the United States from the 1930s into the 1950s. Choi was born in Seoul in 1911, the year after Japan annexed Korea. Aspiring to become a dancer, she began as a student of the avant-garde dancer Ishii Baku at the age of fifteen in Tokyo and her talents blossomed as "the dancing girl of the [Korean] peninsula," delighting audiences in Japan and abroad.

Delving into the psychological and behavioral twists and turns resulting from her position as a native of the Korean peninsula then under Japanese rule, the book brings to life a woman who tried to be faithful to her ideals of "anti-feudalism, democracy, and the pursuit of peace" even as she was tossed about by the fortunes of war and revolution. After

the end of World War II, she went to live in North Korea and was allegedly expelled from public life in 1967 for her opposition to the Kim Il Sung regime and died in 1969. In February 2003, it was reported from North Korea that Choi's honor had been officially restored and she had been interred in an official mausoleum of patriots in Pyongyang. The author is a Korean resident of Japan (b. 1937).

Kigeki no tonosama: Masuda Tarōkaja den [The Lord of Farces: A Biography of Masuda Tarōkaja]. Takano Masao. Kadokawa Shoten, 2002. 194 × 132 mm. 226 pp. ¥2,800. ISBN 4-04-702122-9. Masuda Tarōkaja was the penname of Masuda Tarō (1875–1953), the scion of a wealthy leader of the Meiji era business world. At sixteen Tarō was sent to England to study and over a period of eight years abroad he saw plays of all kinds in theaters throughout the Western world. After returning to Japan he became a businessman but also served on the board of the Imperial Theater, in charge of performing arts events. At a time when the kabuki theater, featuring exclusively male performers, was at its height, he played a leading role in launching the careers of Japan's first actresses. He wrote many original comedies, which featured these actresses, and also wrote traditional music (*hōgaku*) and *rakugo* comic stories, enjoying the best of life many times over.

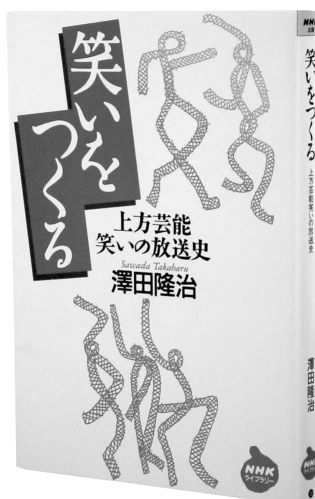
The stature of comedy, however, tended to be low. Tarō nevertheless played a pioneering role, not as a theorist and translator but as an



Cover design: Kadokawa Shoten

original writer, in transplanting to Japan the various forms of comedy originating in the West. The musical comedies and comical skits he first launched were to be carried by both the Asakusa Opera and the Takarazuka Revue. Despite the extensive influence of his work, it was little noted by high-brow critics.

Warai o tsukuru: Kamigata geinō warai no hōsōshi [Making Laughter: A History of Broadcasting of Kamigata-style Comedy Performances]. Sawada Takaharu. Nihon Hōsō Shuppan Kyōkai, 2002. 160×110 mm. 238 pp. ¥870. ISBN 4-14-084151-6.



Cover design: Kikuchi Nobuyoshi

Japanese radio broadcasting got its start on an experimental basis in 1925. The first comedy program broadcast in the Kamigata (Kansai) region was a *rakugo* (comic story-telling) performance by Katsura Mikisuke on May 15. This book traces the history of Kamigata-style broadcasting comedy from that date until today.

The author (b. 1933) entered the employ of Asahi Broadcasting in 1955. In the era when radio was giving way to television, he was known for his achievements as a producer of comedy programs. He helped create the golden age of comedy with “Tenamon’ya sando-gasa” [Easygoing Gamblers], with viewer ratings that peaked at 64.8 percent. He was also one of the people behind the *manzai* (stand-up comic dialogue) boom that gripped the 1980s.

Interspersed with anecdotes about various *rakugo*, *manzai*, and *kigeki*

(comic farce) performers, this is a lively chronicle of the fortunes of the entertainment companies and broadcasting stations for which they worked, based on the author’s massive personal collection of documents as well as his own long years of practical experience.

LITERATURE

Bundan aidoru ron [Idols of the Literary World]. Saitō Minako.

Iwanami Shoten, 2002. 193×131 mm. 256 pp. ¥1,700. ISBN 4-00-024613-5.

This is a study of the 1980s focusing on the print media by a literary critic who defines the literary world (*bundan*) as that realm where “opinions accumulate.” By idols, she means the writers made so popular by the mass media that people know their names even if they have read none of their works. Her inquiry focuses on eight, all writers whose reputations were established in the 1980s and who, for the author, represent a social phenomenon of her own generation. Specifically they are: Murakami Haruki, Tawara Machi, and Yoshimoto Banana, who came up with “astounding” best-sellers in the latter half of the 1980s; Hayashi Mariko and Ueno Chizuko, female opinion leaders who symbolized the 1980s, the “decade of women”; and Tachibana Takashi, Murakami Ryū, and Tanaka Yasuo, who went beyond the bounds of the writing profession to assert their views in other fields.

Saitō’s work is more than just a



Cover design: Yanagawa Takayo

critique of the writings of these eight, but constitutes a commentary on our contemporary era, through wide reading and analysis of reviews, gossip column articles, and other relevant information, tracing the process by which a writer is set up on a pillar as a “favorite of the times.” From this intriguing perspective she explores how views about these writers were shaped.

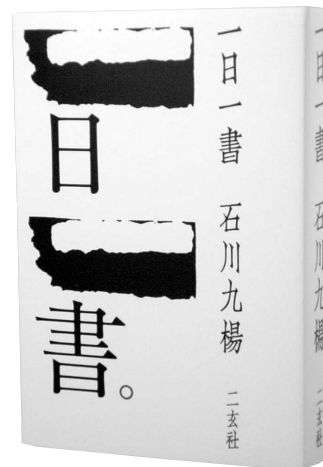
Ichinichi issyo [A Character a Day].

Ishikawa Kyūyō. Nigensha, 2002.

188×130 mm. 390 pp. ¥1,800.

ISBN 4-544-02036-0.

Japan is part of the Chinese-character cultural sphere. This book is based on a popular series of articles the calligrapher author (b. 1945) published from January 1 through December 31, 2001 in the *Kyoto shimbun* newspaper.



Cover design: Asaba Katsumi

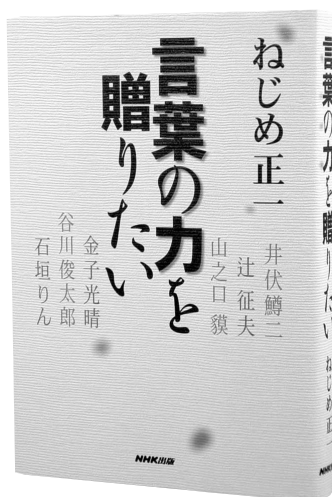
The 365 characters introduced one each day represent many different calligraphic styles—*kaisho*, *gyōsho*, *sōsho*, *reisho*, *tensho*, etc.—and all are examples taken from famous inscriptions (rubbed copies, seal engraving, etc.), letters, and texts by famous calligraphers from East Asia, past and present. Each character is presented in a color graphic reproduced in beautiful quality from the twenty-four-volume collection *Sho no uchū* [The Universe of Calligraphy] (Nigensha), compiled under the direction of the author.

The characters are selected for their connections to a variety of sources: the almanac of Kyoto, the history and culture of Japan’s changing seasons, the arts, politics, current affairs, daily life, etc. The brief annotations provided by the

author touch not only on the meaning of the character, the origin of the calligraphy, the strength, shade, and dynamic of the brushwork, and points for appreciation, but also reflect the author's own thinking and keen insights. The volume makes a kind of almanac that abundantly displays the many facets of each Chinese ideograph.

Kotoba no chikara o okuritai [A Gift of the Power of Words]. Nejime Shōichi. Nihon Hōsō Shuppan Kyōkai, 2002. 188 × 130 mm. 316 pp. ¥1,500. ISBN 4-14-080713-X.

This is a volume of introductory essays on contemporary poetry by a man who runs a folkcraft shop in Tokyo and is active as a poet and fiction writer as well as in holding poetry readings. Part one is an essay revised from a text used for an educational program on television entitled *Kotoba no chikara, shi no chikara* [The Power of Words, the Power of Poetry]. Part two includes discussions with four contemporary poets (held in 1997), and part three contains the author's studies of poetry and essays previously published in newspapers and magazines.

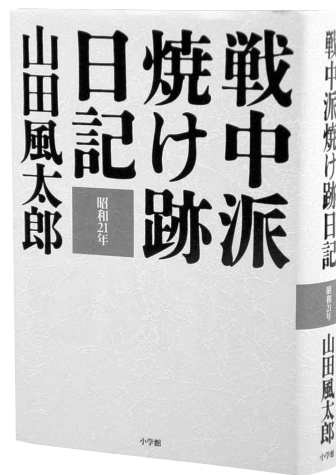


Cover design: Kaiho Tōru

The text of part one takes up a wide variety of poems and verses chosen by the author, by such contemporary poets as Tsuji Yukio, Tanikawa Shuntarō, Shōzu Ben, and Ishigaki Rin and such singer-songwriters as Kōmoto Hiroto and Shiina Ringo, with Nejime's reading and explanations of the intrinsic power and allure of words. Arguing that poetry is "the spirit of words,"

he introduces a method of appreciating poetry by searching for words that one is personally attracted to and then gazing at them until both their general as well as subtle meanings emerge. Poetry, he says, can become a familiar part of our lives if we try to enjoy the free-flowing images and pleasing rhythms of words.

Senchūha yakeato nikki: Shōwa nijūichi nen [Twenty-four Year Old in the Ruins of War: A Journal of 1946]. Yamada Fūtarō. Shōgakukan. 2002. 193 × 133 mm. 390 pp. ¥2,095. ISBN 4-09-387393-3.



Cover design: Tada Kazuhiro

Fiction writer Yamada (b. 1922), who died in 2001, was a medical student of twenty-three when World War II came to an end. This book is his journal kept during the following year, 1946. On New Year's Day that year, the emperor made a statement repudiating his own divinity, in November the postwar Constitution was promulgated, committing Japan to a future as a peaceful nation, and the country took its first steps toward rebuilding as a "democratic state."

The journal records his resentment at the trials of the victors over the defeated. "We live in a Japan enveloped in darkness with no glimmer of light ahead. We hear only groans of hunger and denunciations of 'war criminals,' only the voices of the servile kowtowing to the victors." The first priority of education, Yamada writes, is to nurture students with "an unbiased, free, and global perspective." Recounting candidly the hopeless feelings of confusion and desperation experienced after the war, he also records prices and other details of life at the time.



Tsuma no heya [My Wife's Room]. Furuyama Komao. Bungei Shunjū, 2002. 194 × 133 mm. 398 pp. ¥2,190. ISBN 4-16-321240-X.

This is a posthumously published collection of stories by the *shishōsetsu* ("I-novel") writer Furuyama Komao, who died in the spring of 2002 at the age of eighty-one. Born in what is today Sinuiju in North Korea, he was conscripted into the Japanese army soon after he dropped out of higher school and sent to the battle front in Burma (present-day Myanmar). In 1969 he published his first literary work at the age of forty-nine, and the following year he was awarded the Akutagawa Prize for his second work (*Saru no kuni* [Land of Monkeys]). Over the succeeding decades as the war was increasingly relegated to the past and until his death, he continued to write vivid and deeply felt stories of the war.

The stories in this volume evoke memories of old friends in the prodigal days of youth, his half-century partnership with his wife, and life in advancing age. Furuyama often went to work consecutive days and nights in his studio apartment some distance from his home. One day his wife called to say she felt ill. He rushed home, only to find she had died, though her body was still warm. "There," he writes, "in my wife's room, I lay on the tatami, recalling all kinds of things, good and bad, over and over." His wife's diary was full of resentment and anguish, but in her will he also found gratitude.

Events and Trends

Obituaries

Ikushima Jirō, writer of hard-boiled mysteries, died of pneumonia on March 2. He was 70 years old. Editor-in-chief of a well-known mystery magazine published by Hayakawa Shobō, after leaving Hayakawa he made his debut as a writer with *Shōkon no machi* [A Scarred Town] in 1964. This work signaled the advent of a true hard-boiled mystery genre in Japan. In 1967 he won the Naoki Prize for *Oitsumeru* [Cornering], a story of fighting with a gangster organization. His other major works include the “Kyōaku” (Violence and Evil) series of suspense stories, which were dramatized on television, and the adventure novel *Kōdo no honryū* [Torrents of Yellow Soil], set on the Chinese mainland. Ikushima’s love story, *Hen’yoku dake no tenshi* [A One-winged Angel] (Shūeisha, 1984), depicting the love between a middle-aged man and a prostitute and based on his own experience, drew wide public attention and was later cinematized. He served as head of Mystery Writers of Japan, Inc., 1989–93.

On February 26, Miyawaki Shunzō, known for his humorous essays on trains, died of pneumonia at the age of 76. He was involved in the editing of Chūō Kōron Sha’s (now Chūō Kōron Shinsha) classic 26-volume history of Japan series, *Nippon no Rekishi* (1965–67), and also served as editor-in-chief of the influential monthly journal of opinion, *Chūō kōron*. After retirement from the publishing house, he wrote *Jikokuhyō niman kiro* [20,000 Kilometers of Train Timetables] (Kadokawa Shoten), a travelogue based on his experience riding *all* the train lines operated by the Japanese National Railways, which became a best-seller, and he was awarded the Japan Nonfiction Prize in 1978. He also wrote mysteries, and won the Izumi Kyōka Literature Prize for *Satsui no fūkei* [A Landscape of Murderous Intent] (Shinchōsha,

1985), a collection of mystery stories. Among his other major works are *Saichō katamichi kippu no tabi* [The Longest Possible One-way Ticket Journey] (Shinchōsha, 1983), *Jikokuhyō Shōwashi* [A Shōwa History in Train Timetables] (Kadokawa Shoten, 1980), *Shiberia Tetsudō kyūman-yonsen kiro* [The Siberian Railway’s 94,000 Kilometers] (Kadokawa Shoten, 1983), and *Tetsudō haisen ato o aruku* [Walking Abandoned Railway Lines] (JTB, 1995).

Akutagawa Prize

On January 16, the results of the screening for the 128th Akutagawa and Naoki Prizes, both widely recognized as the most prestigious literary prizes in Japan, were announced. The Akutagawa Prize, which focuses on pure literature (*junbungaku*), went to Daidō Tamaki for “Shoppai doraibu” [Salty Drive] (printed in the December 2002 issue of the journal *Bungakukai*). No award was made for the Naoki Prize, which recognizes outstanding works of entertainment fiction.

Regarding “Shoppai doraibu,” screening member Kuroi Senji commented: “The story skillfully combines the portrayal of a man in his sixties, who is wealthy but less-than-attractive, with the sentiments of a woman in her thirties who narrates, making for a drama of calculation and innocence, worldliness and pure-heartedness. The sober comicality arising from this contrast sustains the novel.” Daidō had been a radio drama scriptwriter before she began writing fiction and had been previously nominated for the prize three times. Earlier works include *Hadaka* [Naked] (Bungei Shunjū) and *Somuku ko* [Sullen Child] (Kōdansha). The nomination of Shimamoto

Rio’s “Little by Little” (*Gunzō*, November 2002) for this time’s Akutagawa Prize drew much attention, as it would have made the nineteen-year-old high school student the youngest winner of that prize ever, but the prize did not go to that work.

There were two finalists for the final screening of the Naoki Prize, Okuda Hideo for *Madonna* [Madonna] (Kōdansha) and Kakuta Mitsuyo for *Kūchū teien* [Mid-air Garden] (Bungei Shunjū), but neither were awarded the prize.

Mysteries Ranking

Toward the end of every year, various media organizations publish guidebooks that announce the rankings of mystery books published over the year, based on the results of questionnaires sent to critics and editors. Among these, the one mystery fans anticipate most is *Kono misuteri ga sugoi!* [Mysteries Like These Are Hits], which has been published annually by Takarajimasha for more than ten years. The mysteries (by Japanese authors) ranked first to fifth in the guidebook’s 2003 edition, published in December 2002, are:

1. *Han’ochi* [Half Confession], by Yokoyama Hideo (Kōdansha)
2. *Goth*, by Otsuichi (Kadokawa Shoten)
3. *Kigū* [Chance Meeting], Yamaguchi Masaya (Kōdansha)
4. *Suna no karyūdo* [Sand Hunter], by Ōsawa Arimasa (Gentōsha)
5. *Harubin kafe* [Harbin Cafe], Uchiumi Bunzō (Kadokawa Shoten)

The first-ranked *Han’ochi* was nominated for the 128th Naoki Prize. It also ranks first among the best ten mysteries listed in the weekly *Shūkan Bunshun*. The story opens with a policeman voluntarily turning himself into the police authorities

Continued from p. 5

the religious principles of Islamic political movements. The debate on the relationship between religion and the September 11 attacks from such diverse viewpoints may be a product of Japan’s polytheist tradition. As Kishida points out, “almost all of the world’s religions are polytheistic. Monotheism may be the exception, an unusual anomaly that arose in the Middle East.” Such an observation reflects a peculiarly Japanese view of religious belief. (*Ueda Yasuo is professor of journalism, Sophia University and a member of the Advisory Board of Japanese Book News.*)

saying that, at the request of his seriously ill wife, he had killed her two days before. He admits the crime but refuses to talk about what he was doing for two days after the murder, hence the title. A police detective, prosecutor, lawyer, court judge, news reporter, and prison officer all try to solve this puzzle in their respective capacities. Well known for his police fiction, Yokoyama is also author of *Kage no kisetsu* [Season of Shadow] (Bungei Shunjū), *Dōki* [The Motive] (Bungei Shunjū), and *Dai-san no jikō* [A Third Prescription] (Shūeisha).

At the top of the guidebook's ranking among mysteries overseas is Jeremy Dronfield's *The Locust Farm* (Japanese translation as *Batta no nōjō*).

Beru-bara Returns

The girls' manga series, "Berusaiyu no bara" (The Rose of Versailles)—popularly abbreviated "Beru-bara," is making another comeback. It was in 1972 that the manga artist Ikeda Riyoko began publishing the story of action and romance set in revolution-era France in the girls' manga weekly magazine *Shūkan Māgareto* [Weekly Margaret], published by Shūeisha. The story revolves around the French aristocracy, the main character being Oscar François de Jarjeyes, a beautiful swordswoman who dresses as a man. It has a devoted following, notably among young women. The story was made into a live action film and an animated film, and a drama spectacular of the story has been part of the Takarazuka Revue's main repertoire since its first performance in 1974.

To mark the thirtieth anniversary of the manga series, in 2002 a wide variety of "Beru-bara" goods were sold, including DVD recordings of

the animation series, figurines, tableware, accessories, mouse pads, postcards, and life-size posters of main character Oscar. Tourist agencies are offering sight-seeing trips to visit the real Versailles and other sites related to the story. The rekindled boom is especially intense among women in their thirties, who first read the manga as children. In addition to the manga itself republished in book form, various related books, such as the guidebooks explaining the background and trivia of the story, have come out. Shūeisha published *Berusaiyu no bara daijiten* [A Comprehensive Dictionary of "The Rose of Versailles"], and JTB, a major tourist agency, brought out *Berusaiyu no bara: Sono nazo to shinjitsu* ["The Rose of Versailles": Facts and Secrets] and "*Berusaiyu no bara*" *no machi aruki* [Walking the Streets of "The Rose of Versailles"], all of which are selling well.

Other manga revivals of such classics as the boxing story *Ashita no Jō* [Tomorrow's Joe] and the baseball story *Kyojin no hoshi* [The Star of the Giants] have been continuing for some time, chiefly popular among male readers. The current popularity of "Beru-bara" is a similar phenomenon among young women.

Period Fiction Hits

Period drama is all the rage. Around the beginning of 2003, two samurai movies were released that became immediate hits: *Tasogare Seibei* [Seibei of the Twilight] and *Mibu gishi den* [A Legend of the Righteous Samurai of Mibu]. The original books on which the movies are based—Fujisawa Shūhei's *Tasogare Seibei* (published by Shinchōsha) and Asada Jirō's *Mibu gishi den* (Bungei Shunjū)—are also selling well.

In 2002, the Naoki Prize (awarded

twice a year) went consecutively to works of period fiction, the first being *Akane-zora* [Glowing Skies] by Yamamoto Ichiriki and the other, *Ikiru* [To Live] by Otokawa Yūzaburō. New editions of pocket-sized (*bunko*) books, printed in larger type, by prominent writers of period fiction, such as Shiba Ryōtarō, Ikenami Shōtarō, and Fujisawa Shūhei, have been favorably received on the otherwise slow book market. Works in this genre by women writers like Miyabe Miyuki and Ueza Mari are also popular. Bookstores this year often set aside space for books about the early seventeenth-century master swordsman Miyamoto Musashi, the main character of the 2003 year-long NHK Taiga Drama television series (aired on Sunday nights). One feature of the current popularity of period fiction is that, besides stories about master swordsmen and detectives, works that depict the subtle complexities of feeling in human relations, such as those between men and women or among family members, are enjoying strong sales.

Period fiction themes are popular in the world of manga, too. Examples include *Bagabondo* [Vagabond] (Kōdansha) by Inoue Takehiko about swordsman Miyamoto Musashi; *Azumi* [Azumi] by Koyama Yū (Shōgakukan), a story of a girl swordsman trained as an assassin who destroys one enemy after another in quest of a peaceful world; and *Mugen no jūnin* [Infinite Dweller] (Kōdansha) by Samura Hiroaki, about a man who attains immortality through a secret art and fights a succession of bloody battles of revenge. A comic magazine devoted to period fiction has also been launched.

Continued from p. 7

currently active at the forefront of Japanese literature, including Ikezawa Natsuki's *Yā chaika* [This Is a Seagull], Takahashi Gen'ichirō's *Pengin mura ni hi wa ochite* [The Sun Sets on Penguin Village], Ogawa Yōko's *Shishū suru shōjo* [The Embroidering Girl], and Tawada Yōko's *Inu mukoiri* [The Bridegroom Was a Dog].

A recent survey of publishers that have received Japan Foundation support showed that about 80 percent of respondents were planning a second round of translation

publication on their own. Administrators of the Agency for Cultural Affairs-sponsored project say that while it will purchase a fixed number of copies of the published works, each publishing house will be free to market as many as they can through their usual distribution channels. It will be worth watching to see how these institutionally driven projects to export Japanese literature will be received by readers overseas. (*Koyama Tetsurō is senior writer, Kyodo News.*)

Transported by Translation

Yuikawa Kei

These days other countries seem very close at hand, but they still seem distant to me, at least as far as books are concerned. Part of the reason, of course, is the paucity of my language skills. Unable to read any other literature in the original, I naturally rely on translations. Although those translations are in Japanese, the writing has a flavor that seems almost like another language. This is not meant as a criticism, I hasten to say. In fact, that anomalous flavor is one of the attractions of translated books.

I cannot recall the first translated book I ever read, but it was undoubtedly a fairy tale or picture book. Reading a story populated by characters named Jack or Elizabeth, instead of Ichirō and Sachiko, was all it took to make me feel transported on a journey to a distant land, an unknown world far removed from the realities of my own life. Perhaps that is why I could absorb myself so much more readily in translated stories than in Japanese fiction and enjoy them all the more.

In my writing, my choice of words is sometimes influenced by the translated literature I have read. In most cases, however, it is not really successful. One example is a line that one often encounters in American fiction: "I'm proud of you" (in Japanese "anata o hokori ni omou"). When you read this in a translated work you cannot help but be moved. But when I try to use such a phrase in my fiction, it immediately seems out of place. It's hard to explain, for the sentiment is the same, but in Japanese, it is a statement that somehow lacks the subtle feeling that truly fits into a Japanese context. The way it would be expressed in Japanese, therefore, is just different.

While their numbers might still not be that great, Japanese books are being published in many other languages. Certainly the greatest concern of the authors must be to what extent the translation is faithful to their original. An accurate translation is not necessarily a direct or literal translation, but rather calls for the choice of words in the receptor language that most closely express the message of the original.

Japanese has its peculiarly complex expressions and nuances. To accurately transmit them to readers of

another language and culture sometimes requires the translator to choose entirely different words and expressions. In many ways, the original author is completely dependent on the capacity and sensitivity of the translator. Sometimes the translator is so talented and perceptive that his or her work actually surpasses the original. The opposite also happens, with the result falling far short of it. Translations may be very much the work of the translator alone.

Looking at this question from another tack reminds me of *The Little Mermaid*, the tale that is for me the prototype of love-story fiction. I read this story first as a picture book, and since then many times in various renderings of the original by different translators. And each time, I was struck at how different an impression the story made upon me. At one time, I was deeply moved by the poignant unrequited love of the mermaid, at another I felt disappointed at the foolishness of such a girl, and in yet another reading I sensed the strong religious message in the background of the tale. Naturally that has partly to do with the mood I was in when I read the story and how old I was, but I think it must also in fact stem from how the translator felt toward the mermaid. Even if the translator did not clearly express that feeling, it inevitably emerges in choice of words, the sense between the lines, the way the text is phrased and punctuated, and in the tone of the writing.

A friend of mine once introduced me to her boyfriend, who was from another country. Since I did not understand his language, she did her best to interpret for me what he was saying, intent on getting me to understand what it was about him that had so impressed her. I could not tell how good her interpreting was, but I was certainly able to grasp the nuances of the words he was speaking and something of the culture that lay behind those words, and I was completely persuaded of his fine character.

It may be asking too much, but it seems to me that the relationship of a translator to the author of a work in a foreign language should be like that between my friend and her boyfriend.



Photograph by Futaishi Tomoki

Yuikawa Kei was born in the city of Kanazawa, Ishikawa prefecture, in 1955. After graduating from college she worked for ten years before starting to write fiction. In 1984 she won the 3rd Cobalt Novel Grand Prize for *Umiro no gogo* [Sea-colored Afternoon]. She has since been engaged as an essayist and writer of fiction. In 2002, she was awarded the 126th Naoki Prize for *Katagoshi no koibito* [Lovers over the Shoulder] (Magazine House, 2001; see JBN, No. 39, p. 19). Other major works include *Yamu tsuki* [A Sick Moon] (Shūeisha, 1998), *Tameiki no jikan* [Time for Sighing] (Shinchōsha, 2001), *Moetsukiru made* [Until Burn-out] (Gentōsha, 2002), and *Kon'ya dare no tonari de nemuru* [Whom Will I Sleep Next to Tonight?] (Shūeisha, 2002).